

*The*  
WHITE  
PINE

SERIES OF  
architectural monographs

VOLUME XXX  
NUMBER ONE

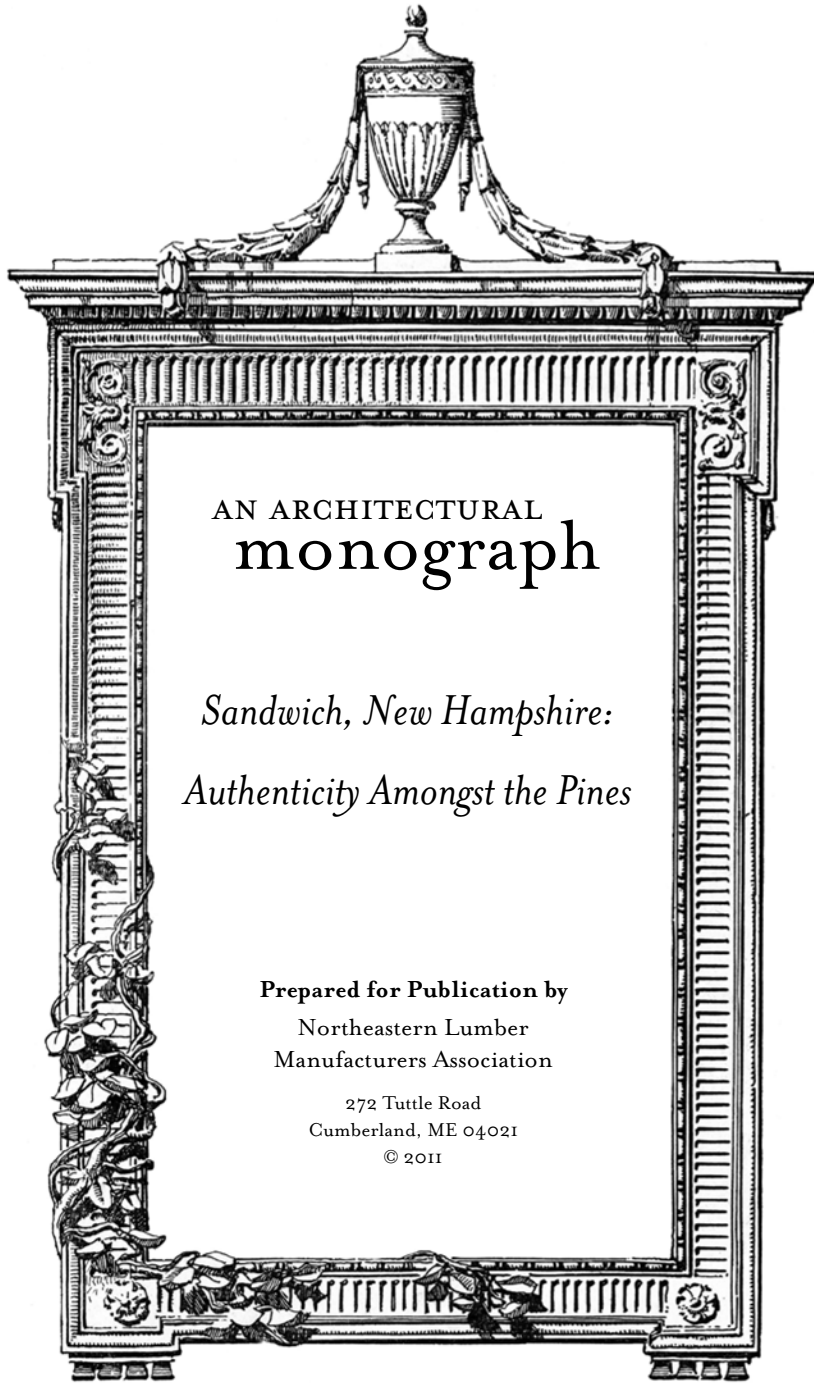
SANDWICH, NEW HAMPSHIRE:  
AUTHENTICITY AMONGST THE PINES



- Letter from the Editor →
  - Pride Comes Before The Fall →
  - Sculpting Buildings from Eastern White Pine →
    - 10,000 Chips in a Chain →
    - The Hearth of a Mason →
    - Renovating with Authenticity →
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Cumberland, Maine



AN ARCHITECTURAL  
**monograph**

*Sandwich, New Hampshire:  
Authenticity Amongst the Pines*

**Prepared for Publication by**

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Manufacturers Association

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## *Letter from the Editor:*

Oscar Wilde said “Life imitates Art far more than Art imitates Life.” He might as well have been talking about the White Pine Monographs. You may recall one of our recent issues (New Milford: The Spirit of a New England Village Lives On, Volume XXIX Number 1, April 2010) where we celebrated the original White Pine Monographs by creating a fictional mill town right down to the very last detail. The “plot” was a familiar one to White Pine Monograph aficionados, since the original publishers had pulled the same trick on readers in an “April Fools” prank on readers in 1920. The 20’s monograph profiled the fictional town of Stotham, Massachusetts. We couldn’t resist the temptation to do the same with New Milford.

**S**O WHEN WE STARTED HEARING STORIES ABOUT THE PREVALENCE OF EASTERN WHITE PINE IN SANDWICH, NEW HAMPSHIRE, WE WERE SURE SOMEONE WAS TRYING TO PULL THE WOOL OVER OUR EYES. It sounded too good to be real – too much like New Milford to be real. Well, some investigative journalism and a dozen interviews later, we were convinced of the authenticity of Sandwich (named for John Montague, fourth earl of Sandwich).

This edition of The White Pine Monographs is a collection of just a few of the Eastern White Pine-related stories that we found researching this issue. Trust us, there are many more (and they are all true!). It is truly a case of life imitating art.

Enjoy,

Jeff Easterling

*Editor of the White Pine Monographs*

*President of the Northeastern Lumber Manufacturers Association (NELMA)*

*PS: If you have a project or idea you would like us to consider featuring in an upcoming Monograph, please email [monograph@easternwhitepine.org](mailto:monograph@easternwhitepine.org).*



*The*  
**WHITE PINE**

SERIES OF  
architectural monographs

A PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF  
EASTERN WHITE PINE AND ITS AVAILABILITY TODAY.

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## Pride Comes Before The Fall.

If you close your eyes and picture in your mind an idyllic New England town whose main streets are lined with Greek Revival homes set among great colonials, classic capes, post and bean barns, all set apart by friendly, perfect stone walls, chances are you are thinking about Sandwich, New Hampshire. And though you may never have visited Sandwich, you feel instantly at home when you get there. It is quintessentially New England, as it nestles at the southern tier of the White Mountains just above the lakes region.

**A**ND EASTERN WHITE PINE PLAYS A BOTH A CENTRAL AND AN ACCENTUATING ROLE IN THIS TOWN'S HISTORY, AND, OF COURSE, ITS RENOVATIONS. Take for example H. Boone Porter's renovations of part of the historic Isaac Adams estate, "The Hall," and the neighboring William Weeds's Greek Revival house in Sandwich. The story goes that Isaac Adams was a cabinetmaker's apprentice, and in 1824 he asked his wealthy neighbors, Colonel Joseph Wentworth and William Weed, for a loan to make a journey to Boston where he was determined to make it as a businessman. Wentworth and Weed refused the request and Adams vowed that he would make it to Boston on his own, and that when he returned he would purchase Wentworth's and Weed's farms, if not all of the farms in Sandwich.

After making a massive fortune from innovating the steam-driven power printing press (the Adams Press) he returned to Sandwich, at which point he bought the property next to Colonel





THE HALL MOVED BY ISAAC ADAMS TO THIS LOCATION IN 1860 TO BE USED AS A RECREATIONAL DANCE HALL.

Wentworth's estate, which was also across the street from William Weed's estate. Making good on his promise he began buying many of the farms abutting his new home. In the end, he had acquired 2,600 acres in Sandwich and Moultonborough.

On the landscape around his home he had an amazing stonewall built by the skilled masons in Sandwich. The wall is wide enough to carry a pair of oxen side by side. It took 100 men and 50 yoke of oxen to build. The stonewall mirrored his own journey back to Sandwich, and on it he placed a statue of the demigod Niobe facing

William Weed's home. It was with a sense of irony and humor that Adams situated this statue so that she gazed directly at the Weed estate, a Greek Revival house across the street that was originally built around 1850.

*“Niobe is often connected to the phase ‘Pride comes before the fall.’ Apparently, Adams wanted to remind Wentworth of this fact.”*



THE ALMOST 8' TALL NIOBE STATUE BEING RENOVATED BY A LOCAL CRAFTSMAN.

Greek mythology tells the story of Niobe who had boasted about her children's unparalleled beauty to the goddess Leto who then sent her own sons, Artemis and Apollo, to kill Niobe's seven children, which they did as punishment for her hubris. Niobe is often connected to the phrase “Pride comes before the fall.” Apparently, Adams wanted to remind Wentworth of this fact.

Today, The Hall has been painstakingly preserved and modernized through a series of projects that included rebuilding the barn [currently underway], trimming the entire house [facets, fascia, shadow boards, returns, crowns, window trim, clapboards] in Eastern White Pine, installing pine floors, fireplace surrounds and baseboards, and reclaimed pine beams from the barn renovation used in the ceilings of the upstairs rooms, in addition to constructing a new



wing on Weed's Greek Revival house. And, of course, the resurrection of the Niobe statue that fell over during the hurricane of 1938 shattering into almost 200 pieces .

It is in this sense, a classic and mythological one, that craftsmanship and pride swell among the white pines of Sandwich, New Hampshire. It is blessed with the right combination of geology, geography, and the historical fortitude that inspires amazingly creative and talented artists and craftsmen. 🌿



*“It is blessed with the right combination of geology, geography, and the historical fortitude...”*

THE BACK OF THE HALL AND THE NIOBE STATUE PEDESTAL AT THE TOP OF THE GREAT WALL.



WILLIAM WEED'S GREEK REVIVAL HOME WHICH WAS LATER THE HOME OF CLAUDE RAINES OF THE MOVIE CASABLANCA.





HAND PLANING GIVES HISTORICALLY AUTHENTIC TOUCH TO NEW WORK.





# Sculpting Buildings from Eastern White Pine.

Local builder Ben Bullard, the namesake of H.B. Bullard & Co., often thinks of his job as “putting things back together.” And living in a historic New England town with buildings dating back to the 1700s, there’s plenty to put back. For Bullard, the craft comes in doing it right, using the construction methods and materials that are indigenous to the area. And more often than not that means Eastern White Pine.

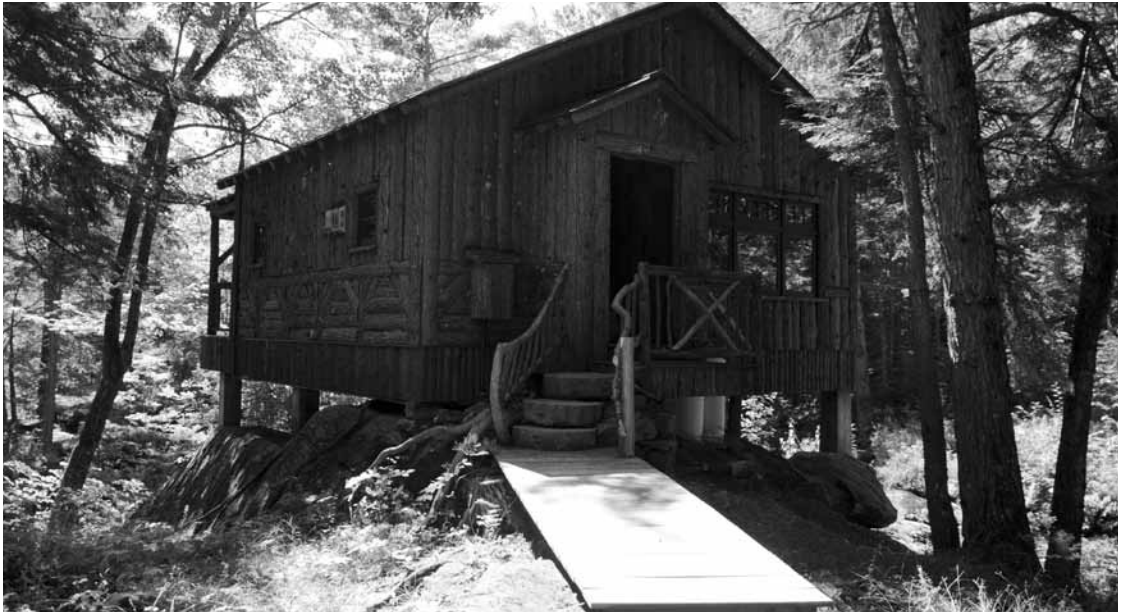
**H**E STARTED HIS SELF-DESCRIBED “LOVE AFFAIR” WITH EASTERN WHITE PINE AS A YOUNG MAN, HELPING HIS FATHER BUILD A HOUSE THAT HIS GRANDFATHER HAD DESIGNED. In his twenties, Bullard received a copy of Eric Sloane’s *Reverence for Wood*, an illustrative and historic account of the tools and practices from the 18th and 19th century. Bullard attended Harvard University and became interested in the artistic side of working with wood. He marveled in how, if one looked at it with a sculptor’s eye, you were freeing the home already being embodied within the wood. It just had to be coaxed out and assembled into the right order. Trained in sculpting wood and stone, it was a perfectly rational extension into the building trades.

Bullard, who moved to Sandwich in 1973, served on the town’s planning board for more than twenty years, and on the conservation board for ten. Conservation and Planning seem to go hand-in-hand as with land management and home building, particularly in Sandwich.

With his new bride, Betty Webster, and a piece of land, Bullard built his own timber frame home out of Eastern White Pine. And as he refined the timber frame that he was using, he realized that Eastern White Pine was the best wood because it was light and stable, it also worked and cut easier than other woods. The love affair continues and today Bullard is one of the most respected builders in the region.

But there’s something else going on with the projects Bullard takes on. It’s more than a man enthralled with classic building techniques. More than using local species as inspiration. More than applying a sculptor’s eye to the building process. Even more than an appreciation for history. Bullard also blends a modern aesthetic to his projects. All of this comes together beautifully in this “cabin” designed for a long-time client.





ONE OF THE MILL STONES FROM A NEARBY MILL SITE WAS UTILIZED AS ONE OF THE STEPS AT THE FRONT OF THE CABIN.

*“It’s as if the hemlock and pine forest gave birth to the building itself. And that in and of itself is a testament to Bullard’s ability to see shapes and patterns within the wood.”*

It’s as if the hemlock and pine forest gave birth to the building itself. And that in and of itself is a testament to Bullard’s ability to see shapes and patterns within the wood.

The project, which required all the materials to be hauled in over a wooden causeway that traversed, ironically, the raceways for an old Eastern White Pine mill that had been on the property, is clad with half hemlock log siding and has an interior made completely of Eastern White Pine.



CONTRASTING GRAIN PATTERNS OF THE VARIOUS EWP TRIM ADD TO THE SHARP MODERNIST LOOK.





Built into the bank of the Bear Camp River, the cabin's interior showcases all select grade double bead 1x5" vertical paneling. The floors and ceiling are all Eastern White Pine 16-24" boards wide. Even the custom chair rail, built in seating and a thick slab bar are made of local Eastern White Pine wide boards.

It is projects like this cabin and the renovations of The Hall & Greek Revival homes that prove the Bullard is a classicist with a modern eye, a skill that makes him very in demand in Sandwich. 🌿

*“Contrasting grain patterns of the various EWP trim add to the sharp modernist look.”*





## 10,000 Chips in a Chain.

“Gil” Morton L. Rodgers was born not far from Sandwich, but has lived there for over 60 years. Locals have learned to forgive this shortcoming because he married Eileen Taylor, a Sandwich native (*defined as someone whose grandparents were born in the town*). And they forgive this because he is now a town treasure.

**G**IL RUNS A SMALL INDEPENDENT EASTERN WHITE PINE MILL IN TOWN WITH HIS SON, CHIP. HE SELLS LUMBER TO LOCAL BUILDERS CONTINUING A TRADITION OF SOFTWOOD LUMBER MILLS IN SANDWICH. One of the original sawmills in Sandwich was built in 1780 by Daniel Beede. After a fire, Beede rebuilt the mill in 1839, but it was abandoned after a second fire in 1869. This local mill was mechanized and could produce about 2,000 board feet of lumber per day. At one time or another, 19 brooks or rivers in Sandwich turned mill wheels at some 50 mill sites, owned by nearly 200 individuals.

In addition to running this small independent mill, and being a skilled builder and mason, Gil is an amazing artist carving intricate wooden chains from Eastern White Pine, a skill he learned from his grandfather. He pays the lessons of his grandfather forward by providing carving demonstrations at the League of New Hampshire Craftsmen store in Sandwich.

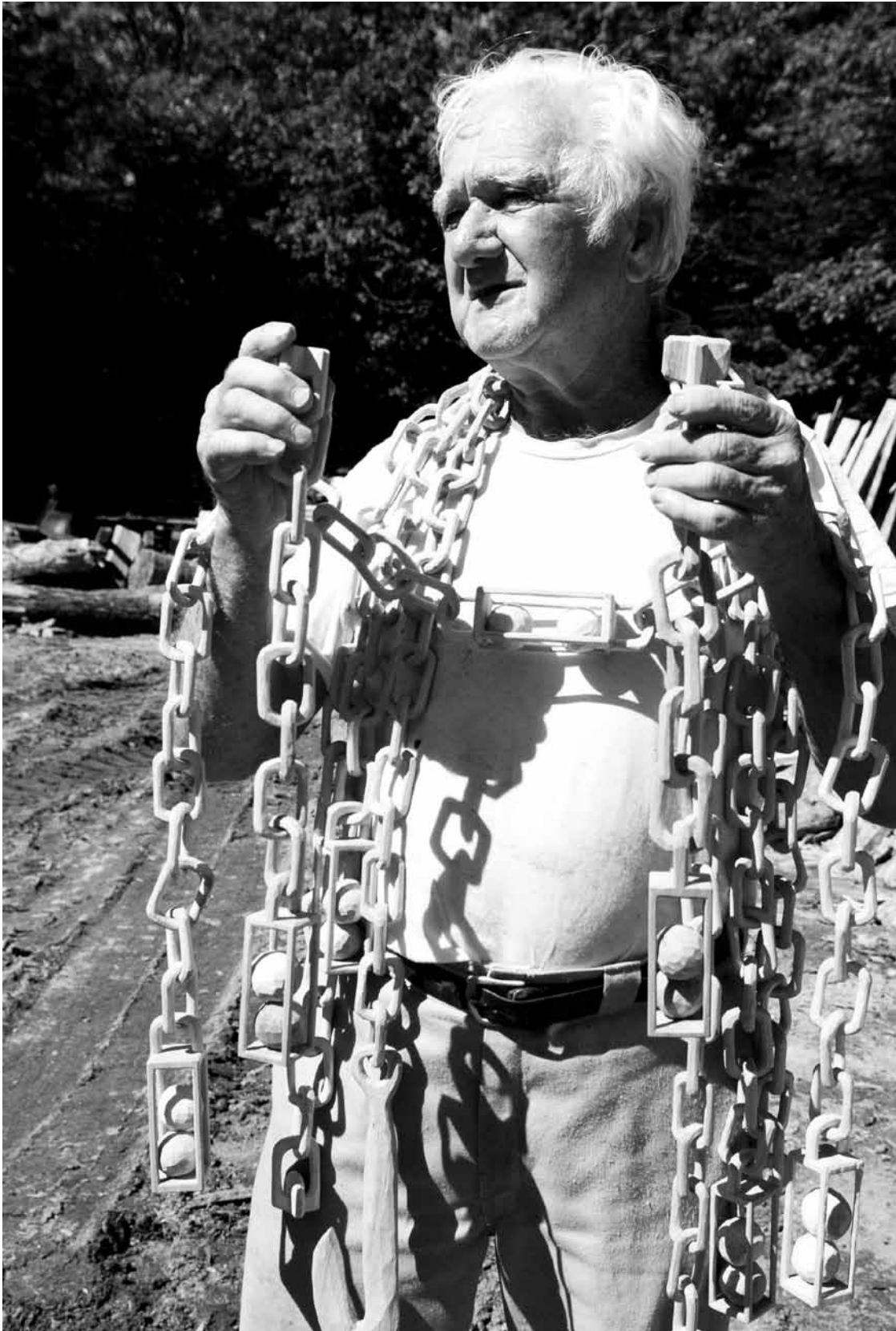
“I use D-Select grade Eastern White Pine because of the wide growth rings and there are few knots. I love the colors and it’s easy to work with,” says Gil about working with this local species. And Gil should know - what better source of information than someone who harvests, mills, builds and sculpts with Eastern White Pine. 🌲



SEEING THE INITIAL STAGE CARVING PROVIDES INSIGHT AS TO HOW THESE MAGICAL PIECES ARE CREATED.



10,000 CHIPS IN A CHAIN.



GIL CHAINED BY HIS LABOR OF LOVE.





## The Hearth of a Mason

One look at the living room of Nat King's house and you can tell he is a mason. The center of his home is a giant oversized fireplace. At the opening, the hearth is 5'x5' and has the appearance of peering into a dark cave. At its base it is 17'x9', and is 30' tall (20' inside). The design also includes a built-in pizza oven (4' tall, 4.5' deep and 3' wide).

**W**HEN KING ORIGINALLY BUILT HIS HOUSE IN 1980 HE USED WHITE PINE FOR THE FRAMING, RAFTERS AND SHEATHING (A HISTORIC TECHNIQUE COVERED IN MONOGRAPH VOLUME XXVII NUMBER ONE). The floors of his home are red pine. So when it came time for a remodel, King knew he wanted to continue the tradition, and called upon local builder Andrew Quinn to lead the design and construction. Quinn had helped build an entryway of the patio at King's house that included an 8'x11' canopy made of Eastern White Pine beams. They chose to purchase the lumber that had been locally harvested and air-dried. In addition, they wanted the lumber milled with a four sided planer to insure they are perfectly square which allows them to join the timbers seamlessly without a lot of extra work.



Using this amount of wood in interior design naturally creates a lot of long straight lines, so when it came time to design a new fireplace, they wanted to contrast that aesthetic with an organically irregular form. The solution was obvious to the mason, but the scale would need to be grand to have the right counterbalancing effect.

Truth be told, King had been trying to convince his clients to install oversized fireplaces in their homes for years-unsuccessfully. This new project seemed like a perfect opportunity to build a "spec hearth" to demonstrate how beautiful they could be, and how well they integrated into the wood timber-framed homes that dominate Sandwich.

SEVERAL BUILT-IN HANDRAILS HELP ENCOURAGE GUESTS TO CLIMB THE MAMMOTH FIREPLACE AND TAKE PERCH IN THE STONE SEAT AT THE TOP.





Using local, rare and unique stones to create natural looks within homes, rather than perfectly stacked square stones, allows King a more natural palate of shapes and patterns. The largest stone set in his fireplace was just less than 6,000 pounds, and was set by a logging truck – punctuating the symbiotic relationship between these two natural building products.

Getting as close to the environment as possible was clearly a goal of the design of this living space. Quinn loves that you can sit on and climb the fireplace. Quinn and King worked together on both the fireplace and the surrounding wooden structure. The clever collaboration required designing a new roof-truss that would bring the framing lower in the living space, rather than pushing it up and away into the rafters. Nat wanted to be able to reach up and touch the rafters. The lower roofline, he said, creates a cozier environment.

The main room of the house features Eastern White Pine finished with Watco Danish Oils providing the rich, warm glow

*“Getting as close to the environment as possible was clearly a goal of the design of this living space.”*

of a traditional hand-rubbed finish. The Eastern White Pine, Quinn said, was chosen because it was economical and easy to work with. That it was locally raised, harvested and milled in New Hampshire and Maine also fit in with his desire to create low-impact buildings. 🌿





## Renovating with Authenticity

New England is famous for its rambling New England Farmhouses, often built out over years creating odd annexes, angles and stories starting with “what were they thinking?” So what do you do when it is time to renovate a home that was cobbled together from three existing structures?



ORIGINAL PICTURE OF THE HOME IN THE EARLY 1800'S

**Y**OU TIE IT ALL TOGETHER FROM THE INSIDE OUT WITH AUTHENTIC TOUCHES. In the case of this private residence, the home included a Cape style house from nearby Meredith, New Hampshire, an attached 'L' from another part of the property and an old barn from Center Harbor, New Hampshire. This cobbling together of structures made for a prototypical New England farmhouse.

To tie the interior of the three sections together, Bullard selected Eastern White Pine as the glue that would visually unify the rambling farmhouse. To start, he rebuilt the kitchen using reclaimed 200-year old white pine boards. He knew that the patina of the century old wood can't



be replicated, and the owners desperately wanted to maintain that character throughout the house, so he used reclaimed wood whenever possible and simply finished the new pine kitchen floor with tung oil giving it a deep pumpkin-red color.

Most of the Eastern White Pine throughout the home is hand-planed, adding to the characteristic authenticity of the project. Even the sideboards and island in the kitchen are constructed of Eastern White Pine.

But the authenticity doesn't end with the visible portions of the house. The sliding door installed as an entrance into the kitchen is a clinched (sometimes called "clenched") nail door. Builders who know their history know that clinching adds remarkable strength to a joint. In fact, a 1948 study by the U.S. Forest Products Laboratory concluded that clinching could increase the holding power of a nail between 45 percent and 464 percent – depending on a variety of factors, including the species of wood and its moisture content. In short, using clinched nails is a historic technique of fastening two boards together where you drive a cut nail through the two boards, it sticks out about an inch and a half and then you bend the nail point around as a 'u' and then you clinch it down into the wood like a staple. The steel cut nails used in this renovation's sliding door came from The Tremont Nail Company in Mansfield, Massachusetts, the oldest nail manufacturing company on the east coast still in operation. Tremont specializes in steel cut nails for authentic restoration projects.

It's details like these that are refreshingly common in Sandwich, New Hampshire, a town brimming with classic traditions and historic significance. 🌿



BULLARD USED A SINGLE PIECE OF WHITE PINE FOR THE FRONT PANELING OF THE DRAWERS — A SMALL TOUCH WITH HUGE ARTISTIC AFFECT.



THE CLINCHED NAIL DOOR PROVIDES A QUIET BUFFER FROM KITCHEN NOISE TO THE DINNING AREA AND LIBRARY NOOK ON THE OPPOSITE SIDE.





## CALL FOR SUBMISSIONS

ARCHITECTS, DESIGNERS AND BUILDING PROFESSIONALS



# *The* WHITE PINE

SERIES OF

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is looking for story ideas, articles, photos and feedback  
for our next issue to be published in Summer of 2010

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### *What we're looking for:*

- ↔ Updates on projects or designs featured in the original White Pine Monographs ↔
  - ↔ Photos of modern uses of Eastern White Pine ↔
  - ↔ Techniques for building with Eastern White Pine ↔
    - ↔ Projects showcasing Eastern White Pine ↔
- ↔ New and old homes with classic styling of Eastern White Pine ↔
  - ↔ Innovative uses of New England's most historic wood ↔
  - ↔ Industry news pertaining to Eastern White Pine ↔



Submit your story ideas, photos, thoughts, expressions or well-written articles to:  
[monographs@EasternWhitePine.org](mailto:monographs@EasternWhitePine.org)

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