

American Landmarks

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**A History
And
Description
Of
The Eben Dyer Jordan, Jr., House**

Eben Dyer Jordan, Jr. House

The Eben Jordan, Jr. House is a historically important property in Boston both for the quality of its architecture and the prominence of its builder and first resident. Architecturally, the house is a superlative example of the Beaux-Arts style, which became popular late in the 19th century through the education of many prominent American Architects at the Ecole des Beaux Arts in Paris during and after the Civil War. The style is characterized by the rich use of Classically inspired Renaissance design and decoration. Its architects, the two firms of Winslow and Wetherell and Wheelwright, Haven and Hoyt were both prominent Boston firms who designed many important buildings throughout the city. The original architect for the west half of the house was Richard Morris Hunt, considered among the most important architects of the late 19th century in America. Although his exterior design was greatly altered during the 1913-15 expansion, it is likely that the Dining Room of the house is a surviving element of Hunt's and his well-known interior designer, Luigi Frullini's original interior design. The owner and builder of the house, Eben Jordan, Jr., is also historically important both as a prominent local business man (owner of the largest department store in Boston, founded by his father, Eben Jordan, Jordan Marsh) and patron of the arts (founder and supporter of both the New England Conservatory of Music and the Boston Opera Company). He was also largely responsible for the construction of the homes for these two important cultural institutions, Jordan Hall (extant) and the Boston Opera House (demolished).

Description with Identification of Features

Exterior

The Eben Jordan House is a well-preserved, large-scale double urban row house in the Beaux-Arts, or more specifically, Renaissance Revival style. The high, boxy, imposing massing of the house and its rich decoration is typical of the style, which borrows freely from both the Italian Renaissance urban Palazzo and the Academic Classicism of 19th-century French design that was extremely popular at the turn of the

century in America. The massing and setting of the house is typical of an urban row house of the nineteenth century in both Britain and America. In Britain the form is commonly referred to as a terrace house. Its characteristics include a tall, usually three-to-five-story height, and a narrow, usually two-to-three bay width. In Boston row houses throughout Beacon Hill, Back Bay and the South End are typically between twenty and twenty-five feet wide. All have a minimal setback, usually only enough to accommodate a stoop or front stair, and completely fill their lots, precluding gardens, although the shallow house-fronts of the Back Bay are typically richly landscaped. Another defining characteristic of row houses are their setting: they are generally arranged in attached rows, creating a dense, unified streetscape (in Boston height, width and setback were highly regulated during the 19th century, especially in the Back Bay).

The Eben Jordan House is a particularly monumental example. Each of its halves are generous in width and the building is five stories in height with a partially exposed cellar behind a shallow moat, or full light well, a feature typically found in the London terrace house. The only variation to its severe massing is a narrow story-and-a-half solarium composed of glass and copper trim tucked into the southeast corner of the lot.

Because of its construction history (see below) the Eben Jordan House has a curiously asymmetrical façade of six bays that is both carefully harmonized and allowed to differ to accommodate different interior story heights (see photo #50). The first two stories of the two halves are carefully matched. The first story is sheathed in highly finished rustication in Maine sandstone capped by a thin cornice decorated with a rinceau, or interlocking floral pattern. In the center of the rustic is a single-bay recessed entry framed by a slightly projecting entry porch composed of elaborate Corinthian-order columns which support a deep, simply molded entablature. The piano nobile (in an important Renaissance urban palace, an above-street-level story where the principal public reception rooms are located) is unified by six symmetrically arranged tall casement windows with heavy, bracketed, flat window hoods. The window surrounds at this level are also finished in Maine sandstone. The most important unifying effect at this level are the elaborate wrought-iron balconies in each window, which were manufactured

in France and furnished by the Wm. H. Jackson Company of New York, who also supplied hardware for the wrought-iron grillwork in the front door and the front fence (see photo #51).

Above the piano nobile the fenestration pattern in each half of the house begins to differ. In the east, original half are two stories of identical, symmetrically arranged one-over-one double-hung-sash windows proportionally shorter than those of the piano nobile with similar sandstone surrounds and smaller, un-bracketed window hoods. The attic story has similarly arranged windows squeezed between a sandstone drip course and the cornice. Again, they are proportionally shorter and plainer than the windows below.

The west half of the house has similarly finished and framed windows, but the fenestration pattern indicates a substantially higher ceiling height at the third-story level. The result is an expanse of brick between both the piano nobile and third story and above the fourth story in the attic level, where there is no space for windows. The areas are relieved by decorative recessed panels in the brickwork. A final difference in the façade treatment between the east and west halves is the presence of straight, stylized quoining in the west half.

Both halves are strongly unified by the matching rustication, buff-brick veneer and deeply overhanging modillioned cornice that includes a freeze with evenly spaced decorative florets and a low balustrade above that screens the flat roof.

The east elevation and rear of the house are virtually unadorned with the exception of the southern-most, or forward bay of the east elevation, which is decorated with window enframements, drip course and cornice that are carried around the corner from the façade. This was done because the first bay is visible from the street due to the presence of Spruce Street, which runs along the east elevation. Other exceptions include two copper clad oriels; one located in the third story of the fourth bay from the front, and the second located above a two-story bump out in the fifth and sixth bay. At the back of the east elevation is an unadorned, flat-roofed octagonal bay (see photo #s 52-57).

Interior

Plan

Because of its generous size, the Eben Jordan House has an unusual plan. The off-center entry, located in the fourth bay from the left, or west, opens on to a broad, straight central hall that proceeds to a monumental two-story stair-hall located toward the rear of the house. To the right of the central hall behind double-leaf doors is a large reception room. To the left of the center hall is a smaller room-sized alcove with double-leaf doors that open on to a second slightly smaller but equally impressive stair hall. Beyond the secondary stair hall at the back of the house is a large Dining Room. Two smaller reception rooms are located in the front west corner of the plan and the rear east corner of the plan, respectively.

The plan of the piano nobile is also arranged into monumental entertainment spaces. Two large interconnecting reception rooms occupy the full front of the house. On the west side is the Supper Room and on the east side is the Drawing room. Behind the large circulation spaces in the center of the house is the most elaborate and impressive public room: the Music Room, which occupies a monumental two-story rectangular space in the back of the west half of the house.

Finish

The finishes throughout the public areas of the house are of high quality and are in a variety of eclectic styles that are closely associated with the then popular Renaissance Revival detailing found on the exterior. The central hall and stair halls are finished in American walnut arranged in three-quarter-height vertical panels with a linenfold design topped by a shield motif. Each shield is unique and painted with a variety of heraldic designs (see photo #s 7 & 10). The paneling continues into the stair halls and the second story circulation spaces. The stairs are finished with square

balusters of a classically inspired renaissance design of combined vase and ball shapes. A massive chimneybreast composed of a large hood of richly carved walnut trim and panels supported by vegetation encrusted carved columns with monumental brackets is located in the larger of the two stair halls (see photo # 4). The paneling and stair finish in the east half of the house is original to its 1897 construction and was duplicated by the firm of William F. Ross & Co. of Cambridge, Massachusetts for the 1913-15 westward expansion (see Construction History).

The Dining Room is richly paneled from floor to ceiling in mahogany. The paneling is arranged in raised fields with crossettes held in rails and styles in the manner of the 18th century with a baseboard, chair rail and heavily molded cornice which includes egg-and-dart carving (see photo #s 17 & 23). The room is divided into three sections, which are articulated by clustered pairs of disengaged, fluted Corinthian-order columns and pilasters, all with the highest quality carving, which support deep molded soffits (see photo #s 17 & 18). Mechanical evidence inside slots in the soffits indicate that the outer bays of the room could originally be closed off with portieres (see photo #19). An elaborate chimneypiece and mantel is richly carved in high relief with stylized floral and fruit motifs surrounding a central raised panel above a mantel shelf of marble. The cornice of the chimneypiece is composed of a segmental-arched pediment broken by a shield and supported by a festoon, all richly carved (see photo #s 17 & 23). Because the archives of Wheelwright, Haven and Hoyt from the 1913-15-renovation campaign do not mention this room, it is possible that it is a fragment of Hunt's 1870 Martin Brimmer House that was retained by Jordan. The high relief carvings that surround the central raised panel of the chimneypiece are carved in a manner consistent with the period and which resembles work done for Richard Morris Hunt by a carver under the Florentine decorator Luigi Frullini, with whom Hunt worked in other commissions (Chateau-sur-mer, Newport). The ceiling of the Dining Room is composed of square panels in white trimmed with richly molded festoons of fruit and vegetation fastened with florets in gold leaf (see photo # 20).

In the front-west corner of the house is a small reception room decorated in what is referred to in this country as the Federal style. The degree of Archaeological correctness with which the room is decorated, however, relates it more closely to the British precedent for the Federal style, called Adam. These Adamesque features include a carved alabaster chimneypiece framed by fluted reverse columns, a broad, flat cornice composed of small, tight, classical floral and bead motifs and decorative plaster panels in the walls with stylized urn motifs in shallow relief.

The other two reception rooms on the ground floor are decorated in the style of the Second Empire (see photo #s 2 & 3). High-style French interiors of the Second Empire period were influenced by court-level interiors of the previous century and became popular again in both France and America during both the pre-Civil War years and later during the Renaissance Revival at the turn of the century. The style entailed the use of raised panels framed in elaborate classical and rococo moldings. A similarly decorated room is the Supper Room, located in the piano nobile (see below).

Windows in the main stair-hall as well as the small reception room in the rear of the east half of the house adjoining the Dining Room have unusual leaded glass lights interspersed with painted stained glass (see photo # 24). Physical, locational and documentary evidence suggests that these stained glass windows date to the to 1897 Winslow and Wetherell-designed construction of the earlier east half of the house. Their source cannot be identified.

The three principal reception rooms in the piano nobile are the most impressive in the house. In the west half of the front of the house is the Supper Room (see photo # 44), decorated in Louis XVI style, similar to the large reception room on the ground floor. The chimneypiece in this room was fabricated by L. Huve of Paris. A second mantle was ordered, but its location has not been determined (possibly Mr. Jordan's bedroom, which lies outside the purview of this report).

Connected to the Supper Room through a wide opening is the Parlor, which is decorated in an abruptly but pleasingly contrasting style: Elizabethan/Jacobean "old English" manner. The most important decorative features include the rich walnut paneling, richly detailed strap-work ceiling, and early renaissance-style chimneypiece, all fabricated by F. W. Ross & Co. of Cambridge, Massachusetts. The room also has a highly unusual architectural element: an interior oriel, which projects from the room into the large stair hall behind it. The oriel is constructed of a combination of structural members consisting of brackets and pilasters in a classical style and spindle work screening which is reminiscent of Moorish designs. A similar, somewhat more elaborate feature is located in the Arab Hall of Leighton House, Holland Park Road, London.

By far the most impressive room in the house is the Music Room, located in the rear section of the east half of the house. The drama of this monumentally large space, the dimensions of which are 35 x 58 feet with a two-story height, is added to by its canted corners. The most striking feature of the room is its elaborately carved coffered ceiling (see photo #s 28 & 34) and musician's gallery (see photo #s 29 & 31) surrounded by a richly carved balustrade supported by classical columns of the Corinthian order. The entire surfaces of these vast elements are richly textured with stylized floral carving, layered moldings and florets. The pattern of the ceiling coffers is composed of a series of interlocking shapes including hexagons, octagons and crosses. Secondary features of the finish of the room include what appears to be mahogany but may be walnut paneling (see photo #s 27 & 41) and a set of tall double-leaf doors between the columns beneath the musician's gallery with elaborate floral marquetry (see photo #s 36 & 37). The room is lit by a pair of elaborate matching crystal chandeliers (see photo 38). In designing the room the architects hired a consultant to fine-tune the acoustics of the space, the renowned Wallace C. Sabine of Harvard University, who was well known in the field and worked with such eminent musicians as Walter Damrosch. Sabine tested the acoustics by constructing a model of the room.

The source of the Music Room ceiling and musician's gallery appears to be a renaissance Italian palace. Although letters in the Wheelwright, Haven and Hoyt archive

at the Boston Public Library indicate that the ceiling was finished by William F. Ross & Co. of Cambridge, Massachusetts, it seems likely that this firm worked on its installation and blending with new mahogany or walnut wall coverings and that the ceiling and gallery were acquired in Europe. Ongoing research will hopefully identify the ceiling's source.

History

History of the Site

The site of the Eben D. Jordan House was initially developed in 1804 with the construction of a brick townhouse. This date is consistent with the initial development of the surrounding area, constituted by the back side of Beacon Hill, which did not take place until the turn of the 19th century. The original 1804 building was replaced in 1824 and again in 1854 by newer buildings. In 1866 the property was purchased by Eben D. Jordan's father, possessed of the same name and the founder of the family's dry goods business, Jordan Marsh Co., for the then astronomical sum of \$75,000.

This was an unremarkable house similar to many built during that period throughout the city for affluent citizens: a three-bay, four-story building in the Italianate style with a heavily bracketed cornice and door hood and pedimented window hoods in deep relief. The high cost of the property was no-doubt due to its prime location in the prominent row of mansions facing the Boston Common, the most famous of which include those built for David Sears, for many years the home of the Somerset Club and for Harrison Gray Otis, designed by Charles Bulfinch.

History of Construction

After Eben Jordan, Sr.'s death in 1895 and his wife's death in 1897, Eben Jordan, Jr. undertook a series of large-scale reconstructions, beginning with construction of the east half of the house in 1897. The architect for the original east half of the house was the firm of Winslow and Wetherell, important Boston architects of the period known also for their designs for the S.S. Pierce Building at Coolidge Corner in Brookline, The Walter Baker Chocolate complex in Dorchester, the Hotel Touraine and Steinert Hall, both on Boylston Street.

He continued throughout ca. 1913-15 with his acquisition and expansion into a house immediately to the west, designed by renowned architect Richard Morris Hunt in 1870 for Martin Brimmer (see photo, Appendix B). The west-half expansion, completed in 1915, was designed by Wheelwright, Haven and Hoyt, another important local firm. Edmund March Wheelwright served as Boston City Architect during the 1890s. His major commissions for the city included several rapid transit stations, the Longfellow Bridge and the City of Boston Fire Department Headquarters. Known for a high degree of eclecticism in his designs, his more stylistically disparate buildings include Horticultural Hall, the Massachusetts Historical Society and the Harvard Lampoon Building in Cambridge. Wheelwright had worked closely with Eben Jordan on several large public projects funded through Jordan's philanthropy in the city, including the New England Conservatory of Music (Jordan Hall) and the Boston Opera House. Wheelwright had clearly won his favor.

The major expansion of 1913-15 incorporated the house immediately to the west, No. 47, into a single double-width residence with No. 46. The original owner, Martin L. Brimmer, was a quintessential Boston Brahmin and founding president of the Museum of Fine Arts. Coincidentally, Brimmer's house was also the east half of a double townhouse, the west half of which he rented out. The Brimmer townhouses were designed by Richard Morris Hunt in an exuberant mixture of Second Empire and Gothic Revival with Neo-Grec detailing (see appendix D). Hunt is considered among the most prolific and preeminent architects of the late 19th century, having been the first American educated at the Ecole des Beaux-Arts and well-known for such important designs as the New York's Metropolitan Museum of Art, the base of the Statue of Liberty and a multitude of major commissions for the Vanderbilt family in New York, Newport, and North Carolina. Hunt's successor firm, run by two of his sons, cordially supplied the original plans from their files to Wheelwright, Haven and Hoyt for their use in the redesign of the building.

Biographical History

Eben Dyer Jordan, Jr. was the son of the founder of the Jordan Marsh Co. The firm, founded in 1851, was a dry goods emporium and later department store. Another important business interest of Eben Jordan, Sr. was the Boston Globe newspaper, of which he was a founding partner. The family traced its ancestry directly to the Rev. Robert Jordan, a clergyman of the Church of England, who came to this country and settled in what is now the State of Maine in 1640. Eben Jordan, Sr. immigrated from Maine to Massachusetts as a young man, entered the dry-goods business, and eventually founded his own company.

Eben D. Jordan, Jr. was born in 1857 in Boston. He was educated in the public schools, but while preparing for Harvard at Adams Academy in Quincy he suffered from eye trouble that required a recuperative trip to Europe. After two years at Harvard he was forced to end his formal education, again due to eye trouble. A second trip (to California) succeeded in restoring his health. Jordan entered the family dry-goods business upon returning from California. He entered the business "from the bottom", beginning as a "lumper", packing, unpacking and shipping goods. After quickly working his way up through a variety of lowly positions with a degree of "perseverance" he was sent to Europe as a buyer. It is said that during a series of trips to the markets of Paris, London, Vienna and Berlin he developed an artistic sensibility and an appreciation for the arts.

Jordan was made a partner in the firm at the age of 23 in 1880. His obituary states that he developed many ideas for the Jordan Marsh store, including the addition of an art gallery and "the idea of many miscellaneous departments". Whether he actually conceived of the idea of the department store in this country or worldwide will require further research.

Jordan was married November 22, 1888 to Miss May Sheppard of Philadelphia. He had a son, Robert and a daughter, Dorothy. His daughter was married shortly before his death in 1916 to Mr. Douglas Munroe Robinson of New York.

Over the years Jordan built a serious art collection that included works by Thomas Gainsborough, Sir Joshua Reynolds, Thomas Lawrence, Gilbert Stuart, Trumbull, Diaz, Decamp, Couture and Leloir.

Jordan's most important contributions to the art world, however, lay within the realm of music. He was a serious patron of the performing arts, contributing substantial amounts of money to both the New England Conservatory of Music and the Boston Opera Company. To the New England Conservatory of Music he contributed a \$12,000 organ and more importantly made a subscription of \$50,000 toward the construction of its performance hall, which was named in his honor and continues to serve the city.

His most generous contribution to the music culture of the city was his almost single-handed underwriting of the Boston Opera House, opened in 1909. Not only did he largely fund the construction of the building but he continued to underwrite the Opera Company for a number of years. Not unlike the matching gifts that are common to charitable giving today, Jordan's funding was contingent upon a minimum degree of participation by the public, which entailed the purchase of somewhat expensive boxes at the opera (\$2,000 in 1906!).

Both Jordan Hall and the Opera House were designed by the architects of the Jordan House on Beacon Hill, Edmund M. Wheelwright and his firm of Wheelwright, Haven and Hoyt.

Other charitable works by Jordan included two gifts of \$10,000 in the town of Plymouth, where he maintained a large estate; the first toward the establishment of a hospital in 1900, and the second toward a new chapel for Christ Church, Episcopal, in 1902.

Jordan was also involved in a number of other significant leisurely pursuits. He was a nationally known breeder of prized hackney horses. In 1907 he sold his stable of

140 horses to George Pabst, the Milwaukee brewer. He was also an avid golfer and yachtsman, holding memberships at The Country Club in Brookline, where he also owned a large property, and the Eastern Yacht Club of Marblehead. A fourth estate, "The Forges" was located nearby in Manchester-by-the-Sea. Other club memberships enjoyed by Jordan included the Algonquin, the Puritan, the Exchange, the Essex County, the Wollaston Golf and the Santee.

Evidentiary Research (appendix B)

As is typical with historic houses, even one so richly endowed with documentary and physical evidence as the Eben Jordan House, records are often unclear, contradictory and incomplete. In the case of the Eben Jordan House, the more basic documentary evidence came from the Boston Architectural Reference File at the Boston Public Library. This file, based upon the research of others through city directories, atlases and building permits, traced the history of the site and construction of the original east half of the house.

More detailed information came from a correspondence file from the archives of Wheelwright, Haven and Hoyt, located at the Boston Public Library, Fine Arts Department. Correspondence confirms the attribution of the original west half of the house to William Morris Hunt (see Letter Number 1). Unfortunately these files, containing hundreds of letters and many drawings from the period 1913-1915, when the west half of the house was being extensively remodeled, although they do provide a great deal of valuable information, do not directly address a fundamental question: the source for the ceiling in the Music Room. They do, however, offer a number of important clues:

Letter Number:

- 14: An overall estimate for work to be done by William F. Ross & Co. for \$50,000, a considerable sum indicating a large amount of work and material.

- 15: An itemized estimate; the Music Room is estimated at \$26,351. This may refer to installation of the ceiling, although it more likely refers to the construction of the mahogany or walnut paneling on the walls, which dates to the early 20th century.
- 16: The most curious piece of evidence regarding the Music Room ceiling is this letter from the Boston Wood Carvers Association, who appear to have been called in by Eben Jordan as consultants. It refers specifically to the ceiling and the poor quality of its machine carving.
- 17: The second important piece of evidence in regard to the ceiling is this letter, presumably from one of the partners at Wheelwright, Haven and Hoyt. It specifically mentions material to be used in the ceiling of the Music Room.

These letters appear to imply that the Music Room ceiling was manufactured by a company in Cambridge, Massachusetts in 1914. To look at the ceiling, however, presents a paradox. It seems obvious that it is a period Italian Renaissance ceiling. Conversations held with the real estate broker who sold the property to the Unification Church in 1976, Stuart Pratt, revealed the presence of references to a ceiling procured in Europe by the Jordan Family in their correspondence (location unknown). It therefore seems likely that the vague references to the ceiling in these letters may refer to pieces of trim, moldings, or elements that tied the historic ceiling installed in the room to the obviously new (1914) wall paneling.

Other letters in the file confirmed the sources of other architectural elements throughout the house:

Letter Number:

- 1-3: The Supper Room fireplace mantel was fabricated by the French firm of L. Huve.
- 4: The Parlor fireplace mantel was fabricated by the Wm. H. Jackson Company of New York.

- 11: Stonework in the east (original) half of the house was replaced to match that in the new half.

The correspondence file from the archives of Wheelwright, Haven and Hoyt included information on the manufacturers of a number of other architectural elements in the house. The wrought iron grillwork and fixtures on the front door were also manufactured by Wm. H. Jackson and Co. The ironwork on the balconies and front fence was manufactured by Norfolk Iron Works of Boston. Leaded glass throughout the house was made by Horace J. Phipps and Co. of Boston. A Dumbwaiter was manufactured and installed by Otis. All electrical fixtures were manufactured by Edward F. Caldwell and Co. of New York (many of which have been replaced or removed – i.e. the newel post fixtures). Finally, a central vacuum system was installed in the house by the Sanitary Dust Removal Co. of Boston. The general Contractor for the 1913-1915 expansion was Geo. W. Harvey & Co., which was located at 201 Devonshire Street in Boston, doors from the offices of the architects Wheelwright, Haven and Hoyt.

APENDIX A

EBEN D. (DYER) JORDAN – OBITUARY NOTICE

Boston Globe, August 2, 1916

Manchester, Mass. Aug 1 – Eben D. Jordan, president of the Jordan Marsh Company, merchant, patron of music and public spirited citizen, died at his summer home at 7 o'clock tonight.

Mr. Jordan was stricken with a stroke of paralysis a week ago last Saturday, July 22, but hope was entertained for his recovery until within a very few days. He is survived by his wife, one son, Robert, and one daughter, Dorothy, who a few months ago was married to Douglas Munroe Robinson of New York.

Eben Dyer Jordan was the son of the late Eben Dyer and Julia M. (Clark) Jordan, and was born in Boston Nov. 7, 1857. As a boy he attended the public schools of the city, but, while preparing to enter Harvard University, he became afflicted with eye trouble which necessitated his suspending his studies for a time. After spending two years in Europe under a tutor he returned home and entered Adams Academy at Quincy, where he fitted for college.

His studies at Harvard, however, were curtailed by a return of the eye trouble, and sorely disappointed, young Jordan, following the advice of an eye specialist, took a sea voyage to California.

Started in Humble Position

Greatly benefited (from travel) he returned to Boston and declared his intention of following a mercantile life. He accepted a humble position in his father's store. His duties included packing and unpacking and shipping goods – the work of a "lumper" – but he asked no favors and shirked nothing.

Notwithstanding that he was the son of the great merchant who was one of the proprietors of the establishment, he was no different from the other employees. He was expected to, and did, observe the rules and regulations the same as any other employee.

Young Jordan elected to learn the dry-goods business from the bottom, and by perseverance and close application he familiarized himself with every detail. His promotions from one department to another were received with enthusiasm and he ever continued to apply himself to his chosen work with its complex details with an enthusiasm that stemmed him for success while a very young man.

Sent to Europe as a Buyer

While employed in the retail departments of his father's establishment his artistic temperament became manifest to the members of the firm and it was not long before he was sent to Europe as a buyer. Twice a year for six years he made visits to the markets of Paris, London, Berlin and Vienna, for the firm of Jordan Marsh & Co.

The fame of the establishment, which bore his own name, was known all over the Continent and his judgment and taste in the selection of goods made a reputation for himself and added to that of the firm.

He continued to show such promising business ability that on Feb. 1, 1880, at the age of 23, he was admitted to the firm. His individuality, his originality and his strong and vigorous personality pervaded the entire establishment and many of the features, which have proved so distinctive, were of his origin.

He conceived the idea of many miscellaneous departments, which were immediately successful.

Eben D. Jordan, Jr. was married Nov. 22, 1888 to Miss May Sheppard of Philadelphia, who survives him.

Became Lover of Art Early

Mr. Jordan was a lover of art almost from childhood. His love for pictures developed so strong that at the age of 15, while studying abroad he began to make a private collection. He also numbered many painters among his friends... ___ as a youth and it has been said that from 1879 to 1886 few men not in the profession knew the pictures of the salons better than he.

It was not strange, therefore, that he should conceive the idea of an art gallery in the Jordan Marsh Company store. He was justly proud of the gallery, and especially of one of his earlier possessions – a painting for which he paid \$1,000 of his own savings. Today that picture, by Louis Leloir, is worth many times its original value.

As Mr. Jordan's love for art increased, the art gallery of the firm grew correspondingly until it contained a remarkable collection of paintings. The aim of the Jordan gallery was to continually advance the standard of art and to have it rank with the most noted.

In the selection of pictures he displayed rare taste and superior judgment, and his private collection included works of the masters – Gainsboro, Sir Joshua Reynolds, Thomas Lawrence, Gilbert Stuart, Trumbull, Diaz, Decamp, Couture, Leloir and others. Mr. Jordan was a liberal exhibitor at loan exhibitions.

Benefactor of Conservatory

During the development of his artistic tendencies, he did not neglect his musical education; indeed, his fondness for music was one of his distinguishing characteristics, and he was recognized as one of the leading patrons of grand opera in the United States.

Mr. Jordan was an enthusiastic supporter of art in his native city, particularly of music, and the interest which he manifested in the new Conservatory of Music, Huntington Ave and Gainsboro St. built in 1902, was only indicative of the splendid things he was later to perform for Boston as a musical center.

His first gift to the Conservatory was a magnificent organ, costing \$12,000. It was one of the finest organs that money could provide, but not satisfied with that benefaction, he subscribed \$50,000, the amount lacking for the completion of the building.

His munificence was commemorated by the trustees in the naming of the entertainment house, the most perfect of its size that Boston ever had, Jordan Hall.

Mr. Jordan was desirous that Boston should have a music school capable of turning out musicians and singers as proficient as any developed in Europe and he probably did more than any other American in this direction, for the Conservatory has for years been regarded as the leading institution of its kind in America. The Conservatory had the proud distinction of providing a large number of admirable singers for the chorus of the Boston Opera Company.

Jordan Hall was dedicated under the most flattering auspices in the Fall of 1903, and that same year Mr. Jordan was further complimented by being elected president of the Conservatory. His interest in the institution never diminished and only five years ago he presented the trustees with a lot of land, containing 11,350 square feet, fronting on Huntington av, adjoining the building. The land was assessed at \$31,200.

Father of Grand Opera In Boston

Yet Mr. Jordan had greater things in store for Bostonians, and the dream of his ambition was to give to the city grand opera on a gigantic scale.

For years Boston music lovers felt the need of an adequate opera house. It had none, and the need so impressed Mr. Jordan that he decided to build and equip a building at his own expense, providing a company with sufficient capital should be organized to insure its maintenance and provide a grand opera company.

Public spirited citizens came forward and aided Mr. Jordan in the organization of the company he desired, and other citizens at once subscribed for the 54 boxes - \$2,000 a year for three years. That was all that was needed to assure the success of the venture and to enable Mr. Jordan to begin work with the architects on the building.

The beautiful Boston Opera House was completed in the Fall of 1909, and opened for the first performance Nov. 8 of that year. The acoustic properties were perfect and the whole interior arrangement was not only adequate, but dignified and refined. Good taste and sound judgment were combined in everything pertaining to the Opera House, to the interior decorations and furnishings, to the foyers and lounging rooms, and to the utilities which contribute to the public comfort.

Operatic Boston was in ecstasies of delight and Mr. Jordan, "the father of grand opera in Boston," was as enthusiastic as any.

The Summer before the opening of the Opera House he traveled extensively in Europe, but though he dropped business cares he devoted much time and attention to the operatic interests of Boston, in whose behalf he had become so actively identified. During this trip he was instrumental in engaging many stars for the Boston Company.

Gave Use of Opera House Free

On the opening night Mr. Jordan reflected the joy he felt when he appeared before the curtain, in response to demands for him, and said: "I know by your applause that you are satisfied. You must be satisfied with this theatre, because it is a most beautiful Theatre, and I think Future generations of Bostonians will be thankful that they have the privilege of sitting in it."

For several seasons Mr. Jordan remained an ardent supporter of the Opera House, and when it became apparent that a guaranty fund of \$150,000 a year for three years was necessary for the continuance of grand opera, he generously agreed, in 1913, to contribute free the use of the Opera House, which was equivalent to \$60,000 a year, provided the boxes were sold at a rate that would net \$90,000 a year.

And so the Boston Opera House existed and Bostonians revelled in grand opera until the outbreak of the European War, when the conditions made it impossible to secure artists. It was then, and only then, that Mr. Jordan disposed of his holding in exchange for downtown holdings.

Was an Ardent Sportsman

Despite great exactions of his business - he was one of the largest taxpayers in Boston - as well as maintaining beautiful estates at different times in Brookline, Plymouth and abroad - he was an ardent sportsman. In his earlier days he was fond of athletics in general, and he later found diversion in yachting and horses. In his later years he became an enthusiastic golfer.

Though Mr. Jordan's Winter residence was at Beacon st, opposite the Parade Ground of the Common, a site occupied by his father many years before his death, he had successively two beautiful country estates, the first at the Chiltonville section of Plymouth, the last, where he died, at West Manchester.

Since Mr. Jordan moved away from Chiltonville in 1907, the people of that vicinity had many reasons to regret his absence and to remember with gratitude the period during which he had lived among them, for during upwards of 10 years he had annually given his neighbors and the large number of employees on his Chiltonville estate, known as The Forges, a combined Christmas and New Year's festival, which took place on the eve of the new year.

Gifts His Permanent Memorials

He left as permanent memorials a fine macadam road, two miles in length, between Plymouth and Chiltonville, a large proportion of the cost of which he paid; a beautiful cottage hospital, for which he contributed unconditionally \$10,000, and a new edifice for Christ Church, Episcopal, toward which he made a substantial contribution in 1902.

The Christmas week celebrations at The Forges in Chiltonville used to take place in the spacious carriage house, the beneficiaries, old and young, coming for miles, in some cases, to partake of the Jordan hospitality.

There was always a Christmas tree well stocked with presents from Mr. and Mrs. Jordan for both young and old, the gifts usually specially selected by Mrs. Jordan, according to the needs of the recipient. The distribution was made by some one in the role of Santa Claus.

There was always a program consisting of Christmas readings or recitations and something of a dramatic character appropriate to the season, introducing fairies and sprites in various dances. There was also high-class music, sometimes in the nature of a cantata. Confections were distributed; a turkey was given to every married man and its equivalent in some form to the unmarried.

The festival was one of the most important events of the year to many of the people of Chiltonville who always held Mr. Jordan in high regard on account of his neighborly kindness and the fact that he had opened up to them during his identification with the town many new avenues of employment.

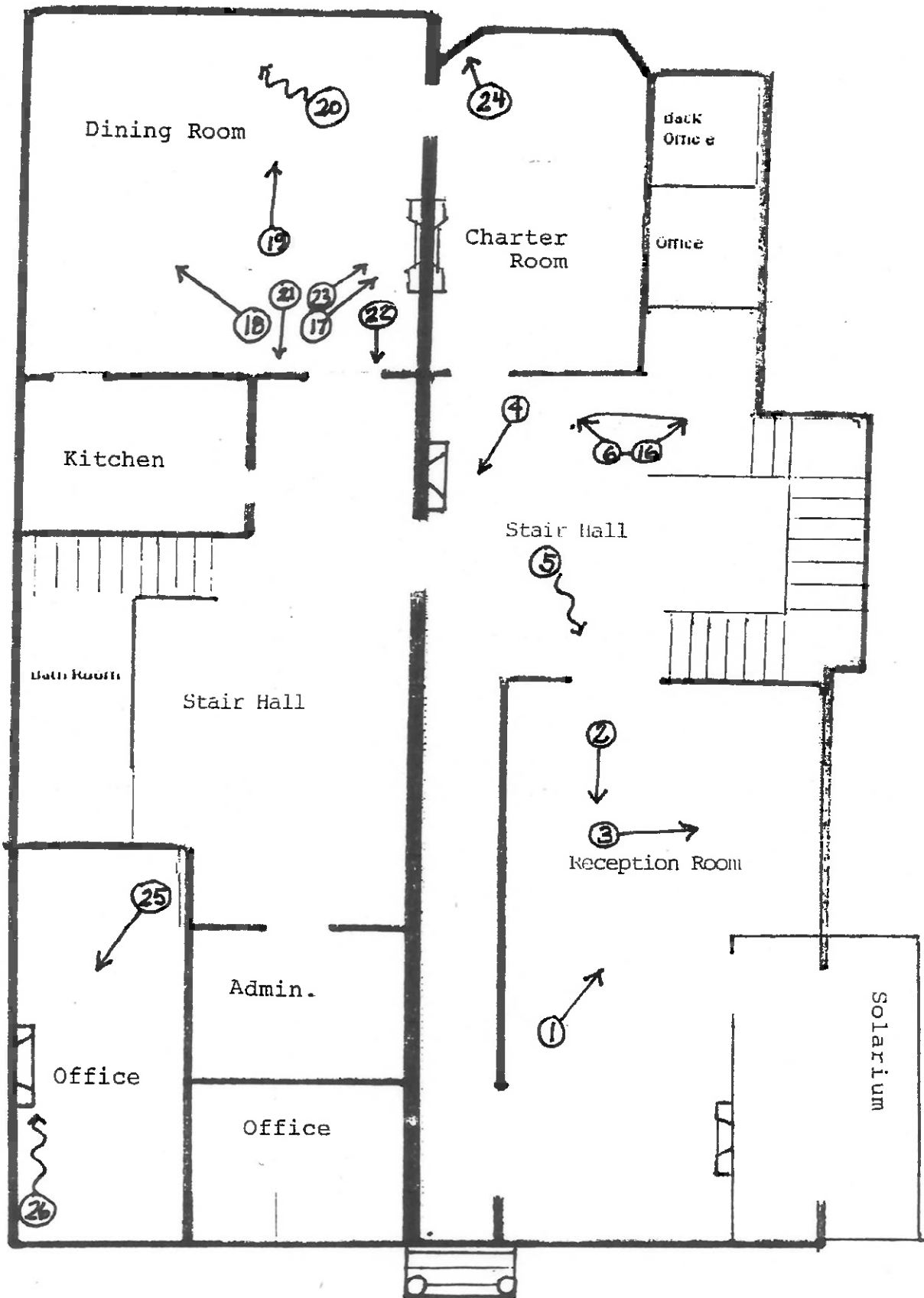
Gave \$10,000 for Hospital

In December 1900, Mr. Jordan made an unconditional gift of \$10,000 to the town of Plymouth to provide a hospital, which had long been needed in that vicinity. The hospital was built in 1902, but was destroyed by fire as it neared completion, and before it had been occupied. The hospital was practically fully equipped at the time, and the loss was about \$19,000. Fortunately it was fully insured and the work of reconstruction was soon begun, the dedication taking place in December 1908.

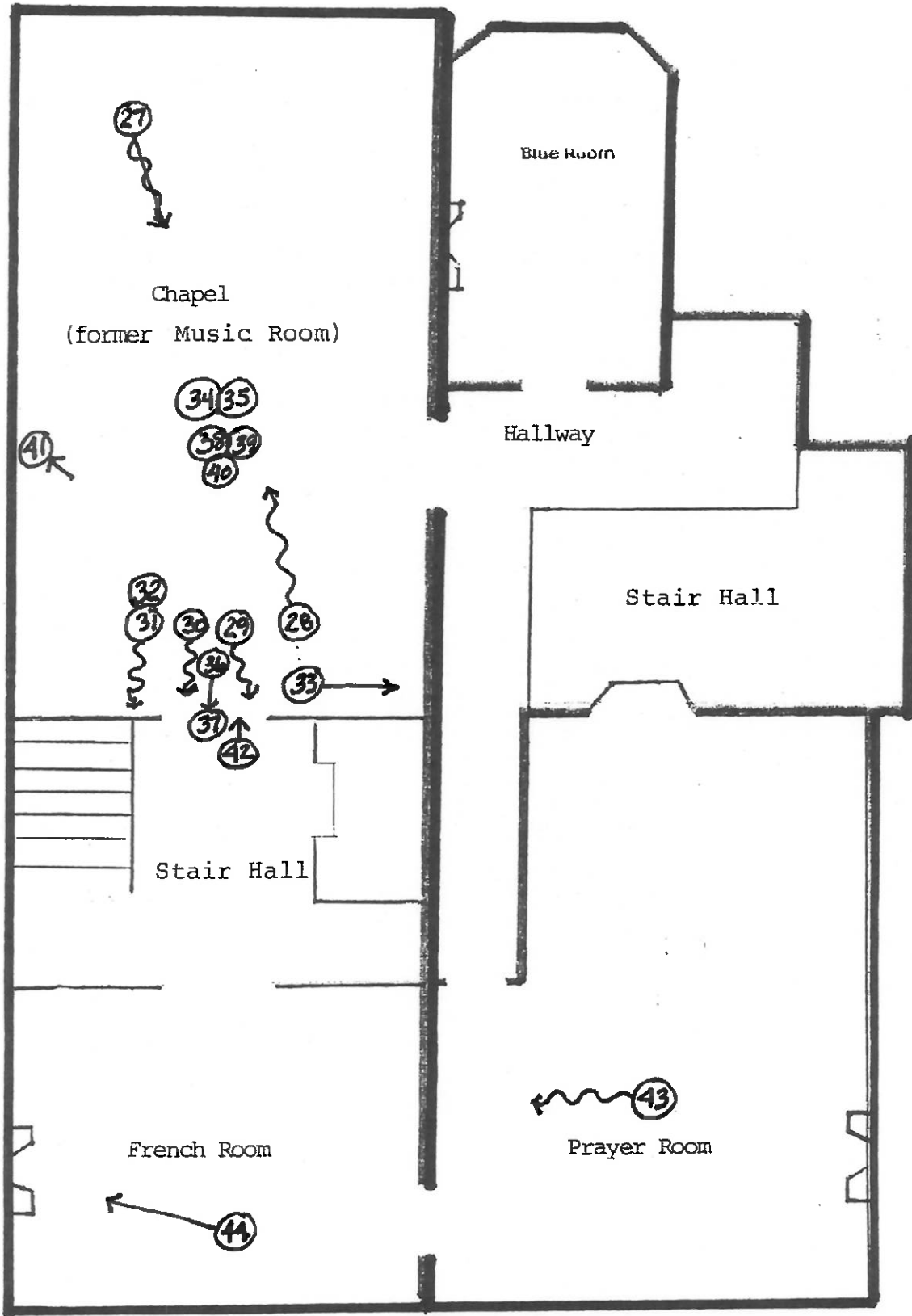
Mr. Jordan was president of the New England Conservatory of Music, director of the Metropolitan Opera Company, honorary director of the Royal Opera, London; director of the Boston Dry Goods Company, director of the Globe Newspaper Company, trustee of the Avon Street Trust, and trustee under the will of E. D. Jordan.

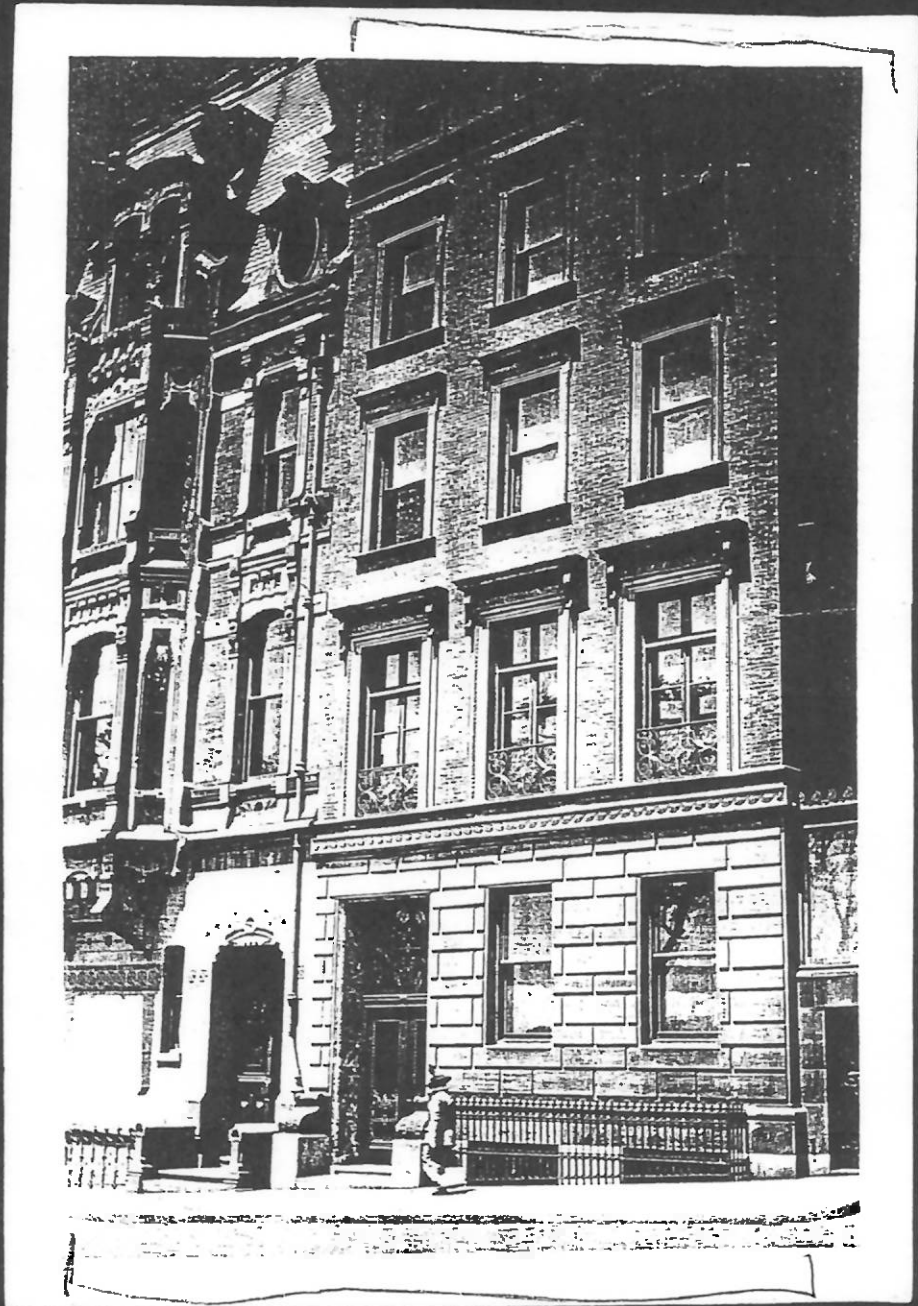
His clubs were the Algonquin, the Pruitan, the Exchange, the Country, the Eastern Yacht, the Essex County, the Wollaston Golf and the Santee.

Eben Jordan House, 46 Beacon Street, Boston, Massachusetts
First Floor Plan (Not To Scale)



Eben Jordan House, 46 Beacon Street, Boston, Massachusetts
Second Floor Plan (Not To Scale)





HUNT & HUNT,
ARCHITECTS,
28 EAST 21ST STREET,
NEW YORK.

HOWLAND HUNT,
HOWLAND HUNT

HENRY B. SHOPE,
H. W. OLCOTT.

1101, 25 . 1913

EXCERN 1. 1913

NEW YORK, February 26, 1913.

Messrs. Wheelwright, Haven & Hoyt,
220 Devonshire Street,
Boston, Mass.

Gentlemen:-

We are in receipt of your letter of the 25th inst.
and take pleasure in sending you this day per express the scale
drawings consisting of plans, sections, and framing plans, some
30 pieces in all, of the Martin Brimmer House, 47 Beacon Street,
Boston, Mass. which we trust will answer your purpose.

Will you kindly see that these plans are returned to
us when you have finished with them?

Yours truly,

Hunt Hunt



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BERLIN
47. RITTER STRASSE

LONDON
193. REGENT STREET. W

Jordan Marsh Company

1. Rue Ambroise Thomas

TÉLÉPHONE 268-80

Cable Address

RODITI {
PARIS
LONDON
BERLIN

Paris le 31st. July, 1913.

Mr. Parkman B. Huvin,
c/o Messrs. Brown, Shipley & Co.,
123, Pall Mall,
London, S.W.

My dear Mr. Huvin,

I am in receipt of your letter of July 29th. and have duly placed the order for the two mantle-pieces and they will be shipped about September 15th. from Paris and will arrive in Boston about October 15th.

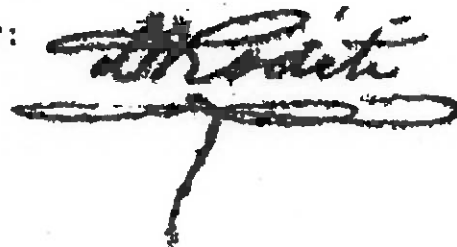
The price of these two mantle-pieces is Frs. 3150.00 less 10 and 2% discount.

With best regards and wishing you a pleasant trip,

Yours very truly,

JORDAN MARSH COMPANY.

per:



P.S. We return herewith the proposal from Huve as requested.

UNIVERSELLES

DAILLES D'OR
1878



PARIS

USINE A VAPEUR
Scieries & Tours Mécaniques

CHEMINÉES

Artistiques & Commerciales

AUTELS, CARRELAGES, TOMBEAUX

MORTIERS, OBJETS Tournés, &c

ESCALIERS, Foyers, MANGEOIRES

MARBRES POUR MEUBLES

TÉLÉPHONE 933-47

Adresse Télégraphique

MARBRHUVÉ - PARIS

Marbrerie, Sculpture.

ANC^{NE} MON PARFONRY et HUVÉ Frères

L. HUVÉ SUCC^R

62, Rue St Sabin (XI^e)

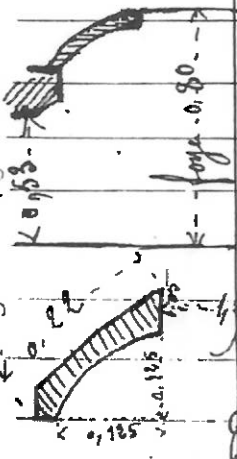
10211
58.655

Paris, le 22 juillet 1913

Messieurs Roditi & Sons
1 Rue Ambroise Thomas
Cheminées pour Messieurs Haven & Hoyt de Boston U.S.A

Tout marbre de couleur est confectionné et consolidé selon les règles de l'art, avec les mastiquages et les agrafes que sa nature et sa conformation comportent.

Cheminée L XVI H: 3.21 m Marbre 2/3 de Statuaire, de 1.10 au sol, hauteur totale 1.08 Plaque de foyer unie (sans panneau) Ouverture - Largeur 1.12 hauteur 0.865	Cheminée au Magasin, foyer à faire joint	1.450 us
Cheminée à faire dans un délai de deux mois à deux 1/2 ans et demi	Cheminée L XV H: 2.61 (Verdailles Brianon Salon de la Reine Victoria) Marbre Blanc veiné patiné de 2.20 au sol, hauteur 1.30 revêtement linteil à panneau. Foyer de 2.20 x 0.80 extérieur unie (0.53 devant le sol)	1.450 us
Rétrécissement à 3 panneaux. Même Marbre ép. 0.04 largeur 0.22 pour le côté et 0.245 pour le haut Ouverture du rétrécissement largeur 1.25 hauteur 0.88		250 us 3.150 us
Emballage en Caisses et Contre Episses à compléter en sus s'il est fait par nous		



JOSEPH W. LANTRY, PRESIDENT

SIDNEY U. BARR, GEN. MANAGER.

WALTER E. WOODFORD, VICE-PRES. & TREAS.

HERBERT W. HEYER, SECRETARY
FREDERICK R. LAWRENCE, ASST. SECY.

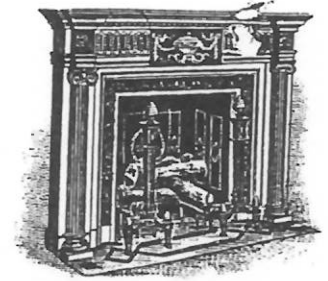
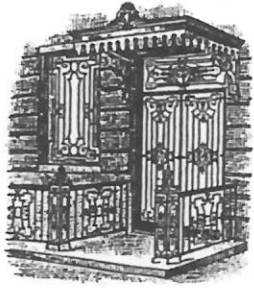
ESTABLISHED 1827

WM. H. JACKSON COMPANY

MANTELS, FIREPLACES, TILES.

WROUGHT IRON
AND
BRONZE WORK

2 WEST 47TH STREET
NEW YORK



October 25, 1915.

Messrs. Haven & Hoyt,

220 Devonshire Street,

Boston, Mass.

Gentlemen:

We enclose herewith for your certification our bill for one English antique wood mantel furnished
for certification to Messrs. Haven & Hoyt, Boston, Mass., amounting to \$400.00.

Very sincerely,

WM. H. JACKSON COMPANY

A.M.P.-T.

INSTALLED T. W. ROSS

2ND ST. RT.

5th March 1964.

COPY

Application for Permission to Amend Plans.

To the

Building Commissioner:

The undersigned applies for permission to amend plans on file of the following-described building:

Location, 46 Beacon Street Ward 11
 Name of owner is? Eben D. Jordan Address, 46 Beacon St.
 Name of architect is? Raven & Hoyt " 220 Devonshire St.
 Material of building is? brick & stone. Style of roof? flat
 Material of roofing? composition
 What was the building last used for? dwelling
 Building to be occupied for? dwelling
 Progress of work to date foundations completed; basement, 1st, 2d & 3d floors in place, steel erected to roof; outside walls just above second floor.

Detail of Proposed Amendment.

binding

Use of blind headers for exterior face of outside walls to permit new extension to agree in appearance with existing building.

Location, ownership and detail must be correct, complete and legible.

Separate application required for every building.

Plans must be filed with this application.



Application for Permit for Alterations, etc.

Boston, Nov 5th 1913

To the
BUILDING COMMISSIONER:

The undersigned applies for a permit to alter the following-described building:—

Location, 46 Beacon St Ward _____
 Name of owner is? Elihu D Jordan Address, 46 Beacon St
 Name of mechanic is? Geo W Harvey " 221 Dea St
 Name of architect is? Hansen & Gray " 220 Dea St
 Material of building is? brick & stone Style of roof? flat Material of roofing? composition
 Size of building, feet front? 34'-8"; feet rear? 34'-8"; feet deep? 10'-0"; No. of stories? five
 Size of L, feet long? _____; feet wide? _____; feet high? _____; No. of stories? _____; roof? _____
 No. of feet in height from sidewalk to highest point of roof? 69 Material of foundation? concrete
 Thickness of external walls? 1'-4" Party walls? 1'-0" Distance from line of street? 0 Width of street? 60
 What was the building last used for? dwelling How many families? one Number of stores? none
 Nature of egress, front stairs? one Back stairs? one Fire escape? none Con. balconies? none
 Size of lot front? 34'-8"; rear? 34'-8"; deep? 10'-0"; deep? _____
 Building to be occupied for dwelling after alteration.

DETAIL OF PROPOSED WORK.

Build addition on side and remodel interior as per plan

Estimated cost, 7,500.00

IF EXTENDED ON ANY SIDE.

Size of extension, No. of feet long? 10'-0"; No. of feet wide? 34'-5"; No. of feet high above sidewalk? 69'-0"
 No. of stories high? four; style of roof? flat; material of roofing composition
 Of what material will the extension be built? brick & stone Foundation? concrete
 If of brick, what will be the thickness of external walls? 1'-4" inches; and party walls 1'-0" inches.
 How will the extension be occupied? dwelling How connected with main building? fire down
 Distance from lot lines:— Front? on line; side? on line; side? on line; rear? on line

WHEN MOVED, RAISED OR BUILT UPON.

Number of stories in height when moved, raised or built upon? _____ Proposed foundations? _____
 Number of feet high from level of ground to highest part of roof to be? _____
 Distance back from line of street? _____ Distances from lot lines when moved? _____
 Distance from next buildings when moved? _____; front? _____; side? _____; side? _____; rear? _____

PERMIT MUST BE OBTAINED BEFORE BEGINNING



City of Boston.

Building Department.

Office of the Building Commissioner.

100 Summer Street. Mar. 6, 1914.

Mr. Eben D. Jordan,
% Messrs. Haven & Hoyt,
220 Devonshire st., Boston

Dear Sir:-

Your amendment application dated March 5, 1914, is refused as the proposed amendment would be in violation of the provision of section 25, chapter 550, Acts of 1907 which provides "every eighth course, at least, of a brick wall shall be a full heading or bonding course, except where walls are faced with face brick, in which case in every eighth course at least every other brick shall be a full header. No diagonal leader ties shall be used."

Yours respectfully,

Patrick A. Heavey

Building Commissioner

MAR 6 1914

London:
193, REGENT STREET

Berlin.
47, RITTER STRASSE

Jordan Marsh Company

1, Rue Ambroise Thomas

Paris, 24. 10. 1913 14

Cable Address

"RODITI, PARIS"

Telephone:

Central 68-80

Mr. P.B. Havén
c/o Mr. Eben D. Jordan,
Boston, Mass.

Dear Mr. Havin,

Manufacturer L. Huvé informs us that the
2 mantle-pieces that you have ordered for Mr. Eben D. Jordan
are ready and wants us to take delivery of same. Kindly let
us know at your earliest convenience if we can ship them and
whether you have special instructions for the forwarding of
same.

Yours very truly,

JORDAN MARSH COMPANY

Per: *Aloditi Jones*



City of Boston.

Building Department.

Office of the Building Commissioner,

100 Summer Street.

Jan. 19, 1914.

Mr. Eben D. Jordan,

⁄ Messrs. Haven & Hoyt,

220 Devonshire st., Boston

Dear Sir:-

Your application for permit to amend your plans of the building, 46-47 Beacon street, Ward 11, by omitting fire doors at the openings in a wall separating the original building, 46 Beacon street from the addition, 47 Beacon street is refused as the proposed amendment would be in violation of provisions of section 17, chapter 550, Acts of 1907.

Permit to build was granted under provisions of section 8 of the building law as a method of construction equivalent to the construction required for two houses separated by a party wall with the openings therein protected by fire doors, and dividing the area of the whole house which is in excess of five thousand square feet into two parts each of which is of less than that area.

Yours respectfully,

Building Commissioner

Jan 19 1914

15th Jan.

14.

Mr. Arthur G. Everett,
Building Commissioner,
City of Boston.

Dear Sir:

The plans for the Extension of the Dwelling house at 46
Beacon St., Eben D. Jordan, Owner, filed with your Department and
for which Permit for Alterations has been granted, indicate fire doors
for the openings in the brick partition wall between the said house
and the extension of same now being erected on the premises 47 Beacon
St.

Owing to individual peculiarities with reference to this
location, we respectfully request on behalf of the Owner permission
to omit the fire doors from said openings.

Yours truly,

(HAVEN & HOYT)

CITY OF BOSTON.

BOARD OF APPEAL.

Office of the Board of Appeal.

Boston, Mass., March 14th, 1914.

Decision of the Board of Appeal on the appeal of Eben D. Jordan, by Haven & Hoyt, from the refusal of the Building Commissioner to grant a permit to amend plans for premises 46 Beacon Street, Ward 11.

Under date of January 17th, 1914 the appellants applied for permission to amend plans upon which a permit had already been granted to make alterations at premises 46 Beacon Street.

The application for the amendment states the detail of the proposed work as follows: "Omission of the fire doors from the openings in the brick partition wall between 46 Beacon Street and the extension of same now being erected on the premises 47 Beacon Street. Use of blind bonding headers for exterior face of outside walls to permit new extension to agree in appearance with existing building. Build addition on side and remodel interior as per plan."

This application was refused by the Building Commissioner because: "...the proposed amendment would be in violation of the provision of section 25, chapter 550, Acts of 1907."

The Building Commissioner states briefly in writing the reasons for his decision in said matter, as follows: "Every eighth course, at least, of a brick wall shall be a full heading or bonding course, except where walls are faced with face brick, in which case in every eighth course at least every other brick shall be a full header. No diagonal ties shall be used."

In their formal appeal the appellants states briefly in writing the grounds of and reasons for their appeal from the decision of the Building

Haven & Hoyt, from the refusal of the Building Commissioner to grant a permit to amend plans for premises 46 Beacon Street, Ward 11.

Under date of January 17th, 1914 the appellants applied for permission to amend plans upon which a permit had already been granted to make alterations at premises 46 Beacon Street.

The application for the amendment states the detail of the proposed work as follows: "Omission of the fire doors from the openings in the brick partition wall between 46 Beacon Street and the extension of same now being erected on the premises 47 Beacon Street. Use of blind bonding headers for exterior face of outside walls to permit new extension to agree in appearance with existing building. Build addition on side and remodel interior as per plan."

This application was refused by the Building Commissioner because: "...the proposed amendment would be in violation of the provision of section 25, chapter 550, Acts of 1907."

The Building Commissioner states briefly in writing the reasons for his decision in said matter, as follows: "Every eighth course, at least of a brick wall shall be a full heading or bonding course, except where walls are faced with face brick, in which case in every eighth course at least every other brick shall be a full header. No diagonal ties shall be used.

In their formal appeal the appellants states briefly in writing the grounds of and reasons for their appeal from the decision of the Building Commissioner, above referred to, as follows: "The original house is constructed with blind headers for bonding the exterior face of the outside brick walls and the extension now in process of erection, designed to agree with the original building, would present an objectionable difference in appearance if full headers were used.

The papers in this case are on file and numbered (503) and are made a part of this record.

16th Nov.

14.

Eben D. Jordan, Esq.,
P. O. Box 55,
Boston, Mass.

My dear Eben:

Since sending you the last batch of certificates of payment Harvey has sent in his requisition for final payment which under his contract is now due. We enclose with certificate orders for addition and deduction for changes made during your absence, the largest item being for recutting the stone on the old house which I ordered done on my own responsibility to make the two fronts look alike and which had to be done at that time before the new stone began to change color. If other items need explanation I will go to you and endeavor to make them clear.

We enclose herewith bond required by Harvey Co. contract for roofing.

Yours truly,

(encs.)

WILLIAM F. ROSS

I. KIRCHMAYER

OTIS T. LOCKHART

William F. Ross & Co.

Manufacturers of
Interior Woodwork and Fine Furniture
Modelling, Carving and Plaster Work

193 TO 207 BRIDGE ST.
EAST CAMBRIDGE, MASS. April 21st, 1914.

Messrs. Haven & Hoyt,

#220 Devonshire St.,

Boston, Mass.

Gentlemen:-

We estimate we will have work completed in
Mr. Eben Jordan's house within the next six months sufficient
to call for payments amounting to \$50,000.00.

Yours truly,

WILLIAM F. ROSS & CO.

William F. Ross

WFR/H

William F. Ross & Co.

Manufacturers of
Interior Woodwork and Fine Furniture
Modelling, Carving and Plaster Work

193 TO 207 BRIDGE ST.

EAST CAMBRIDGE, MASS. September 26th, 1913.

Messrs. Haven & Hoyt,
#220 Devonshire St.,
Boston, Mass.

Gentlemen:-

Our estimate for wood finish etc. for

Mr. Eben Jordan's house, Beacon St., Boston, Mass., is as follows:

	<i>Building 1500.-</i>
Music Room.....	\$26551.00
Hall.....	15943.00
Supper Room.....	8925.00
<i>Ceiling -</i> Drawing Room.....	10621.00
Cloak Room.....	2185.00
Mantel in Guest Room.....	125.00
<i>+ Mirror</i> Mantel in Mr. Jordan's Room.....	275.00
Rest of house.....	8583.00
Painting.....	3000.00
Ceiling of supper room not included.	\$76008.00

Respectfully submitted,

WILLIAM F. ROSS & CO.

William F. Ross

WFR/H

Boston, Dec. 4, 1914.
COPY

Mr. Eben D. Jordan,

Dear Sir:-

Encouraged by the knowledge of your generous patronage of Grand Opera in Boston, we take the liberty to ask you to inspect the wood carving in the different rooms of your new residence. We call your particular attention to your Music Room, devoted to your favored art.

The ceiling of that room, you in good taste ordered carved in wood. We in all fairness refrain from preferring any charges against any persons engaged in executing your orders. We leave this to you in case you find that your orders have been miscarried.

If you contracted for artistic hand carved ornamentation in the rooms of your new mansion, we are satisfied that you did not get it. Nearly all of the wood carving has been done by the in-artistic machine-process, and very much of it has been grossly slighted in the retouching of it. We are from sad experience in the past under apprehension that all of the moulding for your music room ceiling will be put up straight from the carving machine unless your personal vigilance shall prevent it.

Hoping that you will kindly give your attention to your sadly neglected art of wood carving by critically examining the ornamentation of your new home, we are

Yours Sincerely,

(signed) Richard M. Murphy Secretary,
Boston Wood Carver Assn.
9 Gardner Ave., Dorchester.

17th March 14.

Mr. William F. Ross,
193 Bridge St.,
East Cambridge, Mass.

Re: 46 Beacon St.

My dear Mr. Ross:

Mr. Runyan tells me that you wish to change the Music Room ceiling from French Walnut to American Walnut and also that you told him that part of the work in the hall of the old house is of American Walnut. I always supposed that the reason your figure on the new hall was so much was because you figured to do it all in French Walnut, and you certainly contemplated the use of only French Walnut in your estimate for the Music Room. This question was talked over between you and me very carefully. I feel that I am not willing to change from French Walnut to American Walnut in the Music Room. Of course if in figuring the hall work you figured merely to do the new hall in the same manner as the old, why I cannot object to the use of American Walnut there in the same way it has been used in the old hall.

Yours truly,