

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

QUINCY HOMESTEAD

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Quincy Homestead

Other Name/Site Number: Dorothy Quincy House

2. LOCATION

Street & Number: 34 Butler Road

Not for publication:

City/Town: Quincy

Vicinity:

State: Massachusetts County: Norfolk Code: 025

Zip Code: 02169-2212

3. CLASSIFICATION

Ownership of Property

Private: \_\_\_

Public-Local: \_\_\_

Public-State: X

Public-Federal: \_\_\_

Category of Property

Building(s): X

District: \_\_\_

Site: \_\_\_

Structure: \_\_\_

Object: \_\_\_

Number of Resources within Property

Contributing

1

\_\_\_

\_\_\_

\_\_\_

1

Noncontributing

1 buildings

\_\_\_ sites

\_\_\_ structures

\_\_\_ objects

1 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: Quincy Multiple Resource Area (1991)

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**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.

\_\_\_\_\_  
Signature of Certifying Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

In my opinion, the property \_\_\_\_ meets \_\_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
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
- \_\_\_\_ Determined eligible for the National Register
- \_\_\_\_ Determined not eligible for the National Register
- \_\_\_\_ Removed from the National Register
- \_\_\_\_ Other (explain):

\_\_\_\_\_  
Signature of Keeper

\_\_\_\_\_  
Date of Action

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## 6. FUNCTION OR USE

Historic: Domestic

Sub: Single Dwelling

Current: Recreation and culture

Sub: Museum

## 7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Colonial: Post-medieval: or First Period as it is referred to in New England  
 Colonial: Georgian  
 Late Victorian: Second Empire  
 Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals: Colonial Revival: Georgian Revival

### MATERIALS:

Foundation: Stone (granite)

Walls: wood (clapboard/weatherboard and shingles)

Roof: wood (shingles) and metal (raised seam metal roof)

Other: brick (chimneys)

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**Describe Present and Historic Physical Appearance.**

The Quincy Homestead is situated in a mixed residential/commercial/urban setting less than one mile from the center of the commercial and administrative center of the City of Quincy. The house is sited on a 1.8 acre lot close to the intersection of two major thoroughfares: Hancock Street, which was elevated about eight feet in the late nineteenth century behind a stone retaining wall that forms the property's western boundary; and the Furnace Brook Parkway, which is located less than one hundred yards to the north. Butler Road forms the southern boundary of the property, Furnace Brook forms the northern boundary, and a lot occupied by a twentieth century apartment building forms the eastern boundary. This small parcel, which contains the dwelling house of the Upper Farm and the seat of three generations of Edmund Quincys and their families, is the remnant of a much larger estate numbering more than 400 acres. Considered the grandest estate in Quincy in the seventeenth and eighteenth centuries, it originally extended eastward to Quincy Bay and northward for more than a mile, and included three farms with open fields, orchards, numerous farm buildings, fresh and salt meadows, pastureland, a tidal mill, and saltworks (Figure 1).

The property passed from Quincy family ownership in 1763, when the Upper Farm of approximately 250 acres was sold by the estate of Edward Jackson (1708-1757), brother-in-law and former business partner of Edmund Quincy IV (1703-1788). By the late nineteenth century the property, although reduced to approximately twenty acres in size, was still operated as a gentleman's farm (Figures 2 and 3). It was not until the late 1880s that this parcel and surrounding lands were subdivided and developed for residential use and the farm buildings destroyed (Figures 4 and 5). The present 1.8 acre parcel was delineated in 1890 (Figure 6) and again in 1903 (Figure 7) shortly before its purchase by the National Society of Colonial Dames of America in the Commonwealth of Massachusetts (NSCDA-MA).<sup>1</sup>

The property is enclosed by an iron picket fence on its west and south sides. This fence was erected in 1953 by the Metropolitan District Commission, now the Massachusetts Department of Conservation and Recreation (DCR), after the 1904 design of historic architect Joseph Everett Chandler (Figure 8). The property today is open lawn with a paved driveway at the rear entering from Butler Road and has two ornamental gardens bordered with boxwoods in front (west) and to the south of the house. The front garden was created in 1994 following photographic, cartographic, and painted images of the gardens from as early as 1822 (Figures 2, 6, 7, and 10).

Presently the parcel is occupied by two structures: the Quincy Homestead, and a small, twentieth century storage building (non-contributing structure). This latter structure is located about fifty feet to the rear or east of the house, and separated from the house by an asphalt-paved driveway and parking area (Figure 9). It was built for the Colonial Dames in two phases and serves as a storage building and shelter/exhibition building for a vehicle that was owned by John Hancock

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<sup>1</sup> In 1904 when the parcel was purchased by the locally organized Society of Colonial Dames, they were called the Massachusetts Society of the Colonial Dames of America on the deed from Rev. Daniel M. Wilson (Norfolk County Land Records, Vol. 974, pg. 178 – hereafter written as NCLR 974/178). In 1956 the name of the Society was changed to the National Society of The Colonial Dames of America in the Commonwealth of Massachusetts. For a more detailed history of the Massachusetts Society, see Pauline DeFriez Gray, "History of the National Society of The Colonial Dames of America in the Commonwealth of Massachusetts, 1893-1968," *Register of the National Society of The Colonial Dames of America in the Commonwealth of Massachusetts, 1968*, 44-53. See Appendix I for a detailed chronology of ownership of the property.

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(1737-1793), Massachusetts patriot and signer of the Declaration of Independence and husband to Dorothy Quincy (1747-1830), the daughter of Edmund Quincy IV, who was the last of the Quincys to own and occupy the house. This enclosed vehicle, called a “booby hut”, was able to operate as a four-wheeled carriage or on sleigh runners. It is a remarkable survivor that has undergone little or no restoration and replacement of its eighteenth century furnishings, upholstery, trimmings, etc.

***Exterior***

The Quincy Homestead is deeply sited away from Hancock Street behind several hundred feet of lawn and gardens. The large, two-story house presents a Georgian façade with Georgian detailing beneath a large gambrel roof, but it is truly an amalgam of eighteenth and nineteenth century additions to a late seventeenth century core. The house underwent several phases of restoration/rehabilitation during the twentieth century that removed some but not all of the mid- to late-nineteenth century additions and reconstructed missing features from the eighteenth century (Figures 11, 12, 13, and 14).<sup>2</sup>

The main block of the house consists of a two-story, single-pile, central passage house. A gambrel roof covers the building and is ornamented with a balustrade with turned balusters and posts that crosses the roof at the break in the slopes and rises to the ridge along the northern edge of the roof. At the south end of the building the gambrel roof makes a right angle to the east and covers a large two-story ell that is one room deep and two rooms wide. The entire structure is covered with clapboards and trimmed with narrow corner boards. While the clapboards are painted yellow, the corner boards, window frames, doorways, cornice, and balustrade are painted in pleasantly contrasting white, topped by the grayish-brown color of the wood-shingle roof.

The principal elevation presents a symmetrical five-bay façade with a central entry through a restored mid to late-eighteenth century frontispiece consisting of a triangular pediment with pulvinated frieze and supported by two fluted pilasters flanking the single-leaf door (Figure 15). Three dormers are symmetrically situated on the lower roof slope; the central dormer has a segmental arch pediment, while the two outer dormers are topped with triangular pediments. This arrangement of dormer pediments, along with the gambrel roof with balustrade, is reminiscent of the Hancock House in Boston (erected 1737, removed 1868) and the arrangement found at the McPhaedris-Warner House in Portsmouth, NH (NHL, 1960), as well as at numerous other stylish houses in the region that were erected or improved in the second quarter of the eighteenth century. The windows on the front of the main block of the house are six-over-six-light, double-hung sash, dressed with molded window caps on the first level; trim above the second story windows is integrated into the bed molding of the cornice, but set forward over the windows to suggest a cap. Crown moldings in the cornice have been replaced by modern gutters. To the north, the western elevations of the one and two-story leanto additions to the north gable-end of the house are visible. The projecting bay window and larger six-over-nine-light window sash of the one-story addition indicate its mid-nineteenth century age. The larger two-story addition, set back from the front of the building, and also under a metal-topped shed roof, contains a small six-over-six-light, double-hung sash window with molded window cap to

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<sup>2</sup> Please refer also to Appendices II and III – Architectural Evolution of the Quincy Homestead: 1868 to the Present (2003), and Chronology of Building for detailed discussions of the changes made to the building over time. The chronology presented below and in the appendices is by necessity an informed “best guess” as a result of the absence of detailed building records after the 1706-1708 addition, and no relative or absolute dating carried out to date based on dendrochronology or systematic paint analysis.

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match the other windows on the front elevation. The windows on the south projecting bay that are visible from the front are also six-over-six light sash with trim to match the windows on the front (west) elevation.

On the south elevation, three dormers, all topped with triangular pediments, are placed symmetrically on the lower roof slope beneath the balustrade. The projecting two-story bay window is contained within the end of the front portion of the house. When originally built in the 1860s, this bay was topped by a mansard roof and decorative balcony (Figures 16 and 17). However, this element was removed during the 1904 restoration while the projecting bay was retained, but with a flat metal roof. All four second-floor windows in the projecting bay have six-over-six-light, double-hung sash. Of the four ground-floor windows, the two on the angled sides of the bay are similar six-over-six-light double hung sash windows, while the two windows on the wider, south-facing portion of the projecting bay have six-over-nine-light, double-hung sash. The east window on the south-facing portion of the projecting bay is, and always was a blind window as a closet is built behind it. Until the 1974 restoration work this window frame lacked glazed sash and was always covered with louvered window shutters.<sup>3</sup> All four ground floor windows are trimmed with molded window caps while the second floor windows are trimmed with the projecting bed molding of the cornice like the windows on the front (west) elevation.

The last three bays of the south elevation open into the rear addition. Although the window treatments are similar to those on the front elevation and on the projecting bay, the sizes of the windows on the ground- and second floors differ. The two ground-floor windows flank a pedimented doorway and have twelve-over-twelve-light, double-hung sash; the three windows on the second floor have larger twelve-over-sixteen-light, double-hung sash.

Irregular fenestration with several different types and sizes of windows on the east gable end of the rear ell indicates a complex history of additions and alterations in this portion of the house (Figure 14). Within this ell is found the earliest part of the house, a single-cell, two-story building erected by Edmund Quincy II (1628-1698) in 1686.<sup>4</sup> The fifteen windows on this elevation represent seven different sizes and types of windows. The difference in the placement and size of windows to the north and south of the centrally-placed door reflects the several different phases and sections of the erection and alteration of the rear ell. At the north end, a one-story, shed-roofed leanto addition extends the east façade about twelve feet. The roof balustrade does not continue along the east (rear) edge of the gambrel roof slopes, stopping at the east end of the south elevation.

The north side of the Quincy House presents a wide, clapboarded gable end beneath a wide gambrel roof at the west half of the structure, and a two-story clapboarded wall beneath the slopes of the gambrel roof of the rear portion of the house. The elevation presents irregular

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<sup>3</sup> During the 1974 restoration, the NSCDA-MA requested the MDC, now the DCR, open the window opening and insert glazed sash. Intervention by Morgan Phillips of SPNEA, now known as Historic New England, indicating that the window was never glazed but was always a dummy window masked by closed shutters, led to a compromise that resulted in the insertion of glazed sash, but not the cutting of the window opening through the undisturbed wall sheathing dating to c.1868. Morgan Phillips, "Report to National Society Colonial Dames, Massachusetts, on Quincy Homestead, April 19, 1974." NSCDA-MA files.

<sup>4</sup> Judge Samuel Sewall, who married Edmund's niece, wrote in his diary for March 22, 1685/86 "Lodged in the Lower Room of Uncle Quincy's new house." Excerpted in Eliza Susan Quincy, "Memoir of Josiah Quincy," *MSS.*, MFL 6:347, Quincy Family Papers, Massachusetts Historical Society.

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fenestration. A one-story addition extends along the entire length of the north wall of the house; rising from its approximate center with a second story is a roughly square, shed-roofed addition.

The one-story section of the addition at the west end is covered by a shallow hip roof; the portion of the addition located to the east of the two-story addition is shed-roofed (see Figures 11 and 14).

The two-story, one-room, shed-roofed addition onto the north gable end of the c.1706, gambrel-roofed structure (see Figure 10) still has its own entry on the north elevation from when it served as living quarters for Tutor Henry Flynt, the brother of Dorothy (Flynt), wife of Edmund Quincy III. When the c.1868 one-story, hip-roofed addition was built onto the north end of the parlor, a bay window was added on the west end of the north wall, extending the size of the parlor.

During the restoration by Joseph Everett Chandler in 1904, the rectangular projecting bay at the northeast corner was removed, but the other additions to the north side of the building and roof line were retained. Chandler also removed a decorative balcony at the garret level on the north gable end of the front part of the house and the dormers on the one-story additions (Figure 17).

### *Interior*

The present configuration and appearance of the interior of the house is the result of the 1904 restoration conducted by Joseph Everett Chandler on behalf of the NSCDA-MA (Figure 18). Chandler's interior restoration was relatively minor and mostly cosmetic, as a great deal of mid- to late-eighteenth century architectural fabric remained intact and *in situ*. His work involved the removal of Late Victorian wallpapers, over painting of polychrome color schemes, removal of carpets, creation of a caretaker's apartment and several bathrooms, etc. Nevertheless, he did undertake some removal and reconstruction of architectural elements that did not present a mid- to late eighteenth century Georgian look. Chandler removed Neo-classical mantels that had been applied in the late-18<sup>th</sup> or early 19<sup>th</sup> century to the dining room and north parlor and recreated the bolection fireplace surrounds based on examples surviving elsewhere in the house (Figures 19, 20, 21, and 22); removed a later brick firebox in the north parlor to expose the large 1706 firebox, oak lintel, and plastered cove above it, and hung the paneled chimneybreast on hinges so that it could be swung aside for viewing of the earlier fabric (Figure 23); reconstructed the firebox and bake oven in the "Coddington" kitchen (Figure 24); repaired/replaced deteriorated framing members, flooring, and floor joists; and reconstructed one paneled wall in the ground floor room of the two-story north addition (Tutor Flynt's study). In the late nineteenth century this wall had been removed to create a larger library (Figures 25 and 26).<sup>5</sup>

The interior of the front part of the house – the central passages and staircase to the garret, parlor, parlor chamber, dining room, dining room chamber, Tutor Flynt's chamber, and most of Tutor Flynt's study – retains nearly all of its mid- to late eighteenth century woodwork and some of its early plaster and floors. This Georgian finish is at least the second phase of finishes to this portion of the house. The original finishes of 1706 have largely been removed, although evidence of those finishes and some finishes and fabric that have been covered by the later eighteenth century alterations do survive.

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<sup>5</sup> Several letters from Joseph Everett Chandler to the NSCDA-MA describing some of the work that was to be done, and payment during 1904, survive in the building files of the NSCDA-MA.

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The mid- to late eighteenth century central passage and staircase remain nearly intact (Figure 27). The staircase occupies the rear half of the passage and contains a landing at its midpoint where the stair reverses direction. Wainscot paneling lines the walls of the staircase to the second floor. A molded banister with turned balusters ascends all the way to the garret. A wood cornice with ogee crown molding surrounds the central passages and the other four rooms in the front part of the house.

The parlor on the north side of the central passage retains its mid-eighteenth century doors and door- and window frames with interior shutters. Flat wainscoting with molded base and surbase survive on the south, west, and north walls; the east wall or chimney breast wall is entirely paneled (Figure 28). The centrally located fireplace opening is surrounded by a bold bolection molding and blue tin-enamel glazed ceramic (delft) tiles illustrated with biblical scenes (Figure 22). These tiles are specifically mentioned in a 1761 advertisement to sell the “Farm, Mansion House and Farm House, formerly belonging to Edmund Quincy, Esq., Situate [sic] in Braintree.”<sup>6</sup> Above the fireplace are two long, raised, bolection panels of unequal size. To either side of the fireplace are six-panel doors surrounded by additional fielded panels set into the rails and stiles of the chimneybreast wall – the door on the north (left) leads to a passage, and the one on the south (right) leads to a closet. The framing members - girts, transverse summer beam, and posts - all project into the room beyond the planes of the plastered walls and ceilings and are cased. The plastered walls above the wainscot are covered with a rare, surviving c. 1790 French Neo-classical wallpaper (Figures 28 and 29), and their application probably coincided with the addition of the Neo-classical mantels over the existing paneled chimneybreasts in the north parlor and dining room.

To the south of the central passage is located the dining room. This space also retains most of its mid-eighteenth century finishes which are nearly identical to those of the north parlor, including blue tiles with biblical scenes around the firebox (Figure 21). As in the north parlor, the bolection fireplace surround in this room was made in 1904 to match those in the other rooms, as it had been removed for a Neo-classical mantel. To the left (north) of the fireplace, behind a six-panel door, is a carved shell cupboard or “beaufat.” This cupboard was not original to the 1706 house finishes but was introduced along with most of the present mid-eighteenth century trim. During the restoration, Chandler enclosed this cupboard and the china closet in the north parlor to make displays of ceramics and silver secure from visitors. The walls in this room are covered with a surviving late nineteenth century wallpaper of Chinese design, manufactured by Jean Zuber & Cie, of Rixheim Alsace.<sup>7</sup> Like the north parlor, the end wall of the dining room was partially removed c. 1868 with the construction of a large projecting bay. The south and southwest walls of the projecting bay are pierced by windows and furnished with paneled interior shutters. The south window contains large six-over-nine-light, double-hung sash, while the southwest window has only six-over-six-light, double-hung sash that match the windows on the front of the house.

On the second floor, the parlor chamber and dining room chamber have similar finishes to the rooms below – molded wood cornices, cased framing members, paneled chimneybreast walls, double architraves around doors and windows - except they lack the wainscot and surbase on the

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<sup>6</sup> *Boston Country Gazette and Journal*, Monday, March 2, 1761, as quoted in Sibley, *Harvard Graduates*, Vol. VII (1722-25). See Appendix V for the full text of the advertisement.

<sup>7</sup> Edith Woodbury Coyle, “The Quincy Homestead,” *Old-Time New England* 19, no. 4 (April 1929): 152.

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walls, instead having a plastered wall from floor to ceiling, and they lack the glazed tiles around the fireboxes.

The rooms that form the two-story leanto addition made to the north side of the house for Tutor Henry Flynt (1675-c.1760), a bachelor and the brother of Mrs. Dorothy (Flynt) Quincy (1678-1737), are finished in a manner only a bit more modestly than the principal rooms of the main house. The chimneybreast wall of the one heated room – the ground-floor Study - is entirely paneled, but all of the fielded panels are set flush to the rails and stiles of the paneled wall, unlike the raised bolection panels over the fireboxes in the parlor and dining room; bolection molding surrounds a smaller firebox; and framing members are cased and project beyond the planes of the walls and ceiling (Figure 26). As mentioned above, Chandler reconstructed the east wall of the Study behind the staircase and inserted new newel posts and balusters (Figure 25). The chamber on the second floor, an unheated space, appears to have experienced only minor cosmetic changes during the restoration. The dominant feature of this room is the bed alcove built into the east wall above the staircase to the Study below. Two doors allow this alcove to be concealed from the rest of the room (Figure 30).

Both the chamber and the study presently have communication with the parlor and parlor chamber through doors. These openings are not original, but were inserted sometime during the late eighteenth or early nineteenth century, and were retained during the 1904 restoration. Adjacent to the door in the chamber Chandler created a hinged view port through the casing of the southwest corner post. This view port reveals the corner post and behind it, the clapboarding on the original exterior north wall of the house, confirming that this leanto addition was not original to the 1706 construction of this portion of the house but a later addition.

The two large rooms in the garret over the parlor chamber and dining room chamber are very simply finished. Plaster is applied over riven lath between the visible gambrel-roof rafters. Side walls and ceilings are also plastered. The south attic chamber contains several reused 18<sup>th</sup> century doors with two raised, bolection panels and early, shaped H-hinges. They are clearly survivals of doors that were no longer stylish in the mid- to late eighteenth century and were relegated to use in the attic that was occupied by slaves and servants.

The rear ell contains one of the more interesting portions of the house – the remnant of a single-cell, two-storey, end-chimney house that originally had a second-story, gable-end overhang. This house was erected on this site in 1686 and underwent several phases of alteration before the two-story, central passage house was erected to its west and joined to it in 1706 (see more discussion below and in Appendices I, II, III).

Both the ground floor room – formerly known as the “Coddington” kitchen based on an incorrect assumption that this was the house built by William Coddington c.1633 – and the chamber retain great integrity with regard to the 1686 frame.<sup>8</sup> The posts, girts, plates, and summer beams are all

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<sup>8</sup> The belief that this earliest portion of the building was the house built by William Coddington in 1633, was held by William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities, now known as Historic New England. This belief was disputed by Quincy historian Warren S. Parker, who proved fairly convincingly (but not convincingly enough for Appleton) that the Coddington building was actually located on the north side of the brook (on the present site of the Armory), while Edmund Quincy’s early holdings were on the south side of the brook as the house is situated today. Parker also argued that the old foundation was still visible in the 1880s and that during the construction of sewers in 1916 the foundation was again revealed. Unfortunately, Appleton was so convinced that the oldest portion of the Quincy Homestead was the Coddington

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exposed and all are nicely chamfered. Chandler was required to make some structural repairs to the frame on the east end of the structure in 1904, replacing a deteriorated south girt and a post. The original overhanging second story is evident in the framing, but the wall beneath the overhang had been framed out flush with the plane of the overhanging second-story wall long ago back in the early eighteenth century. Chandler's replacement of the girt and sills obliterated all evidence of this wall except for the survival of the side-wall girt in the west wall of the house and the southwest corner post. In a view port created by Chandler, it is still possible to see the side girt cantilevered over the post extending about a foot beyond it. Presently the ceilings in these rooms are plastered at the level of the bottom of the joists (probably done in the late eighteenth or early nineteenth century), leaving four inches of the two transverse summer beams, girts, and plates exposed. Where one can see between the plaster ceiling and the beams, evidence of whitewashing that preceded the plastered ceiling, can be seen. In the ground floor room, plastered walls exist over board wainscoting of the nineteenth century; in the chamber above the walls are plastered from floor to ceiling. A framed chimney bay approximately six feet deep exists at the north end of the kitchen and is open to the room. Presently a simple staircase, probably created in the mid-nineteenth century, rises from east to west within the chimney along the original north gable end wall. The staircase blocks an earlier door through the north wall that led to a dairy room in the mid-eighteenth century, indicating that the original gable-end chimney of the 1686 house had been removed sometime during the first half of the eighteenth century. The door frame and door, minus hardware, and the early- to mid-eighteenth century plaster remain on the wall. The original chimney girt reveals through the presence and absence of chamfering on its inner edge where the firebox, a doorway, and the original corner staircase were located. The west wall of the kitchen presently is taken up almost entirely by a brick fireplace and bake oven that were reconstructed by Chandler in 1904 based on surviving portions of a partly-dismantled, late eighteenth - early nineteenth century chimney, fireplace, and oven (Figure 24). The underside of the girt in this wall reveals the original pattern of wall studs and window openings through the surviving open mortises.

Two doors open to the outdoors, one in the east wall and one in the south wall of the kitchen. These door openings and the five windows, based on their size and configuration, clearly date to the mid-eighteenth century or later.

On the second floor, the kitchen chamber and open chimney bay are divided into four spaces: a bedroom over the kitchen (the "Coddington" Chamber on the plan - Figure 18); a small room in the southeast corner that served as a bathroom since 1904; the mid-nineteenth century staircase up to the attic; and a circulation space that opens into the other three spaces and also has a door opening onto the landing of the front stairs between the first- and second floors. The walls that partition the kitchen chamber into these four spaces consist of vertical, feather-edged boards, indicating that these partitions were originally configured in the mid-eighteenth century (and perhaps later reconfigured when the staircase was rebuilt).

The attic over the kitchen and kitchen chamber contains one large room at present. Because the ceiling height of the 1706 structure was greater than that of the 1686 structure, the attic floors of the two sections of the house differed by nearly two feet. When the two buildings were united

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House that he did not even think it useful to conduct any archaeological investigations after sewer excavations uncovered a foundation in the area where Parker suggested the Coddington house was located. Correspondence between William Sumner Appleton and Warren S. Parker, August 31, 1916; September 5, 1916, Quincy Historical Society.

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under a single gambrel roof in 1706, the frame of the 1686 building was extended upwards so that the level of its plates was even with the level of the attic floor in the new building. The result was the creation of a space between the original 1686 attic floor and the new 1706 attic floor. Over the years several remarkable myths were created about this space: the Regicide judges were hidden here; John Hancock was hidden here from the British in 1775 and 1776; it was a “Smuggler’s Hole” used to hide illegally imported goods or people. A vertical chase about one foot square, formed by nailed boards, was interpreted as a secret dumb-waiter through which provisions were delivered to those hiding in the “hole.”<sup>9</sup> In reality, the “dumb-waiter” is the remains of a chase that contained a weight on a rope and a pulley hanging from a beam. These provided the motive power to a roasting spit set up in front of the kitchen fireplace and operated by a clock mechanism – a late eighteenth century “modern” kitchen appliance. Contributing to the stories about John Hancock, his courtship of the beautiful Dorothy Quincy, and his secret hiding place, is a surviving early window pane in one of the windows with the initials of “JH” carved into it.

The rooms forming the north side of the rear ell beneath the large gambrel roof have undergone many alterations and changes since their construction sometime before the mid-eighteenth century. Originally the room north of the kitchen and its second floor chamber existed under a shed roof; it was not until the late nineteenth century that they were incorporated under an expanded gambrel roof that completely engulfed and preserved the earlier gambrel roof frame. At that time, an additional attic room was created under the expanded roof, lit by a dormer in the lower north slope of the gambrel and by two twelve-over-twelve-light, double-hung sash windows in the east gable end. In 1904 the first- and second floor rooms were converted to caretakers’ quarters. While more early fabric remains in the chamber than in the room below, it is clear that much rebuilding occurred through the last 200 years.

Finally, the space within the one-story leanto addition on the north side of the house at its east end (Figure 14) presently contains space that was also used as caretakers’ quarters since 1904 and contains no early finishes. It is likely that this space was constructed in the last quarter of the nineteenth century when it was part of the expanded library of Mr. Peter Butler (Figure 25). At that time, the northeast corner of this addition had a square, diagonally-protruding window bay (Figure 6). This was removed during the 1904 restoration.

### ***Historic Phases of Construction and Alteration of the House***

The Quincy homestead went through at least twelve discernible phases of construction and alteration between 1686 and the present.<sup>10</sup>

#### ***Phases I, II, III. c. 1686-1706.***

The earliest section of the house was first built in 1686 and is represented by the rear kitchen and chamber above it. Edmund Quincy II (1628-1698), the son of the first Edmund Quincy to settle these lands in 1635, erected a new house for himself and his family near his father’s house but closer to the brook. Edmund II added to the lands he inherited from his father until he owned about 1,200 acres in

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<sup>9</sup> Coyle, “The Quincy Homestead,” 158. The story was repeated in various newspapers and printed articles about the house. At one time, the Colonial Dames even considered “restoring” the hiding place and the “dumb-waiter.” “Plan to Restore Secret Entrance in Dorothy Q. House,” *Quincy Ledger*, June 16, 1925; “Story of Courtship in Old Dorothy Q Mansion,” *Patriot Ledger*, May 6, 1938.

<sup>10</sup> See *Appendix II: Architectural Evolution of the Quincy Homestead: 1688 to the Present* for an extended discussion of those phases and changes.

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Braintree. In 1686, he built a two-story house with one ground-floor room and an end chimney, with a chamber above it, and crowned by a gable roof. Like other houses of well-to-do and prominent men of New England that were built during this period, the house was framed with an overhanging second story on the gable end opposite the chimney. The house was well-framed with two transverse summer beams in the ceiling of each floor, a feature that, though not unknown, was relatively rare in the region (Figure 24).<sup>11</sup>

From surviving evidence in the house it is clear that some kind of near-disaster occurred that required rebuilding of the chimney bay and roof structure from the plates up, complete with new chimney posts inserted next to the one-story remains of the originals. These new plates show evidence in the form of empty mortises of a façade gable built on the west elevation, then removed and constructed on the east elevation. Other empty mortises on the west ends of the summer beams suggest the presence of a leanto off the west side of the house when the façade gable was rebuilt on the east side of the roof. The walls of this early building were filled with brick nogging on the first and second stories (still survives in some of the walls.) Some of the original riven oak clapboards remain *in situ* on the west wall where they were captured by the 1706 structure.

***Phase IV. 1706 – 1708***

In 1706 Edmund Quincy III (1681-1738), seven years after graduating from Harvard and five years after his marriage, enlarged the house he inherited from his father with the construction of a two-story single-pile, center-passage house just to the west of his father's house. The two structures were joined together beneath a single L-shaped gambrel roof erected to cover the buildings. Rather than building gable-end chimneys, Edmund had Marshall build two rear-wall chimneys over large stone arches in the cellar. This form of house – central-passage, single pile, rear-wall chimneys - was relatively common in early eighteenth century Massachusetts Bay among some of the newer, more stylish homes that incorporated the new principles of building derived from Renaissance-based rules of symmetry and order derived from Classical models.<sup>12</sup>

Little evidence survives of the earliest finishes in the 1706 house. Chandler revealed the configuration of the original 1706 fireplace in what is now the parlor – about six feet wide and nearly four feet high, with rounded rear corners and a large oak lintel. Above the firebox and some sort of wood trim over the lintel there was a plastered cove. In the cavity around the

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<sup>11</sup> For an enumeration of the lands owned by Edmund Quincy II in 1675, see Edmund Quincy Memorandum Book, 1665-1697, p. 16, Quincy Family Papers, MFL Reel 1, Massachusetts Historical Society. Judge Samuel Sewall, who married Edmund's niece, wrote in his diary for March 22, 1685/86 "Lodged in the Lower Room of Uncle Quincy's new house." Excerpted in Eliza Susan Quincy, "Memoir of Josiah Quincy," *MSS.*, MFL 6:347, Quincy Family Papers, Massachusetts Historical Society. Several examples of late-seventeenth century houses built with paired, transverse summer beams are known in Massachusetts Bay. Among the better known buildings is the Parson Capen House in Topsfield, Massachusetts (NHL, 1960), erected in 1683. For a discussion of summer beam orientation, see Abbott Lowell Cummings, *Framed Houses of Massachusetts Bay, 1625-1725* (Cambridge: Harvard University Press, 1979), 72, 105-106; for a discussion of end- and front- overhanging second stories, see *Ibid.*, 71-72. Dr. Cummings claims that there are only twenty extant houses with framed second-storey overhangs from the first century of settlement in Massachusetts. Of these, only five houses have framed overhangs on their ends only as is found in the 1686 Edmund Quincy II House.

<sup>12</sup> The diary of Braintree Mason John Marshall between 1706 and 1708 includes entries for the construction of a house for Edmund Quincy (see Appendix IV for a transcription of the entries related to building the house during these years. The original is in the collections of the Massachusetts Historical Society). For a discussion of the introduction of classicism into New England see Abbott Lowell Cummings, "The Beginnings of Provincial Renaissance Architecture in Boston, 1690-1725," *Journal of the Society of Architectural Historians* 42, no. 1 (March 1983): 43-53.

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chimney between the dining room and kitchen, remnants of an earlier plaster wall and evidence for the original chimney location remain. Similarly, in the cavity between the two structures, remnants of original plaster walls survive.

***Phase V. By 1737***

Edmund Quincy III again enlarged the house with the addition of a one-room, two-story leanto to the north side of the house in order to provide accommodations for his brother-in-law, Henry Flynt, a bachelor and tutor at Harvard College. It is unclear whether the finishes in the two rooms survive from this early date or are the product of a remodeling later in the eighteenth century. It is likely that by 1737 the original chimney of the 1686 house was removed and a new chimney with back-to-back fireplaces was built to serve the dining room and kitchen. This may also have been the date when the room north of the kitchen, accessed by the door now blocked by the later rear staircase, was added. In the 1761 advertisement for the sale of the property this room was referred to as a dairy room, with a chamber above.

***Phase VI. By c. 1750***

Edmund Quincy IV (1703-1788), a wealthy merchant in partnership with his brother, Josiah Quincy, and brother-in-law Edward Jackson, was probably responsible for carrying out an extensive remodeling of the interior of the house, adding the paneled chimney breasts, built-in shell cupboard in the dining room, and new front staircase extending all the way to the chambers in the garret beneath the gambrel roof. He probably also added the pedimented frontispiece and dormers, and may have unified the fenestration across the west (front), north, and south elevations. Edmund IV inherited the house and farm from his father upon his death in 1738. At the time, he was living in Boston with his young family. Over the next fifteen years, Edmund and his family used the house as a country retreat and summer home. In 1748, the *Bethell*, a ship owned by Edmund and his partners, captured a Spanish treasure vessel carrying gold and silver specie and cargo worth more than \$300,000. Edmund's share of this treasure, combined with his other profits from mercantile trade, probably allowed him to perform the stylish remodeling of the interior and exterior of the house. Edmund made the house his permanent residence after 1750, when his fortunes plummeted, the result of unfortunate investments and circumstances.<sup>13</sup>

The 1761 advertisement for the sale of the farm by the estate of Edward Jackson, brother-in-law of Edmund IV, described the farm and buildings in some detail:

The Farm consists of mowing, arable and pasture land, all good in kind, some part finished with stone wall and stones enough present on the premises sufficient for the rest. It is at present divided into eleven enclosures, nine of which have good water to accommodate cattle pastured thereon. There are on the place four orchards, and the best of apple fruit ... In a seasonable year 250 barrels of cyder and 100 tons of hay may be made. The mansion house... has 4 rooms on the lower floor, besides a dairy room, 11 good chambers on the two upper floors, 7 convenient fireplaces besides the kitchen, several of which are handsomely tiled. Three of the lower rooms and three of the chambers, with a large entry and stair case are well painted, and two of the rooms hung with painted canvas. A deep cellar runs under the whole house, the walls of which are laid in lime mortar, with three good arches, one large enough for a winter dairy room. In the front of said house is a large and handsome garden. Rows of lime trees stand on each side of the center gravel walk, and a beautiful brook runs along one side of it. Back of the house is another garden, in the gardens are the best of asparagus, the English

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<sup>13</sup> The letter from the captain of the *Bethell* to Edmund Quincy and his partners, is reproduced in *A Pride of Quincy: A Massachusetts Historical Society Picture Book* (Boston: The Massachusetts Historical Society, 1969).

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walnut and the best of grafted and inoculated fruit. Near the Mansion House there is a chaise house, wash house, store house, apple house and other out houses. Also a farm house in which there is a dairy room and accommodation for a family, and at little distance a large barn, 100 feet long, at the lower end of the farm is another farm house and barn 50 feet long. . .<sup>14</sup>

***Phase VII. By 1810***

The next identifiable phase of changes to the buildings appears to have occurred during the ownership of Moses Black.<sup>15</sup> Black, a Boston merchant, occupied the house from 1788 until his death in 1810; his widow owned the house until 1825, though it is not known if she occupied the entire time. During Black's tenure several changes were made to the interior: the chimney between the dining room and kitchen was rebuilt, with a new kitchen fireplace and bake oven now located outside of the firebox and new, smaller firebox erected in the dining room; Neo-classical mantels were applied in the dining room and north parlor over the earlier paneled chimneybreasts, replacing the bolection fireplace surrounds; and imported French Neo-classical wallpaper (still surviving) was applied to the parlor walls (and possibly in other rooms as well) (See Figures 19, 20, and 29).

***Phase VIII. By 1865***

It was probably during the occupancy of the Greenleafs (1827 to 1856) or early in the tenancy of Peter Butler and his son (c.1863 to 1889) that the one-storey front and rear porches were constructed (Figures 2 and 16). By 1865, the roof balustrade had been removed. The porches were removed during the 1904 restoration, and the balustrade was reconstructed at that time.

***Phase IX. c.1868***

Surviving records of a Quincy carpenter in 1868 indicate his work on the bay windows at Peter Butler's house. This probably referred to the one-storey addition with bay windows on the north side of the house and to the large projecting bay on the south side. The projecting bay on the south side was topped with a Mansard roof and a decorative balcony built onto the gambrel roof (Figures 16 and 17).<sup>16</sup> This roof structure was removed during the 1904 restoration and the gambrel roof restored.

***Phase X. By 1890***

By 1890 several additions to the house were made. The front entry vestibule was added in the mid-1880s (based on a signature found on a vestibule board and identified as that of a Quincy carpenter from Quincy City Directories), and a one-story room behind the addition originally built for Tutor Flynt was erected. At this time the east wall of Tutor Flynt's study was removed and the space extended into the new one-story addition, creating a large library with a projecting bay window at the northeast corner (See Figures 6 and 25). Repairs and alterations were also made to the gambrel roof. New roof decking and shingles were applied to the gambrel roof, and a new leanto roof was constructed over the former dairy room and chamber. Later the gambrel roof was enlarged and extended to cover not only the 1686 section of the house, but also the former dairy room and chamber (Figure 14).

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<sup>14</sup> See Appendix V for a complete transcription of this advertisement. *Boston Country Gazette and Journal*, Monday, March 2, 1761.

<sup>15</sup> See Appendix I for a detailed discussion of the ownership of the property with complete citations of deed- and probate transactions.

<sup>16</sup> The reference to the carpenter's work – P.B.T. - on Mr. Butler's bay windows can be found in the Warren S. Parker Collection, Thomas Crane Public Library, Quincy, Massachusetts.

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Chandler reconstructed the east wall of Tutor Flynt's study during the 1904 restoration and converted the rear room, formerly part of the library, to caretakers' quarters. The projecting window bay at the east end of the extended library was removed by Chandler, but the vestibule and larger gambrel roof were left intact during the 1904 restoration. It was not until 1974 that the vestibule was removed.

***Phase XI. 1904.***

After acquisition of the property by the NSCDA-MA in 1904, noted historical architect Joseph Everett Chandler was retained to conduct a restoration of the building. Chandler proceeded to remove the front and rear one-story porches, and the mansard-roofed projection and balconies, but not the projecting bay windows, the one-story additions of the 1860s and 1880s, or the enlarged rear gambrel. Guided by the 1822 watercolor of the Quincy Homestead by Eliza Susan Quincy (Figure 10), he reconstructed the roof balustrade, but left the front entry vestibule. On the interior, wallpapers were removed and walls painted, the kitchen fireplace was reconstructed, the Neo-classical mantel in the dining room and north parlor were removed, and structural repairs were made. In what must have been one of the earliest uses of this device, Chandler created several view ports – hinged panels and even a hinged chimneybreast - to allow visual access to surviving early elements of the building (Figure 23).

***Phase XII. 1974/75 to 1991***

Much-needed structural and cosmetic repairs were carried out under the supervision of the NSCDA-MA, The Metropolitan District Commission (now the DCR), and The Society for the Preservation of New England Antiquities, now known as Historic New England. These included structural repairs to sills and posts, installation of a small ground floor bathroom at the rear of the building, reconstruction of the deteriorated and damaged roof balustrade, repair of the roof structure and reroofing, removal of the front entry vestibule, repair of damaged siding, repair and replastering of damaged walls and ceilings, repainting, and landscape restoration.<sup>17</sup>

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<sup>17</sup> The building files of NSCDA-MA contain numerous reports, correspondence, and work orders regarding repairs, maintenance, and restoration at the Quincy Homestead.

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**8. STATEMENT OF SIGNIFICANCE**

Certifying official has considered the significance of this property in relation to other properties:  
 Nationally: X Statewide:    Locally:   

Applicable National  
 Register Criteria:

A X B X C X D

Criteria Considerations  
 (Exceptions):

A    B    C    D    E    F    G

NHL Criteria:

1 and 4

NHL Theme(s):

III. Expressing Cultural Values  
     1. Educational and intellectual currents  
     5. Architecture, landscape architecture, and urban design  
     6. Popular and traditional culture

Areas of Significance:

Architecture; Education; Literature; Political

Period(s) of Significance:

1686 - 1904

Significant Dates:

1686; 1706; c.1737; c.1750; c.1810; c.1868; c.1890; 1904

Significant Person(s):

Cultural Affiliation:

N/A

Architect/Builder:

1706-1708 – John Marshall, Mason, of Braintree.  
 Joseph Everett Chandler, Historical Architect in charge of 1904 restoration

Historic Contexts:

XVI. Architecture  
     A. Colonial  
     B. Georgian  
     M. Period Revivals  
         1. Georgian

XXXIII. Historic Preservation  
     F. The Emergence of Architectural Interest in Preservation, 1900-1926 –  
         Antiquaries, Architects, and Museums

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**State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.****SUMMARY**

The Quincy Homestead is a remarkable example of New England architecture and its transformations from the late seventeenth century to the late nineteenth century. The surviving elements of architecture of the First Period (as it is referred to in New England), early and late Georgian period, Late Victorian period, and Colonial or Georgian Revival found in the Quincy Homestead, provide a unique opportunity to see with remarkable clarity the changing forms and styles and preferences of more than three hundred years of American and New England architecture. The house represents an early use of the gambrel roof in the region in domestic architecture, and its restoration in 1904 represents one of the earliest efforts at the restoration of a domestic site in the Boston region by such groups as the National Society of Colonial Dames of America. The stewardship of the property by the NSCDA-MA with the Metropolitan District Commission (now the DCR) since 1904, and its operation as a museum, assured its preservation and survival and continued access by the public to this remarkable building. Work at the Quincy Homestead significantly boosted Joseph Everett Chandler's standing as an historical architect who went on to restore such landmarks as the Paul Revere House (NHL, 1961) in Boston and the House of the Seven Gables in Salem. Chandler introduced some innovative techniques of revealing early building fabric in the Quincy Homestead with his use of view ports, a practice that was commonly used by such organizations as SPNEA, now known as Historic New England, in some of their major restorations. The site also gains importance for its association with the Quincy Family and four generations of Edmund Quincys. From Edmund I to Edmund IV, all were intimately involved in local and colonial political and military affairs. The property counted among its visitors Judge Samuel Sewall, Benjamin Franklin, John Adams, John Hancock, and others.

**ARCHITECTURAL SIGNIFICANCE**

The Quincy Homestead is valuable as an architectural treasure primarily because the building provides, in one structure, remarkably intact examples of several significant phases of early American and New England architectural trends, from the First Period of the late seventeenth century, through the Georgian Phases, Late Victorian phases, and Colonial Revival, and concluding with a significant restoration in 1904 that influenced later restorations of better known New England historical buildings. Furthermore, the building has not yet undergone systematic and holistic "building archaeology" that can and most certainly will yield much new and valuable information about its building history, especially regarding the timing and nature of original construction, finishes, additions, and alterations over its first century of existence. This information will also add greatly to the relatively meager detailed knowledge of seventeenth and early eighteenth century buildings in the region and country. Integrated study through dendrochronology, paint analysis, mortar analysis, identification of wood species, nail and building technology study, and careful measured drawings of plan, framing, and other construction details are all wanting for this complex structure and all have great potential for contributing much information.

The phases of the building stretching from 1686 to c.1750 – from the time when the oldest

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portion of the building was first erected to the completion of its predominant mid-eighteenth century Georgian form and appearance – have perhaps the greatest significance. Although a number of buildings from these periods survive, few reveal the phases of construction and addition that the building went through so clearly. Numerous seventeenth century structures in New England have been restored back to their seventeenth century appearance, removing later accretions and layers. Other buildings have been restored to several periods, showing how different rooms in the house may have looked at different times, but within a shell that has remained relatively the same.<sup>18</sup> The Quincy Homestead has preserved this process not just in different rooms, but in entire sections of the building that were built at different times and have largely retained their period form and finishes.

The 1686 house erected by Edmund Quincy II, with its end-chimney and gable-end, second-storey overhang, is represented by only four other extant examples in Massachusetts.<sup>19</sup> The survival of the frame; preservation of such elements as brick nogging in the walls and exterior riven clapboards; evidence for original window placement, size, and finishes; and its potential for revealing further evidence of three phases of construction and alteration before 1706, contributes to the significance of this portion of the building.

The major addition to the house completed by Edmund Quincy III from 1706 to 1708 represents an important change in the conception of architecture in America. With its central-passage, two-story, single-pile, rear-wall chimney form, and exterior symmetry, it joined a very few buildings that were just beginning to appear and make an impact on the architectural landscape and mindset of New England by the introduction of Renaissance-inspired classical rules of order. The incorporation of the 1686 building as a rear service wing containing the kitchen and housing above for the several slaves owned by Edmund Quincy, reflected a trend that would reach wide expression in lower levels of New England society only in the late eighteenth and early nineteenth centuries. The use of a gambrel roof over the entire structure also represents one of the earliest uses of this roof in New England on a domestic structure. It is probable that Edmund III first encountered these influences and this form while a student at Harvard (Class of 1699), where several large buildings with this type of roof were constructed in 1672-82 (Harvard Hall) and 1698 -1700 (Stoughton Hall).<sup>20</sup> That he chose to adopt these forms in his own house just a few years after his completion of Harvard College speaks both to his broad cultural education and to his considerable wealth.

The house that Edmund III built survives largely in the frame and in buried remnants and

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<sup>18</sup> Buildings in this class include the Whipple House (NHL, 1960) in Ipswich, MA (c.1655 and later), the Ironmaster's House (NHL, 1963) in Saugus, MA (c.1680), and the Turner House or House of the Seven Gables in Salem, MA (c.1668 and later). Buildings represented by the second category include SPNEA's Spencer-Pierce-Little House (NHL, 1968) in Newbury, MA (c.1700), Newport Historical Society's Wanton-Lyman-Hazard House (NHL, 1960) in Newport, RI (c.1700), and the Richard Smith House in Wickford, RI. (1689 and later). SPNEA's Coffin House (NHL, 1968) (c.1654 and later) and Swett-Ilsley House (c.1670 and later) in Newbury, MA, and Pierce House in Dorchester, MA (c.1650 and later) are some of the few historic houses that compare favorably with the Quincy Homestead in integrity of the various phases of building and alteration. See Cummings, *Framed Houses of Massachusetts Bay*, for discussions of these houses.

<sup>19</sup> These include the Swett-Ilsley House in Newbury, Massachusetts (c.1670 and later); the Whipple House (NHL, 1960) in Ipswich, Massachusetts (c.1655 and later); the Gedney House in Salem, Massachusetts (c.1665 and c.1700); and the Turner House, also in Salem, Massachusetts (c.1668 and later).

<sup>20</sup> For the introduction of Renaissance classicism in New England, see Cummings, "The Beginnings of Provincial Renaissance Architecture in Boston, 1690-1725," 43-53. The Clark-Franklin House, erected on Garden Court Street in Boston c.1712, was another early example of the early use of a gambrel roof on a private dwelling house. *Ibid.*, 48.

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fragments, as most of the present finishes, both interior and exterior, probably date to improvements later in Edmund III's life or during the ownership and occupancy of his son Edmund IV. Physical investigations have revealed early plaster surfaces covered by later paneled wainscoting, or enclosed in later walls; a narrow gap between the 1686 structure and 1706 structure allows access to the framing and back side of present finishes in each of the buildings. An examination of the framing of the ground floor from the cellar, reveals the survival and reuse as joists and sleepers a number of reused seventeenth century building parts: rafters, purlins, and a summer beam with chamfers and early tusk-tenon joist mortises. Chandler exposed the surviving 1706 fireplace and wall finishes in the parlor with his innovative technique of hinging the later paneled chimneybreast so that it could be swung back to show the early fabric. In Tutor Flynt's chamber, another view port created by Chandler shows that by the 1720s, when this addition was probably added, the clapboarded exterior of the house was finished with a white paint, an expensive and rare treatment for this period.

The improvements carried out to the house in the mid-eighteenth century, either by Edmund III or Edmund IV, resulted in a significant upgrading of the interior and exterior appearance of the house. The elegant frontispiece, central staircase, paneled wainscoting and paneled chimneybreasts all reflected the refinement and somewhat restrained expression of the wealth of the Quincys. The property was not Edmund IV's primary residence until after 1750, as he lived in a house in Boston where he pursued his successful mercantile career, and may explain the rather restrained expression of Georgian forms evident in this phase of improvements to the house. Nevertheless, the 1761 advertisement for the sale of the house described a finely appointed and finished house and farm. The finishes and appearance of the house today largely reflects this period, and attests to the high degree of survival of these finishes. Chandler's restoration made few changes to interior fabric to achieve the present presentation of the house.

For the next century-and-a-half, the house continued to be occupied by families of "property and standing" and operated as a farm. Major additions and alterations to the house occurred during the mid- to late-nineteenth century, when farming at the site had become more of an ornamental activity pursued by gentlemen of means (or rather by their hired farmers). In 1868 Peter Butler had projecting bay windows and wings added and a stylish Second Empire Mansard-roofed bay with decorative balconies built on the southwest corner of the house (Figure 16).<sup>21</sup> Later he also added rustic porches to the front and rear of the building, as the house became a refuge from increasingly complex urban life within a landscaped garden property. Although Chandler removed the porches and Mansard-roof portion of these additions and restored the gambrel roof, he left the bay windows, probably because of the high level of craftsmanship employed in blending these spaces into the existing room finishes.

## ARCHEOLOGY AND ARCHEOLOGICAL POTENTIAL

While systematic archaeological investigations at the Quincy Homestead have not yet been undertaken, the site has been the subject of limited archaeological investigations and assessments in 1990 and 2003. Documentary and field research have indicated that the site as presently configured does hold significant

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<sup>21</sup> The reference to the work of a Quincy carpenter – identified only as P. B. T. in Sargent's notes - on Mr. Butler's bay windows can be found in the E. C. Sargent Collection, Thomas Crane Public Library, Quincy, Massachusetts. Please Consult Appendix I for citations to specific transactions and deed and probate references.

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archaeological potential for a number of historic period features, including a well, a burial plot that as late as c. 1900 still contained several grave markers, and the foundation of what is likely the 1635 house of Edmund Quincy I. The present yard surrounding the Quincy Homestead represents only a small fraction of the former estate, and excludes those portions of the property that contained the barns and other outbuildings as well as their yards. These areas were separated from the house lot in the late nineteenth and early twentieth centuries and were ultimately developed for residential and institutional uses.

In 1990 Dr. Thomas F. Mahlstedt conducted limited background research on the history of the site and monitored the excavations for tree replacement on the property.<sup>22</sup> At that time, Dr. Mahlstedt identified from c. 1900 photographs the presence of a well and several gravestones in the present yard south of the house. Both of these features were missing from subsequent historic photographs and no trace of them can be seen on the site at present. The excavations for replacement of trees did not impact these or any other archaeological features at that time.

The need to install a new gas-fired heating furnace in the house required archaeological monitoring for the installation of a sub-surface gas line in 2003.<sup>23</sup> The decision to install the new gas line within the existing trench for an earlier, non-functioning gas line greatly reduced the further destruction of archaeological resources at the site while allowing archaeologists to use the excavation for a careful look at the site's stratigraphy and any features that might be encountered. The excavation revealed two important features: between 31 feet and 51 feet south of the house, a concentration of compacted gravel indicated the location of the early driveway to the house shown in a c.1865 photograph. At a distance of 80 feet to 82 feet from the house a corner of a stone foundation was revealed at a depth of only eight inches below the surface. Given its location, it is believed that this represents the remains of the first house on the site erected by Edmund Quincy I in 1635. While no cultural material dating to the seventeenth century was recovered, the location and nature of the foundation's construction suggested that it was very likely that this was in fact the foundation of the 1635 house. This building underwent considerable alteration during the 18<sup>th</sup> and 19<sup>th</sup> century, when it served as the dwelling house of the resident farmer and his family and/or the Quincys' slaves. A gambrel roof was added to the structure and the exterior maintained and improved over the years. By 1890 the building had been moved about one hundred feet to the south across the newly created Butler Rd., turned 90 degrees so that it faced east towards the small pond, and enlarged with a small wing and a porch, joining a number of other cottages that were then being erected around the small pond.

The survival of the foundation of this structure on the present grounds of the Quincy Homestead is a very significant discovery. It means that the yard space surrounding the house, specifically the south yard, represents a kitchen yard that was continually used from c. 1635 to the late nineteenth century. The recent monitoring of excavations indicates that the archaeological resources of this yard remain with a high degree of integrity and contain a high potential for yielding valuable information about the uses of this space over nearly 300 years. The presence of a former well and burial plot in this area, though not specifically located during excavations, further enhances the significance of this yard space with regard to archaeological resources and their potential for yielding significant information about former lifeways, diet, and site use. While not enough investigations have been done to nominate the

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<sup>22</sup> Thomas F. Mahlstedt, "Report on the archaeological testing /monitoring for tree replacements at the Quincy Homestead." Metropolitan District Commission, Boston, Massachusetts, 1990.

<sup>23</sup> Thomas F. Mahlstedt, "Archaeological Monitoring at The Quincy Homestead, 34 Butler Street, Quincy, Massachusetts." Department of Conservation & Recreation, Division of State Parks & Recreation, State of Massachusetts, January 2004.

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property under Criterion D for the National Register of Historic Places or NHL Criterion 6, this is certainly an option for the future.

## HISTORICAL SIGNIFICANCE

The property also has national historical significance on several important levels: from its association with the Quincy Family and their related friends and relations in the seventeenth and eighteenth centuries; from its long association with people of learning and mercantile achievement; from its use as a progressive farm during the eighteenth century; from its path-breaking early restoration by Joseph Everett Chandler in 1904; and from its association with the Society of Colonial Dames of America. The Colonial Dames had the vision and the means to acquire and preserve the structure and to continue to use it for the public education of American patriotic values. They also, equally importantly, utilized the site as a powerful vehicle for the reinforcement of their own identity, values, and standing among other people of their social, cultural, and economic status, and to distinguish themselves from people who did not share their historical and cultural heritage.

All four generations of Edmund Quincys associated with the site and house were important participants in local and colonial military and political proceedings. Edmund I (1602-1635), who emigrated from England to Boston and first acquired the land through purchase from the Indians in 1628, had the honor of being appointed one of the first representatives of the town of Boston in the General Court of the Province.<sup>24</sup> His son, Edmund II (1628-1698) was known as Colonel Quincy because of his military service to the colony. He was the first major and lieutenant-colonel in Braintree and Representative from Braintree to the Massachusetts General Assembly in 1670, '73, '74, and '79. In 1688 he was appointed one of the Committee of Safety which formed the provisional government of the colony until the arrival of the new charter from William and Mary. His wife was the sister of President Hoar of Harvard College. It was Edmund II who expanded on his father's landholdings in Braintree to nearly 1,200 acres by 1675. In 1684 he divided his estate into three farms, the home or upper, middle, and lower farms (Figure 1). In 1686 he erected a new house on the home or upper farm for himself and his family, and it is this building which forms the core of the present Quincy Homestead.

Edmund III (1681-1738) inherited his father's land while still a student at Harvard College (completed his studies in 1699). In 1701 he married Dorothy Flynt, the daughter of the Rev. Josiah Flynt of Dorchester, and in 1706 began to enlarge the house he inherited with the construction of a two-story, central-passage house under a gambrel roof reflecting the latest intellectual and cultural trends influenced by Renaissance ideals of classicism. He also extended his improvements to the surrounding landscape by creating walks, a canal, ornamental trees, and orchards. His civic life continued in the Quincy tradition. In 1713 he was commissioned first Colonel of the Suffolk regiment by Governor Dudley, and in 1718 he was commissioned Judge of the Superior Court of Judicature by Governor Shute. He was recommissioned in 1728 by Governor Burnet and again in 1733 by Governor Belcher; thus the name of Judge Quincy by which he was best known. Edmund III was also an active member of the board of Overseers of Harvard College, and his wife's brother, Henry Flynt, had served 55 years as a tutor at the

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<sup>24</sup> The following discussion of the lives of the four Edmund Quincys is taken from Eliza Susan Quincy, "Memoir of Edmund Quincy, 1681-1738, of Braintree, Massachusetts Bay," *The New England Historical and Genealogical Register* 38 (April 1884): 4-14.

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college and officiated as president at the 1737 Commencement. That year Edmund Quincy III was elected a commissioner by the General Assembly of the Massachusetts Bay Colony and sent to Great Britain to settle a controversy respecting the boundary line of Massachusetts and New Hampshire; he accepted and departed for England. While there he was inoculated with the smallpox vaccine and died shortly thereafter after contracting a fatal case of the disease. The General Court of Massachusetts Bay, as a testimony of their gratitude, awarded a grant of 1,000 acres of land in Lenox to his heirs.

At the time of Edmund III's death his son Edmund IV (1703-1788), also a Harvard College graduate (1722), was living in Boston where he was engaged in partnership with his brother, Josiah, and brother-in-law, Edward Jackson, in a successful mercantile firm. In 1748 one of their ships captured a Spanish vessel laden with gold and silver specie and cargo valued at \$300,000. As several investments and business ventures began to fail, he returned to the farm around 1750, and pursued agricultural experiments and improvements. Benjamin Franklin was a correspondent and visitor to the farm, and he provided Edmund with cuttings for a grape vine he was promoting and propagating. He maintained a fine orchard, able to produce 250 barrels of cider, and a garden that contained asparagus beds. In 1762 he published a treatise on hemp cultivation based on his observations and communications with other agriculturists. By 1757 he was declared bankrupt and eventually mortgaged the property to London merchants and sold the land outright to his brother-in-law, Edward Jackson, who permitted Edmund and his family to occupy the farm until about 1762. Edmund and his wife Dorothy were the parents of three daughters; one of the daughters, Dorothy was renowned as a beautiful young woman. Among her suitors were John Adams (later President) and John Hancock (patriot and signer of the Declaration of Independence), whom she ultimately married in 1775. During his life Edmund IV was known as "Squire" or "Justice" because of his service as a justice of the peace and quorum.

The property remained an active farm through the eighteenth and nineteenth centuries, though after the mid- nineteenth century it was not occupied by its owners. Nevertheless, it remained the home of well-respected and well-to-do individuals. From the 1850s to the 1880s it was leased to the Honorable Peter Butler, Esq., who continued to improve the house and grounds as an ornamental farm of 20 acres. The last owner of the property before its sale to the NSCDA-MA in 1904 was the Rev. Daniel Munro Wilson of Quincy, the author of *Where American Independence Began: Quincy, its Famous Group of Patriots, Their Deeds, Homes, and Descendants*, published in 1904.

The final, long, chapter in the history of the house to the present day began in the 1890s and involved the Metropolitan Parks Commission (later Metropolitan District Commission and today the Massachusetts Department of Conservation and Recreation), the firm of Olmsted, Olmsted & Eliot, and finally the Society of Colonial Dames and historical architect Joseph Everett Chandler. Starting in 1893 the Metropolitan Parks Commission (MPC, later MDC and today DCR) was collaborating with the Olmsted firm in the design of a network of greenways and transportation corridors that linked and preserved significant natural resources within and around the city of Boston. Reservations of these significant natural areas were to be established through purchase by the MPC. In 1893 they proposed acquiring Furnace Brook in Quincy as a connector between the Blue Hills Reservation and the reservation then proposed on the shores of Quincy Bay. The area was rapidly being developed; the former Edmund Quincy estate had been subdivided by

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1890 into hundreds of house lots.<sup>25</sup>

In 1900 land was taken for almost the entire length of Furnace Brook Parkway (2.75 miles). Among the objectives of the landscape architects and the MPC was the inclusion of significant historical and cultural resources adjacent to the corridors. Although the acquisition of the Quincy Homestead was discussed, it was not pursued due to cost. Fears that the taking of land, creation of the Furnace Brook Reservation, and construction of the parkway might adversely impact the Quincy Homestead prompted people in the historical community of Quincy to express concern about the future of the homestead. Among these were a number of ladies who could claim descent from the Quincys and were also members of a newly formed society in Massachusetts of the National Society of the Colonial Dames of America, a patriotic organization of American women. The organization was founded in about 1891 shortly after a similar organization, the Daughters of the American Revolution (DAR), was founded in 1890. The earliest societies of the Colonial Dames were established in Philadelphia and New York, but by 1893 a group of distinguished ladies met in a home on Beacon Street in Boston in order to start a Massachusetts branch of this patriotic organization. The interests of the national organization and of its chapters were the preservation of almost any historic site associated with the history of our country and the use of these sites in educating children and immigrants.<sup>26</sup>

The New York and Philadelphia societies were active during the 1890s in preserving the Van Cortland Mansion in New York and in raising money for the preservation and endowment of George Washington's ancestral home in England, Sulgrave Manor. The Colonial Dames became a somewhat exclusive organization in that its prospective members had to document their lineage to an ancestor who had made a significant contribution to the Colonial Period. As stated in the history of the NSCDA-MA "...the success of this Society depended upon having it a real distinction to belong...and the standards of refinement were high in those days."<sup>27</sup>

The early activities of the NSCDA-MA included purchasing seventeen pictures by Howard Pyle depicting the life and times of George Washington and donating them to the young people's room of the Boston Public Library; donating funds toward the preservation of the John Hancock Clark House (NHL, 1971) in Lexington where John Hancock, Jonas Clark, and Samuel Adams were sleeping the night before the Battle of Lexington when they were roused by Paul Revere; and sponsoring essay contests on patriotic themes and prizes for Colonial paintings.

Following the lead of the DAR in Quincy, which had purchased and restored the birthplaces of native sons and former presidents John Adams and John Quincy Adams only several years earlier, the Quincy Homestead became the "absorbing interest" of the Colonial Dames in the opening years of the twentieth century. In 1903 negotiations had begun with Rev. Wilson, who

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<sup>25</sup> The discussion about Furnace Brook Parkway and the MPC is based on "National Register Nomination – Metropolitan Park System, Furnace Brook Parkway/Furnace Brook Reservation, draft, April 8, 1992." MSS., MDC Planning Office, pp. 1-9. I am indebted to William Stokinger and other staff of the MDC (now DCR) for making this and other records related to the Quincy Homestead available to me.

<sup>26</sup> The following discussion is based largely on Charles B. Hosmer, Jr., *Presence of the Past: A History of the Preservation Movement in the United States Before Williamsburg* (New York: G.P. Putnam's Sons, 1965), 131-140; Gray, "The History of the National Society," 44-53; Michael Holleran, *Boston's "Changeful Times:" Origins of Preservation & Planning in America* (Baltimore: Johns Hopkins University Press, 1998), passim; and James M. Lindgren, *Preserving Historic New England: Preservation, Progressivism, and the Remaking of Memory* (New York: Oxford University Press, 1995), passim.

<sup>27</sup> Gray, "History of the National Society," 44.

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had moved to Northfield, Mass., and were finally completed the following year (1904). The purchase was made with the understanding that the MPC would purchase the land for one-half of the amount paid by the Colonial Dames. The MPC was to maintain the grounds; the Dames were granted a 99 year lease to operate the house and property as a museum. The Dames were to fund the restoration, furnishing, and operation of the museum.

As several of the members of the organization were familiar with the interests of such budding historic preservationists as their Beacon Hill neighbor, William Sumner Appleton, who in 1910 would found the Society for the Preservation of New England Antiquities (now known as Historic New England), they were directed to engage the services of a young antiquarian architect with a Boston office named Joseph Everett Chandler. Chandler, who had graduated from MIT in 1889, was making himself known in the region as a student of historical architecture through his association with such pioneering students of early American architecture as Norman Morrison Isham in Rhode Island, J. Frederick Kelly in Connecticut, George Dow in Salem, and William Sumner Appleton in Boston.

Together, these men – especially Norman Isham and Joseph Chandler - pioneered an archaeological approach to the study of historic buildings that was reflected in the manner in which they conducted their architectural investigations and restoration work. Isham's contribution to the field was enormous, beginning with his 1895 publication with Albert F. Brown of *Early Rhode Island Houses*, followed in 1900 by *Early Connecticut Houses*. Isham had participated in the investigation and restoration of nearly every major architectural landmark in Rhode Island.

## NORMAN MORRISON ISHAM AND JOSEPH EVERETT CHANDLER

The renewed interest in American history and historical architecture during the last quarter of the nineteenth century, stimulated by the 1876 centennial celebrations of the founding of the United States, is today known as the Colonial Revival. Interest and concern in early American furniture, buildings, and sites of important historical events arose amidst a complex mix of social and economic circumstances that were sweeping the country at this time. International events brought unprecedented numbers of European and Asian immigrants to our shores; rapid industrial expansion and urban development threatened historic neighborhoods containing both important historic landmarks as well as more ordinary buildings and landscapes. Mass production and its products threatened to eliminate centuries-long traditions of craft excellence. Political and aesthetic responses to these developments prompted the rise in the U.S. of the Arts and Crafts Movement, a desire to preserve and encourage older craft traditions.

Within this context, a number of architects began to look to American buildings as inspiration for the development of new forms based on historical precedents. Some began to study these buildings in very systematic, even archaeological ways, trying not only to master the stylistic elements, but also the technology of construction and the cultural meaning of these buildings. They began to generate typologies of form and chronologies of the various building types within the principal historical cultural regions, and to take active steps towards the preservation and restoration of a number of the more significant structures. Both Norman Morrison Isham and Joseph Everett Chandler were among these early pioneers, conducting careful fieldwork as early as the 1890s, publishing their interpretations, and engaging in the restoration of a number of buildings. Both were closely allied with William Sumner

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Appleton, and both served as close and valued advisors to Appleton during the Society for the Preservation of New England Antiquities' early decades of active preservation and restoration of buildings in New England.

Both Chandler and Isham employed similar techniques of investigation and restoration; neither believed in total restoration and removal of all overlying non-period materials. Both stated that the accumulated histories of their subject buildings were what made them important, and as a result almost none of their projects resulted in complete period restorations, but in buildings that contained significant elements and surface treatments from a number of periods if they felt that those elements or treatments were important. Both employed the "view port" in their restorations as an exhibition device that allowed earlier features or elements to be viewed through hinged openings in later finishes. Both Chandler and Isham made significant contributions to historic preservation through their work in the late nineteenth-early twentieth centuries on some of the country's most significant early structures.

As with Isham, Chandler also began his studies of historic architecture during the late nineteenth century. In 1892 he published *The Colonial Architecture of Maryland, Pennsylvania, and Virginia*, and in 1916 his definitive work, *The Colonial House*, was completed and published. Like Isham, he pioneered the archaeological approach to investigating and understanding early buildings. Murray Corse, a New York architect, wrote of Chandler to William Sumner Appleton in 1919 "...He seems to be far and away the ablest of our archaeologists, for he has not only knowledge and experience, but what is so often ignored, architectural skill and artistic appreciation."<sup>28</sup> Chandler, along with Isham, worked closely with William Sumner Appleton as an adviser and co-investigator in the restoration of the Abraham Browne House in Watertown, perhaps the most thorough archaeologically-based restoration of the period.

There is no evidence known at present that Isham visited the Quincy Homestead during Chandler's restoration of the house. The limited surviving correspondence between Chandler and the NSCDA-MA mentions very little about the actual issues of restoration and nothing about consultations with or visits by other historical architects.

The Quincy Homestead appears to be one of Chandler's earliest commissions in the restoration of a historic house, and one of the earliest such efforts in the region.<sup>29</sup> Chandler's work at the Quincy Homestead funded by the Dames appears to have been a springboard for him, as commissions soon followed at the nearby Beale House in Quincy (1906), the Paul Revere House (NHL, 1961) in Boston (1907), the Old State House (NHL, 1960) in Boston (1907), the Rebecca Nurse House in Danvers (1909), the House of the Seven Gables in Salem (1910); and the Hooper-Lee-Nichols House in Cambridge (1916). In 1930 Chandler also worked with George Francis Dow in the creation of the reproduction "Pioneer Village" in Salem. The restoration at the Quincy Homestead even preceded by three years George Dow's opening of historic period rooms at the Essex Institute.<sup>30</sup>

Chandler's work at the Quincy Homestead, as discussed earlier, was done with a gentle hand.

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<sup>28</sup> Murray Corse to William Sumner Appleton, May 13, 1919, as quoted in Charles B. Hosmer, Jr. *Presence of the Past*, 284.

<sup>29</sup> The restoration of the birthplaces of former presidents John Adams and John Quincy Adams by the Quincy chapter of the Daughters of the American Revolution preceded by only a few years the work of the Colonial Dames on the Quincy House.

<sup>30</sup> For further discussion of Chandler, his influence on Appleton, and his restoration work, see Lindgren, *Preserving Historic New England*, passim, and Hosmer, *Presence of the Past*, passim.

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Chandler believed that buildings should not be stripped back to a single period, resulting in the removal of later fabric that is as much historical evidence of the past as the fabric of some long-ago colonial period. Archaeological principles should inform what was there, and what should be done. This might explain why Chandler removed only the most obvious nineteenth century intrusions on the remarkably well-preserved seventeenth and eighteenth century finishes surviving in the house.

Chandler utilized some quite innovative techniques at the Quincy Homestead to reveal and preserve earlier fabric and the information it can provide to the understanding of the history of a house. In the chamber over Tutor Flynt's Study, a hinged post casing reveals the covered clapboard wall of the 1706 house and the scar on the clapboards of an original window; in the parlor, he hinged the entire paneled chimney breast so that it could swing away to reveal the 1706 fireplace he exposed. These techniques were later adopted in other restorations throughout the region, specifically by Abbott Lowell Cummings of SPNEA at the Parson Barnard House (1715) in North Andover, Mass., and at SPNEA's Spencer-Pierce-Little House (c. 1700) in Newbury, Mass. (NHL, 1968).

One critique that can be made about Chandler's work is the lack of photographic or written documentation of the restoration process and any discoveries. Several letters from Chandler in the files of the Dames provide a small hint of the work undertaken, but discuss more the cost of the work than what was actually done.<sup>31</sup>

The final player in this history is the NSCDA-MA. Over the years the Society faithfully, though not always with complete concern for historical accuracy, maintained and operated the museum, furnishing it with donations from its members and from descendants of former owners and residents. Research was sporadically carried on, stories were told, and the building was cared for. The Dames also used the building for a number of historical rituals and programs both for the City of Quincy (at the Tercentenary Celebrations) and for reinforcement of the values and ideals of the Society's members. Pageants, *tableaux vivants*, and plays were staged (Figure 31).

When the relationship with the Metropolitan District Commission (now the DCR) began to weaken and the property was threatened with serious deterioration and in danger of structural failure, the Society rallied to raise money among its members and to obtain money out of the MDC (now DCR) and other state agencies to preserve the building. Work was needed on the gutters and windows in addition to general repainting and replacement of rotted wood.

The NSCDA-MA interest in and support of restoration activities did not cease with the completion of work at the Quincy Homestead. In 1907, they contributed to the repair of the Paul Revere House under the direction of Joseph Everett Chandler and in 1909 they assisted with the restoration of the Rebecca Nurse House in Danvers. Among other houses the NSCDA-MA helped to restore were the Fairbanks House (NHL, 1960) in Dedham and the Cooper-Frost-Austin House in Cambridge, as well as supporting work at Old North Church (NHL, 1961) in Boston. In 1916 the NSCDA-MA assisted with the restoration of the Shirley-Eustis House

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<sup>31</sup> Joseph Everett Chandler to Mrs. Barrett Wendell – April 22, 1904; June 10, 1904; July 18, 1904; July 20, 1904; August 10, 1904; September 2, 1904; September 23, 1904; October 11, 1904; November 11, 1904; John R. Perry, of the Lewis F. Perry & Whitney Company to Joseph E. Chandler, September 10, 1904. The Chandler Family Papers are currently in possession of the family, but access was granted to the author.

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(NHL, 1960) and refurbished two rooms in the Harrison Gray Otis House (NHL, 1970), the new headquarters of the Society for the Preservation of New England Antiquities, now Historic New England. The NSCDA-MA held their Board meetings at the Otis House for a number of years.<sup>32</sup>

In conclusion, the twentieth century history of the site is as significant as its earlier history, as the property played an important role in the formulation of restoration policy and procedure, and seems to have been a stimulus to later activities - certainly to Joseph Everett Chandler's career. The restoration work commissioned by the NSCDA-MA was among the earliest in the Boston area, and remains among the better restorations carried out.

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<sup>32</sup> Gray, "History of the National Society," 47-48.

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Dorothy Quincy House. Historic House Files. Quincy Historical Society.

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Quincy Homestead. Massachusetts Historical Commission.

Metropolitan District Commission. Quincy Homestead Files.

National Society of Colonial Dames in America in the Commonwealth of Massachusetts. Quincy Homestead Files.

**MAPS/ATLASES**

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1857 – Map of the Town of Quincy, Norfolk County, Mass. Surveyor: H. F. Walling.

1876 – Atlas of Norfolk County, Mass. New York: Comstock & Cline. Surveyor: W. A. Sherman.

1890 – Building Lots in the City of Quincy owned by the Greenleaf Land Associates, April 1890. Surveyor: H. T. Whitman

1890 - Plat of the lot and Quincy Homestead, March 1890, H. T. Whitman, Surveyor.

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1923 – Atlas of the City of Quincy, Norfolk County, Massachusetts. Quincy and Boston. Surveyor: Ernest W. Branch.

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## Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register. 1971.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: #
- Recorded by Historic American Engineering Record: #

## Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository): Quincy Historical Society; Thomas Crane Public Library; Metropolitan District Commission; National Society of Colonial Dames in America in the Commonwealth of Massachusetts.

**10. GEOGRAPHICAL DATA**

Acreage of Property: 1.8 acres

UTM References:	Zone	Easting	Northing
	19	334342	4680151

## Verbal Boundary Description:

The southeast corner of the property begins at the north side of Butler Road at its intersection with the east side of Hancock Street. The boundary runs east along a fence on the north side of Butler Road for 403.42 feet to a corner at a fence; then it turns north and runs 198.5± feet along the fence to a line a few feet south of Furnace Brook; then it turns a corner and runs west along this line a few feet south of Furnace Brook 403± feet until it intersects with the east side of Hancock Street; then it turns a corner and runs south along a fence on the east side of Hancock Street 183 ± feet until it reaches the point of beginning.

## Boundary Justification:

The boundary described above represents the lot as it was sold in 1904 to the Massachusetts Society of Colonial Dames of America. The lot, which historically had been a part of the Quincy Homestead holdings, had reached these approximate dimensions by 1890 when it was divided from its surrounding 20 acre parcel for subdivision.

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DESIGNATED A NATIONAL HISTORIC LANDMARK  
April 05, 2005

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**Quincy Homestead  
National Historic Landmarks Nomination****List of Figures**

1. Reconstructed map of Edmund Quincy III's farms in Quincy, c.1730. (Courtesy of E. C. Sargent Collection, Quincy Historical Society)
2. View of Brookside (Sleepy Hollow), 1865. The former Quincy house, and about twenty acres of land, were leased and occupied by the Hon. Peter Butler, Esq., and were known as the former Greenleaf Estate, then in the ownership of Dr. Ebenezer Woodward. (Courtesy of Quincy Historical Society). Copies of this photograph are also in the collections of the Society for the Preservation of New England Antiquities and in the collections of the National Society of Colonial Dames of America in the Commonwealth of Massachusetts (NSCDA-MA).
3. View of the great barn at Brookside, 1888. The image shows the farmers and their families and hired hands. (Courtesy of Quincy Historical Society. Copies of this photograph are also in the collections of the NSCDA-MA.)
4. Sketch of Peter Butler Estate, 1888. This drawing shows the house and its farm buildings behind it. The small building indicated south of the house is the surviving c.1635 Quincy dwelling house, that after many alterations, was used as a farmhouse for the hired farmer and laborers. Note the several building lots already divided and built upon south of the pond. (Courtesy of E. C. Sargent Collection, Quincy Historical Society)
5. Plat of proposed subdivision of farm into building lots by Greenleaf Land Associates, 1890. The Quincy homestead is shown at the left of the image above Butler Road. (Courtesy of the NSCDA-MA.)
6. Plat of the lot and Quincy Homestead as defined in March 1890 by H. T. Whitman, Surveyor, for the Greenleaf Land Associates. Note the location of pathways and the two square ornamental garden plots in front of the house. (Courtesy of the NSCDA-MA.)
7. Plat of land sold to Rev. D. M. Wilson, drawn November 2, 1903, by the Office of H. T. Whitman, Boston. The northern boundary of this parcel is now south of the brook, reducing its size by more than 6000 square feet. (Courtesy of the NSCDA-MA.)
8. Gate and fence designed by Joseph Everett Chandler in 1904 and erected at the Quincy Homestead. The original fence was replaced with the present copy in 1953. (Courtesy of the NSCDA-MA)
9. Storage and exhibition building for the "Booby Hut" once owned by John Hancock. The earliest portion is the larger structure to the right, erected soon after the 1904 restoration of the house. 1976. (Courtesy of the NCDMA-MA.)
10. Painting of the seat of Edmund Quincy II and his descendants by Eliza Susan Quincy, 1822. (Courtesy of the NSCDA-MA. The original image is owned by the Massachusetts Historical Society).

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11. Quincy Homestead, front elevation, looking east. 2002. Note the two 19<sup>th</sup> century additions that were retained during the 1904 restoration: the projecting two-story bay on the south side (right) of the building, and the one story addition with a projecting bay on the north (left) side of the house. (Photograph by Myron O. Stachiw).
12. Quincy Homestead, front (west) and south elevations, looking northeast. 2002. (Photograph by Myron O. Stachiw).
13. Quincy Homestead, south elevation, looking north. 2002. (Photograph by Myron O. Stachiw.)
14. Quincy Homestead, rear (east) elevation and south elevation, looking northwest. c. 1920. Note the one-story, 19<sup>th</sup> century addition retained on the north (right) side of the house. (Courtesy of the NSCDA-MA)
15. Quincy Homestead, frontispiece, c.1750-70. 2002. (Photograph by Myron O. Stachiw)
16. Quincy Homestead looking north, c.1900. Note the Mansard roof and decorative balcony at the southwest corner of the building over the projecting bay. (Courtesy of the NSCDA-MA)
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18. First and second floor plans of the Quincy Homestead after the 1904 restoration as drawn by Alfred F. Shurrocks. The vestibule at the front entrance was removed in 1974, and a small bathroom was installed in 1989 into one of the closets of the kitchen on the first floor. (Drawing from *Old-Time New England* 19, no. 4 (April 1929): 156, 157).
19. Dining room of Quincy Homestead before restoration, looking east at the chimney breast with the c.1790 Neo-classical mantelpiece applied over the earlier paneling, c.1890. (Courtesy of the Quincy Historical Society).
20. North parlor of Quincy Homestead before restoration, looking southeast at the chimney breast with the c.1790 Neo-classical mantelpiece applied over the earlier paneling, c.1890. (Courtesy of the Quincy Historical Society)
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and plastered cove. (Photograph by Myron O. Stachiw)

24. Fireplace, bake oven, and chimneybreast wall reconstructed during the 1904 restoration by Joseph Everett Chandler, c.1920. The reconstruction was based on the surviving remains of the late-18<sup>th</sup>- early 19<sup>th</sup> century chimney that was still in place but covered over from the kitchen side. (Courtesy of the NSCDA-MA)
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29. Detail of the surviving c.1790 French Neo-classical wallpaper on the south wall of the parlor. (Courtesy of the NSCDA-MA)
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