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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Woods End Road Historic District
other names/site number

2. Location

street & number 68 Baker Bridge Road; 1, 5, 9, & 10 Woods End Road N/A not for publication
city, town Lincoln N/A vicinity
state Massachusetts code 025 county Middlesex code 017 zip code 01773

3. Classification

Ownership of Property

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

- ☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
7	buildings
	sites
	structures
	objects
7	0 Total

Name of related multiple property listing:
N/A

Number of contributing resources previously
listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Valerie A. Talmage

5/23/88

Signature of certifying official

Date

Executive Director, Massachusetts Historical Commission;

State or Federal agency and bureau State Historic Preservation Officer

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

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- ☒ entered in the National Register.
☐ See continuation sheet.
☐ determined eligible for the National
Register. ☐ See continuation sheet.
☐ determined not eligible for the
National Register.

- ☐ removed from the National Register.
☐ other, (explain:)

[Signature]
Signature of the Keeper

7/8/88
Date of Action

6. Function or Use Woods End Road Historic District, Lincoln, Massachusetts

Historic Functions (enter categories from instructions)

Domestic/single dwellingDomestic/secondary structure

Current Functions (enter categories from instructions)

Domestic/single dwellingDomestic/secondary structureRecreation and Culture/museum**7. Description**

Architectural Classification

(enter categories from instructions)

International StyleFederal Revival

Materials (enter categories from instructions)

foundation concretewalls woodshingleroof tar and gravelother stone

Describe present and historic physical appearance.

The Woods End Road Historic District is a residential development of seventeen acres located south of Baker Bridge Road in Lincoln, between Sandy Pond and the historic town center of Lincoln to the east, and Walden Pond in the town of Concord to the northwest. Baker Bridge Road is a winding, quasi-rural segment of a secondary artery transferring central Lincoln from Waltham to Concord. Situated in the remains of an apple and cherry orchard, the Woods End Road district extends from a low hill on the east to a ledge on the west, both of which slope toward Baker Bridge Road, the district's northern boundary. Five lots border Woods End Road, a cul-de-sac laid out in 1938 along a natural drainage point between hill and ledge. The higher elevation and a change in plant cover distinguish the district from its surroundings. Woods cover the outer slopes immediately adjacent to the district. Outlying lower areas consist primarily of woods and an orchard to the east, and wooded marsh to the south and west. A later residential development lies on lower land in a wooded setting across Baker Bridge Road.

The district represents the transformation of Lincoln farmland into residential use with the breaking up of several large estates beginning in the 1920s. Particularly prevalent along radial roads from Lincoln Center, clusters of wood-frame houses were constructed in formerly open meadows and wooded marshes. Conservation measures and zoning have ensured a balance between developed and open space.

The district contains seven buildings (five houses, two detached garages), all of which contribute to its architectural and historical integrity. All buildings were constructed in 1938 and 1939 and are compatible in size, scale, and materials. The district contains two types of houses. Four houses designed in the International Style are two stories in height and have flat roofs, vertical board siding, and asymmetrical plans and elevations. The fifth house, a measured copy of a Federal style house in Yarmouthport (Cape Cod), Massachusetts, is 2 1/2 stories in height with a gable roof and wood shingled exterior. Each house is architect designed. Most notable are three houses designed by Walter Gropius and Marcel Breuer during their first years in the United States. Three of the five houses were also designed to serve as the private homes of their respective architects.

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The houses occupy generous settings, with individual lots defined primarily by the sloping terrain and trees. Additions to contributing buildings generally consist of expanded living spaces in two of the houses; these additions do not significantly diminish the integrity of the district. All houses remain occupied; four are private homes and the fifth is maintained as a house museum.

The Gropius House (Lot #56:12 and 56:12.01, MHC #14, Photo #1) occupies a level area created at the top of the district's eastern hill. Designed by Walter Gropius and Marcel Breuer, Associated Architects and built by Casper Jenney, Jr. in 1938, the wood-frame house is two stories in height with a stone foundation, vertical redwood siding, and a flat tar and gravel roof. Ribbon windows on the north, east, and south elevations consist of fixed plate glass alternating with steel casement sash. All windows have wood sills. A chimney on the west elevation is brick laid in Flemish bond. The essentially rectangular massing of the house is broken by two projecting elements. On the primary (north) elevation, a one-story, flat-roofed entrance marquee supported by a glass block wall and metal columns abuts the wall surface at approximately a thirty degree angle. On the south elevation, a one-story screened porch with a flat roof projects at a right angle from the dining room. A metal spiral stair on the north elevation provides exterior access to the sun deck and an upstairs bedroom. The exposed roof joists over the sun deck run north to south and serve as brise-soleils, mitigating the intensity of the high summer sun while admitting light and heat from the low winter sun. The joist overhang the south elevation to shield the large plate glass windows of the living room in the same manner. The Gropius House incorporates only standard (stock) materials-- glass block, steel sash, doors and door hardware, interior fixtures-- readily available through building supply catalogues at the time of its construction. The chimney and other details such as the wood sills are painted grey in contrast to the white exterior walls. Although the house is asymmetrical in both elevation and plan, the use of a central hall is key to the interior arrangement of rooms. The Gropius House was carefully positioned on its site in order to maximize natural light and views, and all primary first floor rooms and second floor bedrooms have a southern exposure.

A one-story, wood-frame, two-car garage (1938) with a shed roof is located northeast of the house, at the base of the hill just inside the entrance from Baker Bridge Road. A gravel driveway leads from the garage to the house about one hundred feet up the hill. As the hill was nearly bare when house construction began, the Gropiuses subsequently planted trees, a lawn, and a small garden beyond the south porch. Natural features-- large boulders uncovered on the slopes of the hill and remnants of the orchard-- were preserved. A grove of trees on the south slope of the hill separates the Gropius House from the neighboring Ford House. The Gropius House is clearly

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visible from both Baker Bridge and Woods End Roads.

Across Woods End Road from the Gropius House and on the western ledge is the Loud House (Lot #56:15, MHC #122, Photo #2), the sole revival-style house built in the historic district. A measured copy of a ca. 1800 Federal period house on Cape Cod (76 Hallet Street, Yarmouthport, MHC #270, Northside Historic District), the Loud House was designed in September 1938 by local architect Constance Mumford Warren and built by Langille Brothers of Lincoln. The wood-frame house is 2 1/2 stories with an asphalt shingle gable roof and a brick center chimney. Cladding is grey wood shingles. Spacing among bays on the five-bay facade facing Woods End Road is slightly irregular as on the Cape Cod model. The entrance consists of a six-panel wood door and a semi-circular fanlight, flanked by pilasters, and topped with a pedimented door hood. Double-hung, 12/12 wood sash constitutes the predominant fenestration scheme. Constructed ca. 1945 on the north elevation is a 1 1/2 story, wood-frame, gable roof addition containing a two-car garage and an accessory apartment above. The addition is compatible with the house in size, scale, and materials. The plan of the Loud House is not a rigid interpretation of the Federal style. Decorative molding and the mantle in the living room, however, are measured copies of details found in the Yellow Room at the Concord Antiquarian Society museum; these details are adaptations of woodwork found in a ca. 1790 house in Charlestown, near Boston. Like its earliest neighbor, the Gropius House, the Loud House is visible from Baker Bridge Road, and its frontage on Woods End Road consists primarily of open space.

Southwest of the Gropius House, at the foot of the hill where the old apple orchard merges with the woods, is the Ford House (Lot #62:3, MHC #124, Photo #3), designed by Walter Gropius and Marcel Breuer, Associated Architects and built between June and September, 1939. Occupying the southernmost parcel of the Woods End Road Historic District, the wood-frame house is two stories in height with a concrete block foundation, vertical tongue-and-groove siding, and a flat tar and gravel roof. Originally white, the exterior siding is now painted a light grey. Metal casement sash and fixed glass form ribbon windows on the north and south elevations. A two-story projecting stairtower sheathed with vertical siding dominates the north elevation, and includes an opening for the house's main entrance at the base of its western wall. The only element on the west elevation facing Woods End Road is a projecting brick chimney; there are no windows to break up the wall surface on this elevation. On the south elevation, sun screens of redwood boards similar to those on the Gropius House shade a flagstone terrace outside the living room at the first floor level, and run the length of the elevation to shade all second floor windows. The house plan was designed to give primary living spaces on both floors a southern exposure, while secondary spaces-- corridors

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bathrooms, and stairhall-- were relegated to the northern side of the house. The original massing of the Ford House was changed with additions to the eastern end in the 1950s or 1960s. The original maid's room and bath were enlarged to accommodate a new kitchen. Casement windows in the former kitchen on the south elevation were replaced with sliding glass doors when that room became the dining room (see photo). Finally, a one-story, wood-frame addition with a flat roof, containing a single eleven foot by sixteen foot room, was constructed to connect the new kitchen with a new garage northeast of the house. The second floor remains substantially as built. These additions do not compromise the building's integrity to a significant degree.

A low granite wall constructed south of the house delineates the terrace of the Ford House while blending with the natural features of the landscape beyond. A small pond to the southeast was created upon the discovery of a spring in the 1950s. While an integral part of the house's surroundings, the pond was not present during the period of significance. Larch and Japanese cherry trees, as well as azaleas, have been planted on the property over the years. The driveway approach to the house from the northwest is lined with shrubs. The house has views of the orchard to the north and a distant wooded ledge to the south.

The third house in the Woods End Road Historic District designed by the firm of Gropius and Breuer is the Breuer House (1939, Lot #56:14, MHC #123, Photo #4). Situated south of the Loud House on the ledge, Breuer's house is two stories, wood-frame, with vertical tongue-and-groove redwood siding and a flat tar and gravel roof. Ribbon windows of alternating fixed and casement sash are on the east and south elevations. A glass curtain wall constitutes the window on the south wall of the double-height living room. Wood, glass, and stone come together in the living room, where the fireplace is incorporated into the curved west wall constructed of fieldstone. Generally, building materials, hardware, and fixtures for the Breuer House were the same stock items Gropius and Breuer used in their two other Woods End House designs. Conceived as a bachelor's residence, the Breuer House has three main parts: a one-story screened porch on the western end, the double-height living room in the middle, and a two-story stack at the eastern end containing the dining room, kitchen, maid's room, baths, and bedrooms. The main entrance is located near the northeastern corner of the house and faces Woods End Road. Subsequent owners with families constructed two additions in the late 1960s and the 1970s: a one-story wing off the dining room on the east elevation and a two-story block on the north elevation. Both additions are wood-frame on concrete foundations with flat roofs. While the additions are not entirely in keeping with the architects' original scheme, the house's tripartite massing is still readily distinguished, particularly on the south elevation. A one-story, wood-frame, two-car garage (ca. 1939, Photo #4) is north of the Breuer House. The house, which is surrounded by open space and screened from adjacent lots by pine trees, has views over the wooded area to the west.

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South of the Breuer House is the Bogner House (Lot #56:13, MHC #125, Photo #5) designed by Walter F. Bogner for his family. The two-story house, which was built as a research problem and served as a model for the architect's later work in pre-fabrication, has a balloon frame on a modular basis. Vertical fir boarding is the exterior cladding, and Bogner maintained a natural wood finish by applying a preservative rather than painting the walls white as on the three other International Style houses in the district. The Bogner House has a flat tar and gravel roof and a chimney unobtrusively incorporated into a fieldstone wall that intersects the east elevation at a right angle. Most windows are steel casement sash of fixed plate glass. The north elevation, only 200 feet from the Breuer House, is nearly devoid of windows, with a single pair of casement windows in the kitchen. The essentially rectangular plan of the house includes a sun deck on the second floor, southwest corner, over the living room. The deck is topped with a grid of exposed joists. A continuous roof overhang on the south and west elevations shades the windows below from the high summer sun. On the main (east) elevation, a flat-roofed canopy supported by metal columns shields the approach to the entrance. The curvature of the northern end of this canopy, which also serves as the roof on the adjacent attached garage, follows the line of the approaching driveway. The only change in the house's exterior appearance since its construction in 1939 is a one-story frame addition to the garage that Bogner added in 1959.

Like the other International Style houses in the Woods End Road Historic District, the Bogner House is oriented for privacy, natural light, the best views, and integration with the landscape. The house is situated with views of the wooded slopes immediately west and south. A short fieldstone wall extends the line of the chimney wall and separates the entrance forecourt from the south garden. A wood trellis for wisteria is attached to the southeast corner of the house beyond the fieldstone wall.

Archaeology Description

While no prehistoric sites are currently recorded on the property, it is highly likely that sites are present. At least three sites have been reported in the general area (within one mile). The physical characteristics of the property, well-drained terraces nearly surrounded by wetlands and streams, would have made this an attractive area for native settlements and subsistence activities. Given the limited amount of historical development in this area and the fact that the natural features of the landscape were preserved during housing construction, it is highly probable that sites are present.

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There is also a potential for significant historical remains on the property. Background research, controlled testing, and excavation may help to determine whether or not remnants of agriculturally related remains exist on the property, which contained apple and cherry orchards at the time of house construction.

8. Statement of Significance Woods End Road Historic District, Lincoln, Massachusetts

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

☐ nationally ☒ statewide ☒ locallyApplicable National Register Criteria ☐ A ☒ B ☒ C ☐ DCriteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☒ G

Areas of Significance (enter categories from instructions)

ArchitectureCommunity Planning and DevelopmentSocial History

Period of Significance

1938-1945

Significant Dates

Cultural Affiliation

N/A

Significant Person

Walter Gropius

Architect/Builder

Walter Gropius and Marcel Breuer,
Associated Architects

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

The Woods End Road Historic District, Lincoln, Massachusetts, is a residential enclave of seven buildings surrounding a cul-de-sac on a partially wooded, hilly site. All buildings contribute to the integrity of the district. The district's architect-designed houses illustrate various solutions to the problem of designing a contemporary home in the late 1930s-- a time of stylistic transition in American residential architecture-- yet each house's exterior design displays an affinity with the New England tradition. Helen Osborne Storrow, whose humanitarian gestures and philanthropic activities were recognized throughout the greater Boston area in the early decades of the 20th century, funded the creation of the Woods End Road enclave, and retained ownership of all properties in the district until her death. Dominated by Harvard University professors deeply interested in architecture, planning, and social issues, the Woods End Road tenant community was the precedent for later cooperative communities of architect-designed houses in a neighboring town. Widely published in popular publications and professional journals, the Woods End Road houses are important for their contribution to a redefinition of the American House type by the mid-20th century. The district is of exceptional significance architecturally, containing three of the earliest houses designed in the United States by internationally known architects and recent emigres Walter Gropius and Marcel Breuer, including Gropius's own home where he resided for thirty-one years until his death in 1969. In its architecture and the relationship of buildings to each other and to the landscape, the district is a well-preserved, physically distinguishable entity. Retaining integrity of location, design, setting, materials, workmanship, feeling, and association, the Woods End Road Historic District fulfills Criteria B and C and Criteria Consideration G of the National Register of Historic Places and is significant at the state and local levels.

Located in a hilly, upland watershed area, Lincoln is an affluent suburban town on the historic western axis of Boston. Formed as the second precinct of Concord in 1746, the land within present town boundaries came from the Concord grant (1635), Weston (1713, formerly Watertown), and Lexington (1713, formerly Cambridge). Settlers in outlying sections of Lexington and Weston joined with the second precinct of Concord to petition for a separate town, incorporated

☒ See continuation sheet

9. Major Bibliographical References Woods End Road Historic District, Lincoln, Massachusetts

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

☒ See continuation sheet

Primary location of additional data:

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

Specify repository:

Massachusetts Historical Commission

10. Geographical Data

Acreage of property 17 acres

UTM References

A

Zone	Easting	Northing

C

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B

Zone	Easting	Northing

D

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☒ See continuation sheet

Verbal Boundary Description

see assessors map

☐ See continuation sheet

Boundary Justification

The district boundaries were drawn to include the five properties developed in the creation of the residential enclave at Woods End Road in 1938-1939.

☐ See continuation sheet

11. Form Prepared By

name/title Betsy Friedberg, NR Director/MHC with Kathleen A. Kelly & Margaret Martin/Lincoln
organization Massachusetts Historical Commission date March 1988 Historical
street & number 80 Boylston Street telephone 617-727-8470 Commission
city or town Boston state Massachusetts zip code 02116

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as "Niptown", later Lincoln, in 1754. The town experienced steady growth following the mid-18th-century formation of a town center and the creation of local radial highways. Two-story Colonial, Federal, and Greek Revival wood-frame houses predominated through the mid-19th century. Notable growth in the 1880s occurred as wealthy Bostonians assembled country estates by redeveloping former farms, particularly in the vicinity of South Lincoln. These scattered estates and the small-scale expansion of the town center along major roads brought a full range of late 19th-century high-style architecture to Lincoln, with many Colonial Revival and Federal Revival houses in estate settings and more modest examples, including Queen Anne and eclectic 20th-century houses, at Lincoln Center and South Lincoln. Subdivisions of country estates beginning in the mid-1910s continued through ca. 1940, transforming open space along radial highways from Lincoln Center into residential enclaves containing Colonial and Federal Revival style houses, some bungalows, and the notable International Style houses of the Woods End Road Historic District.

Helen Osborne Storrow (born 1864) provided the impetus for the development of the Woods End Road enclave in the late 1930s. Mrs. Storrow was the wealthy widow of James Jackson Storrow (1864-1926), a senior partner in the prominent Boston banking firm Lee, Higginson & Co. at the time of his death. Mrs. Storrow's personal interest and financial backing were instrumental in the completion of certain projects begun by her civic-minded husband, most notably the 1928 enlargement and beautification project for the Charles River Basin, created in 1910 between Boston and Cambridge. Between World War I and the late 1930s, she provided financial and moral support to both the Massachusetts and the International Girl Scouts organizations, and as Chairman of the Home Department of the Eastern States Exposition, she financed the reconstruction of 18th-century buildings on exposition grounds in West Springfield, Massachusetts. The recreated 18th-century village has since been named Storrowton. Mrs. Storrow pursued a number of hobbies, including English country dancing, and helped organize a United States branch of the English Folk Dancing Society in 1914. Widely recognized for her philanthropic activities, Mrs. Storrow held advisory positions with civic and charitable organizations, and was the prime organizer and first president of The Woman's City Club of Boston.

Although her main residence was on Beacon Street in Boston, Helen Storrow maintained a country estate in South Lincoln, Massachusetts, consisting of more than 130 acres of property that she and her husband had accumulated in several parcels between 1896 and 1921. It was on nearly twenty acres of this property that the Woods End Road district was developed. The estate extended north and south of Baker Bridge Road, formerly known as Walden Road or in deeds as "the Road from Waltham to Concord." The Storrow mansion and stables were constructed ca. 1905 on the north side of Baker Bridge Road, approximately $\frac{3}{4}$ of a mile west of Lincoln Center. Both buildings are now owned by the Carroll School.

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In 1937, Helen Storrow heard about Harvard University architecture professor Walter Gropius and his desire to build a house in Lincoln from a mutual acquaintance, architect Henry Shepley of the Boston firm Coolidge, Shepley, Bulfinch & Abbott. Gropius, who had just arrived from England to join the Department of Architecture at Harvard's Graduate School of Design, had been renting a Lincoln house on nearby Sandy Pond Road. Mrs. Storrow offered Gropius the opportunity to construct a house in an orchard on her estate. Mrs. Storrow financed the construction of the house, the design of which was left entirely up to Gropius, and rented the property to the Gropius family for monthly installments equalling six percent of the total construction cost. The Gropius's were also given an option to buy the property at a later date. These terms Helen Storrow also extended to John and Mary Loud, with whom she had become acquainted through her dancing interests. When another architect and Harvard professor Walter F. Bogner approached Mrs. Storrow in late 1938 regarding further development of her Lincoln estate, she allowed him to lay out a subdivision on her property, with a road between the Gropius and Loud Houses and six adjacent lots. One lot, at the corner of Baker Bridge Road, became the side yard for the Gropius House, another defined the property surrounding the Loud House, and houses were constructed on three others. The sixth lot, located at the southernmost end of the subdivision, consists of a steep slope that has remained undeveloped (since incorporated into the Ford House lot). The subdivision was approved by the Town of Lincoln in early 1939. Bogner chose a lot at the end of the cul-de-sac for his own house.

In addition to the Gropius, Loud, and Bogner Houses, Mrs. Storrow financed two more houses for Harvard Professors. Marcel Breuer, whose bachelor residence was built in 1939, was an Associate Professor of Architecture. James Ford, whose house was designed by Gropius and Breuer and also built in 1939, was a Professor of Sociology. Ford and his wife, Katherine Morrow Ford-- an author and architectural consultant for House and Garden magazine-- shared an intense professional interest in the betterment of housing design and conditions in the United State in the years preceding World War II. Since the rent and ultimately the purchase price of each house were based on the total construction cost, the future tenants were induced to economize in design and construction.

The development of Helen Storrow's orchard was an architectural experiment. Unlike other Lincoln subdivisions of the period, in which lots were plotted and sold outright, Mrs. Storrow retained ownership of all buildings constructed on her estate. She imposed no restrictions, however, regarding the appearance of the buildings, and instead gave the prospective tenants and their architects complete freedom to design as they chose. The result was a visually cohesive district containing various solutions to the problem of designing a contemporary house on a limited budget. Although Mrs. Storrow found Gropius's architecture "somewhat startling," (Storrow letter to Gropius, 1937) she welcomed the opportunity to introduce his alien architectural design to the New England landscape. The Gropius's believed that without Mrs. Storrow's help, they never would have been able to get a mortgage on a house

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of "such 'outrageous design'" as was finally produced (Ise Gropius, 3). Mrs. Storrow's openmindedness, interest, and support permitted the construction of the earliest enclave of International Style houses in Massachusetts.

Similarly, the development of the Woods End Road Historic District is significant as a social experiment. The tenants organized themselves early on under the leadership of Walter Bogner, and dealt with such common concerns as a petition to pave their road and maintenance. It was the tenants who dubbed the quiet cul-de-sac "Woods End Road," a reference to the point at the end of the road where the old orchard merged with the wood to the south. Such a cooperative effort among residents of a single development is not known to have occurred in Lincoln before the formation of the Woods End Road community. The success of its informal organization of tenants contributed to the creation a decade later of two incorporated cooperative communities in nearby Lexington, Six Moon Hill (1948, MHC #526-542, Area R) and Five Fields (1951, MHC #564-571, Area U). The houses of both communities were designed by professional colleagues of Walter Gropius, and the thirty-house complex at Six Moon Hill especially was inspired by the Woods End Road Enclave. The Woods End Road Historic District may also be of national significance, but insufficient documentation prevents its evaluation in a national context at this time.

The Woods End Road district exhibits three solutions to a single design problem: a house in a contemporary style that would be integrated with its surroundings, and would provide for modern conveniences while still respecting traditional values of house and home. Above all, economy of construction was an incentive in the design process. Stylistically, the district's five houses reflect the competition for dominance between traditional and progressive architectural styles in the United States between the World Wars. Each house, however, incorporates references to traditional New England architecture.

The Loud House represents the revival-style approach to the house design problem. A resurgence in the popularity of revival-style architecture in this period can be attributed to the fact that the forms of America's Colonial and Federal styles especially were simple, functional, and classical-- traits characteristic of 1930s design (Wilson, 303). As the district's most traditional architectural design, the Loud House is important as a contrast to the four International Style houses.

The Bogner House reflects its architect's attempt to interject a sense of romanticism into what he perceived as the dehumanized machine aesthetic of the International Style as it was first practiced in Europe, then in America in the 1920s and early 1930s. Incorporating texture and earth-tones into the exterior design through the use of fieldstone and unpainted wood siding, the Bogner House is more fully integrated with the landscape than International Style houses of the late 1920s, whose white, ferro-concrete forms distinguished them from their natural surroundings. In planning his house, Bogner merged his conceptual understanding of the New England Colonial house

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plan-- a rectangle with an axis containing living units held together by a hearth (Cormier, 35)-- with an appreciation for the flexibility of the International Style's elevations and open space plan. This flexibility of elevation and plan allowed Bogner to experiment with design on a modular system, indicative of his developing interest in pre-fabrication.

The most architecturally progressive solution to the house design problem at Woods End Road is seen in the three Gropius and Breuer designs, which adapt the accepted European version of the International Style to the New England landscape. The three houses are similar to Bogner's in that they reflect but do not attempt to imitate New England's colonial architecture. Gropius and Breuer utilized wood-frame construction, wood sheathing painted white, and stone or brick hearths as prominent design features. The central hall of the otherwise nontraditional Gropius House plan is further evidence of Gropius's desire especially to acknowledge the New England tradition. Like the Bogner House, the Gropius, Ford, and Breuer Houses exhibit the three major distinguishing aesthetic principles of the International Style: a sense of volume as opposed to solidity; regularity as opposed to symmetry; and detail achieved through the intrinsic elegance of materials, technical perfection, and fine proportions as opposed to applied ornament (Hitchcock and Johnson, 13). These four houses, in their vernacular interpretations of the International Style, reflect a 1930s shift in the direction of the style's development in Europe, away from the 1920s "white box" of ferro-concrete construction and smooth structured surface. The Gropius, Ford, Breuer, and Bogner Houses at Woods End are among the earliest buildings in the United States to display this trend toward the vernacularization of the International style.

Each of the architects of the five houses in the district was associated, by training or professionally, with the faculty of the Department of Architecture at Harvard University. Harvard played a major role in the move from historicism and eclecticism to a more progressive architectural style in the United States during the 1930s. The departments of architecture, landscape architecture, and city planning were combined to form a new Graduate School of Design in 1935. Dean Joseph Hudnut invited first Walter Gropius, then Marcel Breuer, to Harvard in 1937 in a conscious effort to rouse the architecture department out of its traditional, Beaux-Arts saturated past. Once Gropius and Breuer arrived in the United States, Harvard could boast the presence of two key Bauhaus personalities and practitioners of the International Style on its architecture faculty. As professors, Gropius and Breuer especially and Bogner to a lesser extent were at the forefront of reforming architectural design and education in the United States, in the late 1930s.

Born in Providence, Rhode Island, in 1899, Walter Bogner was trained in architecture in Austria and at Harvard, where he taught from 1928 until his retirement in 1966. Bogner, deeply involved in urban planning issues, designed few private houses, focusing instead on institutional buildings and housing complexes. He worked extensively in the standardization and pre-fabrication of houses, and his own house in Lincoln served as a model for

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his experiments in standardization. At Harvard, he worked closely with colleagues Breuer and particularly Gropius, who shared Bogner's interest in the planning (as opposed to the purely aesthetic) aspects of architectural design. Bogner credits himself with the establishment of the Lincoln Planning Board (Martin), and he was the chief organizer of the tenants in the Woods End Road community.

A lesser known aspect of Bogner's teaching duties at Harvard involved his role as a lecturer and design critic for the Cambridge School of Architecture and Landscape Architecture. The Cambridge School, founded in 1916 by Harvard architecture professor Henry Atherton Frost, offered professional training in architecture and landscape architecture to women, who were not permitted to attend Harvard. Independent at first, the Cambridge School later affiliated with Smith College, a women's college in Northampton, Massachusetts, for the purpose of awarding graduate degrees. The majority of the school's instructors, however, continued to come from Harvard. Constance Mumford Warren (1930-), architect of the Loud House on Woods End Road, enrolled at the Cambridge School in 1926, withdrawing one term short of completing the course in April 1928. Constance Warren married shortly thereafter and moved with her husband to South Lincoln, where she lived until the early 1940s. It was at this time that she likely became acquainted with John and Mary Loud, who were renting a house in Lincoln prior to their construction agreement with Helen Storrow. Constance Warren's Colonial and Federal Revival houses in Lincoln include four houses on Trapelo Road east of Lincoln Center in addition to the Federal reproduction designed for the Louds at Woods End. These five houses are evidence of the Cambridge School's emphasis on residential buildings, and its requirement that beginning students learn design techniques by executing measured drawings of historic dwellings (Anderson, Women, 31). The source of Warren's Woods End Road design was a ca. 1800 Cape Cod house the Louds admired. Constance Warren went on to work for the Boston Redevelopment Authority in the 1960s.

Before coming to Harvard in 1937, Walter Gropius led an active and internationally known architecture career in Europe. Born in Berlin in 1883, he was chief assistant there in the architecture office of Peter Behrens from 1907-1910. He then had a private practice for four years before serving as an officer in the German Army during World War I. During the prewar years Gropius earned an international reputation for his Fagus Factory at Alfeld (1911). The revolutionary Fagus Factory incorporated elements that would eventually define the International Style, among them glass curtain walls, unrelieved cubic blocks, and corners left free of visible supports. Gropius merged the state's academies of art and applied art at Weimar into a single institution under the name "Bauhaus" (House of Building) in 1919, and served as director from 1919-1925 at Weimar and from 1925-1928 at Dessau. The emphasis of the Bauhaus training shifted from craft to industrial design during Gropius's tenure, and his design for the school's new building complex

continued

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 6 Woods End Road Historic District
Lincoln, Massachusetts

at Dessau (1925) parallels the Fagus Factory as a premier example of the fusion of architecture and industrial design. With Hitler's rise to power, Gropius left Germany for England in 1928, where he practiced with architect Maxwell Fry after 1934, designing little of distinction before he left England to teach at Harvard in 1937. Gropius's earliest buildings in the United States were designed in partnership with Marcel Breuer from late 1937 to 1941.

Marcel Breuer was born in Hungary in 1902 and came to study at the Bauhaus in 1920, graduating in 1924. Breuer served as Master of the Bauhaus carpentry shop from 1924-1928, and is perhaps best known for his experiments in the design of tubular steel furniture. After four years of uncertain success in private architectural practice in Berlin, Breuer moved to London in 1935, where he maintained a brief partnership with architect F.R.S. Yorke. He also designed bent plywood furniture for a London manufacturer. Breuer emigrated to the United States after receiving an invitation to teach architecture at Harvard in 1937.

The firm of Walter Gropius and Marcel Breuer, Associated Architects, designed four houses in Massachusetts in 1938 and 1939 that define the architects' regional expression of the International Style once they arrived in America. Woods End Historic District

Three of these houses are in the Woods End Road Historic District. The fourth, the Haggerty House (1938), is a beachfront home in Cohasset. These four houses-- the earliest buildings designed by either Gropius or Breuer in the United States-- constitute a homogenous group employing the traditional New England braced frame, wood sheathing, and local stone in walls and floors (Blake, 62). Other Gropius and Breuer-designed residences to display this vernacular idiom are the Chamberlain Cottage in Wayland, Massachusetts (1939, demolished), and the Frank House in Pittsburgh (1939-1940). The Frank House marked the first time the firm employed its regional expression of the International Style outside New England. This regional expression manifested itself only in houses, virtually the only building type for which the firm received commissions. With the completion of the Frank House, Gropius and Breuer's architectural style had begun to evolve, from an adaptation of the International Style that reflected a distinct regional building tradition, to an identifiable house type that eventually transcended regional boundaries. Four new American House types, all of which first appeared in the late 1930s and the 1940s, have been identified as having been "immediately and extensively influential in current building, and of major import for future developments": the New England vernacular version of the European International Style cultivated by Gropius and Breuer; Frank Lloyd Wright's "Usonian" houses; the extreme metal and glass constructions of Mies's Farnsworth House (designed 1946, built 1950), and Philip Johnson's Glass House (1949); and a West Coast redwood translation of the International Style (Jordy, 168). Residential design in this West Coast vernacular most likely began with architect Richard Neutra (1892-1970), who forsook the smooth stucco surfaces and steel construction of his avant-garde, 1920s International Style

continued

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 7Woods End Road Historic District
Lincoln, Massachusetts

(Lovell House, Los Angeles, 1928) for the more indigenous redwood tradition when he was asked to do so by a client in 1939 (Drexler and Hines, 21). Gropius and Breuers' earliest residential buildings in the United States, which are well represented in the Woods End Road Historic District, are exceptionally significant for their role in the creation of a new, distinctly American approach to the International Style, and as prototypes for subsequent American residential designs beyond the New England region.

Gropius and Breuer's individual contributions to and influence over their firm's architectural designs have been debated. It appears that each man was the primary designer of his own house in the Woods End Road enclave. Gropius's house continues the machine-inspired, industrial orientation of his Bauhaus designs of the mid-1920s. In fact, the Lincoln house was conceived in part as a shell for the Gropius family's furniture, most of which was produced at the Bauhaus before Gropius resigned as director there in 1928. The design of the Lincoln house differs from that of the family's house at Dessau, Germany (1925) primarily in its wood-frame construction and the incorporation of natural materials in its exterior design. The Ford House shows little development from the Gropius House, except for the move toward a more irregular massing and a greater concern for texture on wall surfaces.

This increasing emphasis on texture in the firm's building-- an innovation in Gropius's accustomed approach to architectural design-- has been attributed to Breuer, who had already reached a critical turning point in the development of his architectural style before his professional association with Gropius in the United States. In partnership with English architect F.R.S. Yorke, Breuer designed the Gane Pavilion (1936) at the Royal Agricultural Fair at Bristol, a widely-acclaimed exhibition house used to display groupings of modern furniture. The building was significant as a demonstration of the aesthetic possibilities achieved by the use of traditional materials-- local stone, glass, wood-- in a modern structure. The continuously flowing space, glass curtain walls, and break from the confines of the rectangular box plan seen at the Gane Pavilion reappear in the Breuer House three years later. From 1936 on, Breuer routinely incorporated natural materials and wood framing in his architectural designs (Blake, 56).

In Lincoln, Gropius achieved a new standard for residential architecture, his own home serving as his definitive on the essence of a house (Cormier, 52). None of the residential projects with which Gropius was involved in later years reflect his personality and his aesthetic ideals as completely as his own house, where he resided until his death in 1969. In addition to its contributing status within the Woods End Road Historic District, the Gropius House is individually eligible for the National Register and significant at the local, state, and national levels due to its superior architectural integrity and its importance as the work of a master. Gropius, who retired from teaching at Harvard in 1952, was a founding partner of The Architects' Collaborative (TAC) in Cambridge, with which he was actively involved from its inception in 1945 until his death.

continued

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 8Woods End Road Historic District
Lincoln, Massachusetts

In Breuer's case, his Woods End Road house design, his residency in Lincoln, and his eight-year tenure at Harvard University were all of a transitional nature. Whereas the Gropius House is merely a reinterpretation of the architect's former house in Germany in New England terms, the Breuer House represents a specific phase in Breuer's developing residential style. This style would become further defined with the design of two more houses for himself in New Canaan, Connecticut, built in 1947 and 1951. Breuer founded his own firm, Marcel Breuer and Associates, in New York in 1946. Like TAC, Breuer's office designed buildings primarily on the East Coast, receiving some international commissions in the late 1950s and the 1960s. Another similarity between the two firms is the nature of their commissions, which were largely for commercial and institutional buildings, with fewer residences in the years following World War II. Breuer, who retired in 1976, died in 1981.

By the late 1940s, the nature of the Woods End Road community had begun to change. Following Helen Storrow's death in November 1944, the trustees of her estate commenced the sale of the five rented Woods End properties to their respective occupants. Three of the community's original tenants, Marcel Breuer and James and Katherine Ford, had left by 1945. The Storrow trustees sold the Ford House in 1945 and the Breuer House in 1946 to new residents. These two houses, ownership of which passed through nine and three families respectively, have consequently sustained the greatest alteration of the district's five houses. Walter and Ise Gropius purchased their house in 1945; the house served as their sole American residence until Walter Gropius's death in 1969 and Ise's death in 1983. The Gropius House is now owned and operated as a house museum by the Society for the Preservation of New England Antiquities (SPNEA). John and Mary Loud purchased their house from the Storrow estate in 1947, and only recently has a second owner acquired the house. Walter Bogner continues to reside at the house he and his wife Edith purchased from the Storrow estate in 1947.

In 1970, the Woods End Road cul-de-sac was extended to provide access from Baker Bridge Road to property along a new cul-de-sac known as Minor Street. Much of this lower woodland south of Woods End Road has been preserved as undeveloped space. A single house constructed ca. 1975 along Minor Street is not visible from the historic district. The circle at the southern end of Woods End Road has been maintained.

Archaeology Significance

Since the patterns of prehistoric occupation in Lincoln are poorly documented, any surviving sites would be significant. Regional as well as local significance might result from sites found in this area and their possible association with sites along the Sudbury River, a known area of prehistoric activity located about one to two miles to the west.

Farm-related features (structures, trash pits, wells) are possible from the 18th to 20th centuries and could provide detailed information on the changing social, cultural, and economic patterns that characterized rural life in Lincoln.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Woods End Road Historic District
Lincoln, Massachusetts

Section number 9 Page 1

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United States Department of the Interior
National Park Service

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Continuation Sheet

Woods End Road Historic District
Lincoln, Massachusetts

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 3 Woods End Road Historic District
Lincoln, Massachusetts

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

Woods End Road Historic District
Lincoln, Massachusetts

10. Geographical Data

Concord Quad
Scale: 1:24000

UTM References

<u>Point</u>	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
A	19	308630	4699630
B	19	308600	4699470
C	19	308420	4699450
D	19	308340	4699490
E	19	308390	4699710

DISTRICT DATA SHEET
WOODS END ROAD HISTORIC DISTRICT, LINCOLN

<u>LOT #</u>	<u>MHC #</u>	<u>HISTORIC NAME</u>	<u>STREET ADDRESS</u>	<u>DATE OF CONSTRUCTION</u>	<u>STATUS</u>	<u>STYLE</u>	<u>TYPE OF RESOURCE</u>
56:12, 56:12.01	14	Walter & Ise Gropius House	68 Baker Bridge Rd.	1938	C	International	B
		garage		1938	C	---	B
56:15	122	John & Mary Loud House	1 Woods End Road	1938-1939	C	Federal Revival	B
56:14	123	Marcel Breuer House	5 Woods End Road	1939	C	International	B
		garage		ca. 1939	C	---	B
56:13	125	Walter & Edith Bogner House	9 Woods End Road	1939	C	International	B
62:3	124	James & Katherine Ford House	10 Woods End Road	1939	C	International	B

Key

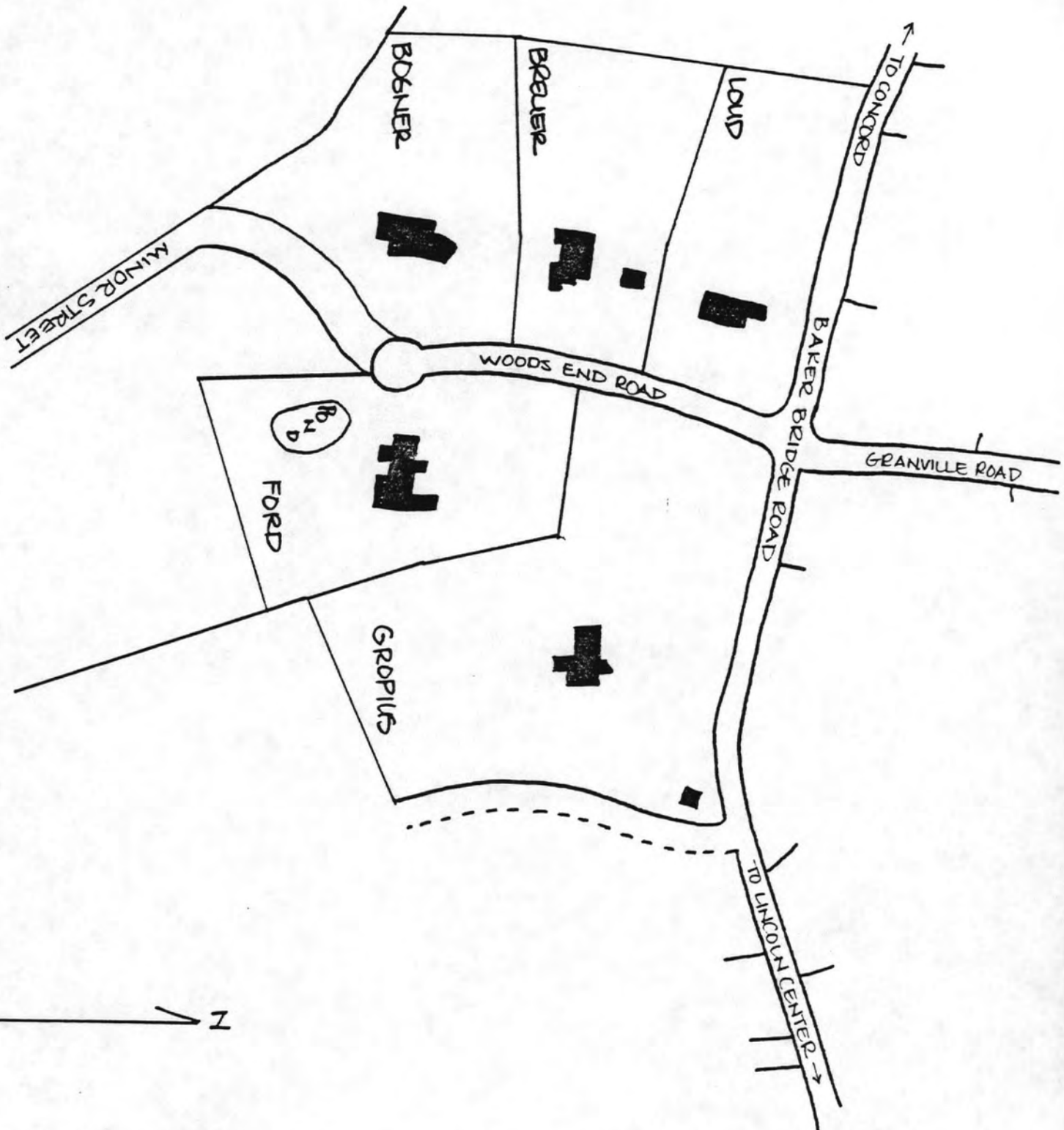
C = contributing, B = building

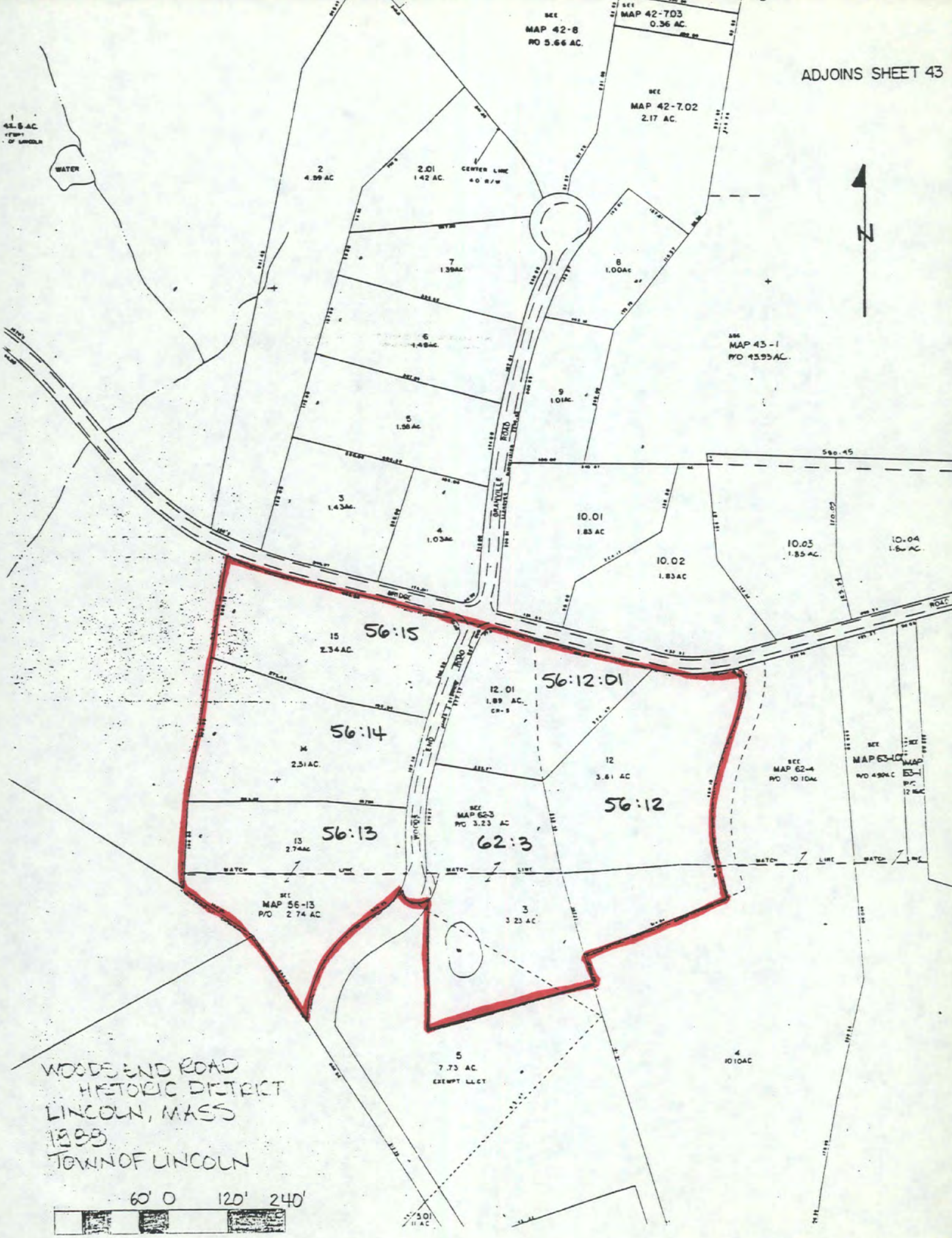
	<u>contributing</u>	<u>noncontributing</u>
Buildings	7	0

WOODS END ROAD HISTORIC DISTRICT LINCOLN, MASSACHUSETTS

NOT TO SCALE

1988





88000956

L50

(1938-1945)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEETWoods End Road Historic District
Middlesex County
MASSACHUSETTS*Substantive Review*

MAY 31 1998

Working No. _____

Fed. Reg. Date: _____

Date Due: 6/30/88 - 7/15/88Action: ☒ ACCEPT 7-8-88☐ RETURN _____☐ REJECT _____

Federal Agency: _____

- ☐ resubmission
☐ nomination by person or local government
☐ owner objection
☐ appeal

Substantive Review: ☐ sample ☐ request ☐ appeal☒ NR decision

Reviewer's comments:

*see attached.*Recom./Criteria Accept B+CReviewer SavageDiscipline Architectural HistoryDate 7/5/88☐ see continuation sheet

Nomination returned for: ☐ technical corrections cited below
☐ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible? ☐ yes ☐ no

7. Description

Condition

- ☐ excellent ☐ deteriorated
☐ good ☐ ruins
☐ fair ☐ unexposed

Check one

- ☐ unaltered
☐ altered

Check one

- ☐ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

- ☐ summary paragraph
☐ completeness
☐ clarity
☐ alterations/integrity
☐ dates
☐ boundary selection

8. Significance

Period Areas of Significance—Check and justify below

Specific dates Builder/Architect

Statement of Significance (*in one paragraph*)

- ☐ summary paragraph
- ☐ completeness
- ☐ clarity
- ☐ applicable criteria
- ☐ justification of areas checked
- ☐ relating significance to the resource
- ☐ context
- ☐ relationship of integrity to significance
- ☐ justification of exception
- ☐ other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

_____ national _____ state _____ local

State Historic Preservation Officer signature

title date

13. Other

- ☐ Maps
- ☐ Photographs
- ☐ Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____

DUE:
7/15/88

REQUEST FOR DECISION ON PROPERTIES ACHIEVING SIGNIFICANCE WITHIN THE LAST 50 YEARS

Names of Nominated Properties:

Recommendation:

Woods End Road Historic Dist.

Accept, B+C

Others (see attached): yes ____ no X

Explanation of recommendation:

X attached to this sheet

____ attached to individual property evaluation/return sheet

____ attached to MRA/Theme cover evaluation/return sheet

Additional Comments:

Reviewer: Savage

Date: 7/5/88

**NATIONAL REGISTER OF HISTORIC PLACES
RECOMMENDATION FOR PROPERTY LESS THAN FIFTY YEARS OF AGE**

Woods End Road Historic District
Middlesex County, Massachusetts

This enclave of seven architect-designed residences was sponsored by noted Boston-area philanthropist Helen Osborne Storrow in the late 1930s through 1945, she retained ownership of all seven properties until her death. Designed by noted architects, these houses illustrated various solutions to the problem of designing a contemporary, modern residence in the 1930s. Occupied mainly by Harvard professors interested in architecture, planning and social issues, the enclave was a tenant community which served as model for later cooperative residential communities. Widely published in popular publications and professional journals, the district is exceptionally important for its association with the redefinition of the American house type in the mid-20th century. Additionally, the district includes three of the earliest house designs of internationally acclaimed architects Marcel Breuer and Walter Gropius, including the home in which Gropius lived for 31 years until his death in 1969.

The nomination documentation supports the district's eligibility for exceptional significance under criteria B and C for the areas of architecture, social history, and community development.

Paul L. Savage
7/5/88



WALTER GROPIUS HOUSE, WOODS END ROAD HISTORIC DISTRICT
LINCOLN, MA

RUTH WILLIAMS, PHOTOGRAPHER
1985

NEGATIVE: RUTH WILLIAMS, LINCOLN, MA
~~EAST~~ NORTH ELEVATION; VIEW SE
PHOTO #1 of 5

951-322

GROPIUS HOUSE

View SW

PHOTOGRAPHS
BY
RUTH WILLIAMS
LINCOLN, MASSACHUSETTS



LOUD HOUSE, WOODS END ROAD HISTORIC DISTRICT

LINCOLN, MA

RUTH WILLIAMS, PHOTOGRAPHER

1985

NEGATIVE: RUTH WILLIAMS, LINCOLN, MA

EAST ELEVATION; VIEW NW

PHOTO #2 of 5

953-20

LOUD-GRINNAN HOUSE

PHOTO #2 OF 5
BY
RUTH WILLIAMS
LINCOLN, MASSACHUSETTS



FORD HOUSE, WOODS END ROAD HISTORIC DISTRICT
LINCOLN, MA
RUTH WILLIAMS, PHOTOGRAPHER

1985

NEGATIVE : RUTH WILLIAMS, LINCOLN, MA

SOUTH ELEVATION ; VIEW N (ADDITION AT RIGHT)

PHOTO# 3 of 5

953-292

FORD-BALOGH HOUSE

VIEW NE

addition to right
R, former maid's room

PHOTOGRAPHS
BY
RUTH WILLIAMS
LINCOLN, MASSACHUSETTS



46 $\rightarrow$ 21 $\frac{1}{2}$
10 $\frac{1}{4}$

46%

PHOTO 1 B (TOP RIGHT)

MARCEL BREUER HOUSE, WOODS END ROAD HISTORIC DISTRICT
LINCOLN, MA

(Middlesex Co.)

RUTH WILLIAMS, PHOTOGRAPHER
1985

NEGATIVE: RUTH WILLIAMS, LINCOLN, MA
SOUTH ELEVATION; VIEW NW (ADDITION AT RIGHT)
PHOTO #4 of 5

952-38-4

view N-addition to right and
in background over
roof of
living room.

BREUER-OGDEN HOUSE

#4

PHOTOGRAPHS
BY
RUTH WILLIAMS
LINCOLN, MASSACHUSETTS



WALTER BOGNER HOUSE, WOODS END ROAD HISTORIC DISTRICT

LINCOLN, MA

RUTH WILLIAMS, PHOTOGRAPHER

1985

NEGATIVE: RUTH WILLIAMS, LINCOLN, MA

EAST ELEVATION; VIEW W

PHOTO #5 of 5

952-34

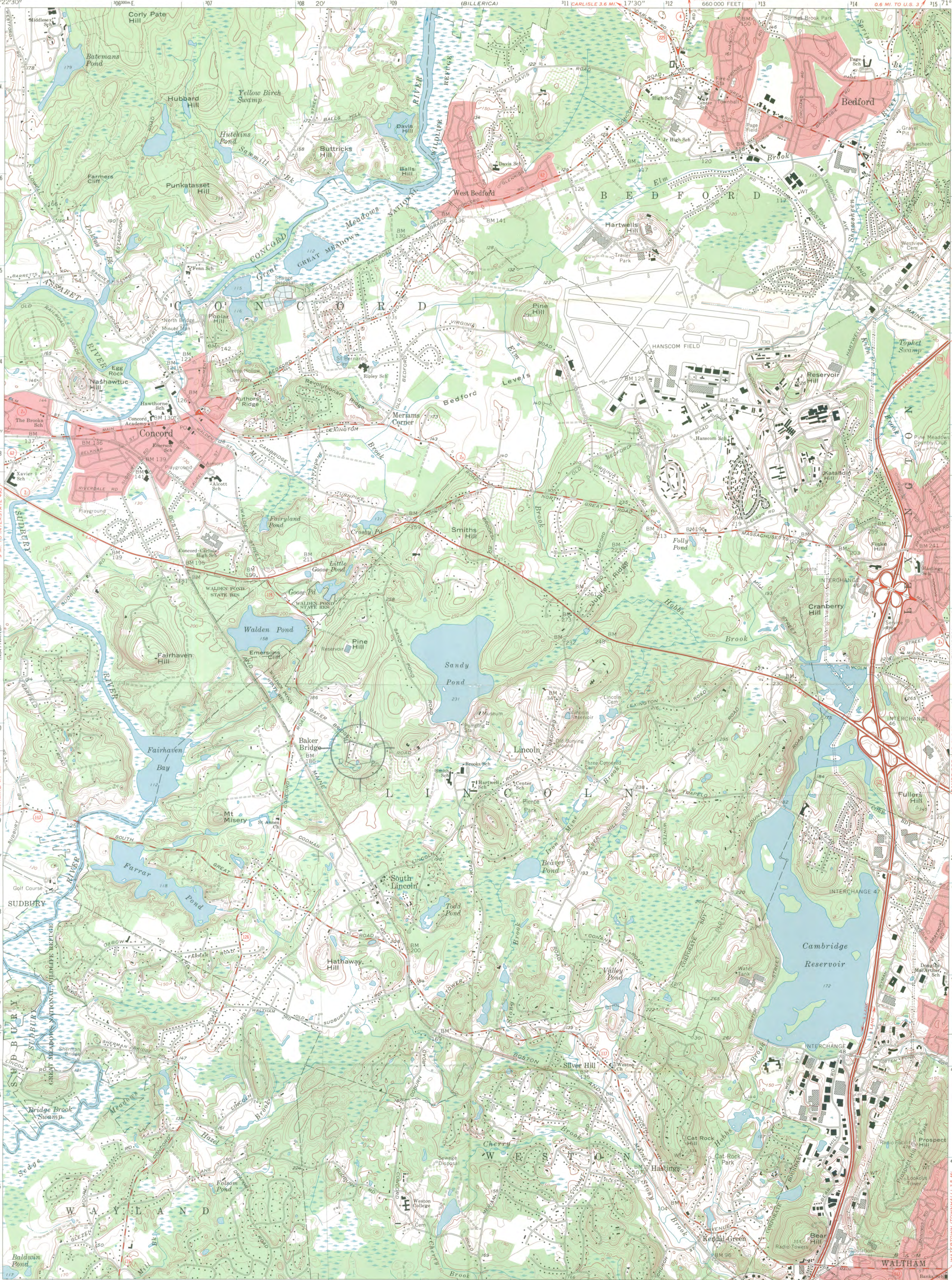
View W car shelter addition
at right

WALTER BOGNER HOUSE

#5

PHOTOGRAPHS
BY
RUTH WILLIAMS
LINCOLN, MASSACHUSETTS

WOODS END ROAD
HISTORIC DISTRICT
LINCOLN, MASS.
CONCORD QUAD
1:24000
A 19 308630 469130
B 19 308600 469140
C 19 308420 469145
D 19 308340 469149
E 19 308290 469170



Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and Massachusetts Geodetic Survey
Topography by planetable surveys 1940. Revised from
aerial photographs taken 1969. Field checked 1970
Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system,
mainland zone
1000-meter Universal Transverse Mercator grid ticks,
zone 19, shown in blue
Red tint indicates areas in which only landmark buildings are shown

UTM GRID AND 1970 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

SCALE 1:24,000
CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL

ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Unimproved road
Interstate Route
U.S. Route
State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

CONCORD, MASS.
N4222.5—W7115.7.5

1970

AMS 6768 IV NE—SERIES V814



May 27, 1988

Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
P.O. Box 37127
Washington, DC 20013-7127

Dear Ms. Shull:

Enclosed you will find the nomination forms for the following properties:

There are three properties in Boston:

Eliot Hall; 7A Eliot Street

First Church of Jamaica Plain; 6 Eliot Street

Greek Orthodox Cathedral of New England; 520 Parker Street

Haverhill, Intervale Factory; 402 River Street

Lincoln, Woods End Road Historic District; 68 Baker Bridge Road, 1, 5, 9,
and 10 Woods End Road

Lowell, Merrimack-Middle Streets Historic District (Boundary Increase);
Merrimack, Middle, Prescott, Central, and Market Streets;

A. Hocum Hosford Building HPCA# 10283MA

Vestry Building HPCA# 10207MA

D. L. Page Building HPCA# 1081MA

Quincy, Massachusetts Fields School; Rawson Road and Beach Street;
HPCA# 0570-84-MA

Massachusetts Historical Commission, Valerie A. Talmage, *Executive Director, State Historic Preservation Officer*
80 Boylston Street, Boston, Massachusetts 02116 (617) 727-8470

Office of the Secretary of State, Michael J. Connolly, *Secretary*

They have been voted eligible by the State Review Board and have been signed by the State Historic Preservation Officer. Owners were notified of pending State Review Board consideration 30-75 days before the meeting and were afforded the opportunity to comment. No comments have been received to date.

Sincerely,

Betsy Friedberg

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

BF/es

Enclosure

MAY 31 1988

SPECIAL

(Indi

✓	INTERIOR MAIL STOP	NPS ORG. CODE	OFFICE TITLE
	3106	001	DIRECTOR
	3410		Assistant to the Director (Science & Tech)
	3320		Assistant to the Director (Tourism)
	3410		Assistant to the Director (Park Initiatives)
	3106	002	DEPUTY DIRECTOR
	3130	003	Office of Business & Economic Development
	1229	010	Office of Equal Employment Opportunity
	1226	022	Office of Policy
	L ST.	023	Office of International Affairs
	3424	040	Office of Public Affairs
	3211	170	ASSISTANT DIRECTOR, LEGISLATIVE & CONGRESSIONAL AFFAIRS
	3211	180	Legislation
	3222	190	Congressional Liaison
	3130	199	ASSOCIATE DIRECTOR, BUDGET & ADMINISTRATION
	3126	199	DEPUTY ASSOCIATE DIRECTOR, BUDGET & ADMINISTRATION
	3126	200	ASSISTANT DIRECTOR, PERSONNEL & ADMINISTRATIVE SERVICES
	L ST.	230	Administrative Services Division
	3323	240	Personnel Division
	2328	260	WASO Personnel
	L ST.	270	Information & Data Systems Division
	L ST.	280	Employee Development Division
	L ST.		Mather Training Center
	L ST.		Albright Training Center
	L ST.		FLETC (Glynco, Ga.)
	2711	300	COMPTROLLER (ASSISTANT DIRECTOR)
	Reston	310	Finance Division
	2220	330	Budget Division
1	3127	400	ASSOCIATE DIRECTOR, CULTURAL RESOURCES
		408	Curatorial Services Division
2	L ST.	413	Interagency Resources Division
	L ST.	418	History Division
	L ST.	422	Park Historic Architecture Division
	L ST.	424	Preservation Assistance Division
	L ST.	429	HABS/HAER Division
	L ST.	430	ASSISTANT DIRECTOR, ARCHEOLOGY
	L ST.	434	Anthropology Division
	L ST.	436	Archeological Assistance Division
	3021	475	Air Quality Division (WASO)
	3021	479	Water Resources Division (WASO)
		490	Wildlife & Vegetation Division (WASO)
	3120	500	ASSOCIATE DIRECTOR, OPERATIONS
	L ST.	501	Environmental Sanitation Officer
	3310	600	ASSISTANT DIRECTOR, VISITOR SERVICES
	3327		Youth Activities
	L ST.	610	Engineering & Safety Services Division
	3310	650	Ranger Activities Division
	L ST.	660	Land Resources Division
	L ST.	680	Concessions Division
	3116	700	ASSISTANT DIRECTOR, INTERPRETATION
	L ST.	710	Interpretation Division
	3116	760	ASSOCIATE DIRECTOR, PLANNING & DEVELOPMENT
	1210	762	Environmental Compliance Division
	3013	763	Planning & Special Studies Division
	L ST.	765	Recreation Resources Assistance Division
	L ST.	775	Recreation Grants Division
			FIELD OFFICES
	L ST.	472	Geographic Information Systems Division
	L ST.	475	Air Quality Division (Denver)
	L ST.	479	Water Resources Division (Ft. Collins)
	L ST.	1100	Harpers Ferry Center (HFC)
	L ST.	1200	Rocky Mountain Region (RMR)
	L ST.	1600	North Atlantic Region (NAR)
	L ST.	2000	Denver Service Center (DSC)
	L ST.	3000	National Capital Region (NCR)
	L ST.	4000	Mid-Atlantic Region (MAR)
	L ST.	5000	Southeast Region (SER)
	L ST.	6000	Midwest Region (MWR)
	L ST.	7000	Southwest Region (SWR)
	L ST.	8000	Western Region (WR)
	L ST.	9000	Pacific Northwest Region (PNWR)
	L ST.	9700	Alaska Region (AR)
			CENTRAL FILES
			MAIL ROOM

DI 17
(August 1985)

REMARKS:

Less than 50 yr old
property nomination. Due 7-15-88

SIGNATURE

Carol Shull

DATE

7-6-88