

DEC 04 2015

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Six Moon Hill Historic District

Other names/site number: _____

Name of related multiple property listing:
Mid-Century Modern Houses of Lexington, Massachusetts (NRMPS, 2012)

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 4, 8 Bird Hill Road, 1-40 Moon Hill Road, 16, 24 Swan Lane

City or town: Lexington State: MA County: Middlesex

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<u>Brona Simon</u>	<u>11/24/15</u>
Signature of certifying official/Title: Brona Simon, SHPO Date	
_____ State or Federal agency/bureau or Tribal Government	

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 determined eligible for the National Register
 determined not eligible for the National Register
 removed from the National Register
 other (explain): _____

Signature of the Keeper

Patrick Andrews 1/19/2016
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
Public – Local
Public – State
Public – Federal

Category of Property

(Check only one box.)

- Building(s)
District
Site
Structure
Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>47</u>	<u>6</u>	buildings
<u>2</u>	<u> </u>	sites
<u>3</u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>52</u>	<u>7</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic: single dwelling

Recreation and Culture: sports facility

Current Functions

(Enter categories from instructions.)

Domestic: single dwelling

Recreation and Culture: sports facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement: Mid-Century Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: concrete, stone

Walls: wood, glass, stone

Roof: asphalt, other: build-up

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Six Moon Hill Historic District is a grouping of 29 Mid-Century Modern houses and one 21st-century house located in the southeast quadrant of Lexington, Massachusetts. Most of the houses (Photographs 1-31, 36-44) are on Moon Hill Road, a cul-de-sac that gently winds its way up a modest slope to a circular turnaround at its summit. Four houses are on two streets to the west, Bird Hill Road and Swan Lane (Photographs 32-35); some of the houses on Moon Hill Road can be accessed from that direction as well. The houses are all unique designs, within an overall Mid-Century Modern theme; the greatest number were designed by the participants in The Architects Collaborative (TAC), a firm that initially included not only a group of young architects but also Walter Gropius. Although most houses were built shortly after the land was purchased in 1947, the lots continued to be built upon through the early 1950s. The houses are generally characterized by flat roofs or low-pitched roofs with pronounced overhangs, including many of "butterfly" form; vertical, narrow, matched-board siding; large expanses of glass; complex plans composed of multiple rectilinear blocks; and a complete absence of extraneous detailing. Many of the houses are built into the slope and so have exposed basement stories on one or more elevations; in many instances, the story above is supported on round steel columns (Photographs 3, 5, 12, 18, and 33). Even in the case of two-story houses, the bands of windows and flat roofs convey an overall sense of horizontality. Fieldstone masonry appears in some of the houses as a wall material or chimney (Photographs 2, 3, and 11). The majority of the houses have large brick chimneys. Concrete-block masonry units are used for exposed foundations and for the walls of some of the garages. Provision for automobiles appears in three forms: garage space integrated into the overall mass of the house

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(Photograph 22); garages or carports connected to the house by a passageway (Photograph 2); and freestanding garages, most of which have low-pitched shed roofs (Photographs 10, 15, and 23).

The siting of the houses is as varied as their designs. Some are quite close to the road, while others are set well back and almost hidden by vegetation and/or associated outbuildings. Some lots are level, others sloped, with nearly all containing one-half to two-thirds of an acre. Boundary lines were drawn so as to take into account views and topography, so the shapes of the lots vary. The neighborhood is quite wooded with both hardwood and conifer species, and the individual houses generally exhibit naturalistic landscaping characterized by stone walkways, stone walls, flowering shrubs, and an asymmetrical arrangement of flower beds and other plantings. No fences or other boundary delineations separate one property from another. Although the houses are not far apart, one generally is able to see clearly only the immediate neighbors, while other houses may be glimpsed through the trees. Few of the houses have areas of lawn; courtyards and terraces provide outdoor seating areas (Photographs 41 and 44). The front entrances are understated—typically, a painted door accompanied by a sidelight and/or overlights—with a recess or an overhanging roof providing shelter from the weather (Photographs 42 and 43). In many cases, the appearance of the house is quite different as viewed from the public road and from the rear and side elevations that would be experienced by residents (see, for example, Photographs 2 and 3 and Photographs 15 and 16). In most cases, the elevation with the most glass faces south or southeast, often sheltered by a pronounced overhang to the roof.

The interiors of the houses (Photographs 38-40) generally feature a large open area, centered on a hearth and incorporating a living area, dining area, and kitchen. Typically the interiors open up to outside terraces, with the intervening walls containing large expanses of glass. Further light for the interiors of many of the houses is provided by strategically placed skylights, including both flat rectangular skylights and acrylic (Plexiglas™) bubbles.

The development also includes a parklike tract of common land (24 Moon Hill Road, Photographs 36 and 37), where there are picnic tables, a swing, and a ca. 1960 swimming pool and pool house.

Narrative Description

Following are capsule descriptions of the individual properties, in alphabetical street order, that make up the Six Moon Hill Historic District. The dimensions are taken from the records of the Lexington Assessor. The dates are taken from the MHC inventory forms and from the assessor records; in the case of discrepancies, the date on the inventory form is used. The names of the original owners are taken from the inventory forms, some of which were prepared by TAC architect and Moon Hill resident Richard S. Morehouse in 1976, as well as from a 1950 article in *Architectural Forum*¹ (see page 10 for an excerpt) and land records. TAC is credited as the architect of the houses that were included in the *Architectural Forum* article; those that postdate the article are almost certainly TAC designs as well, and they are indicated below as “presumably TAC, architect.” In the case of houses designed by particular architects as their own homes, it can be assumed that the homeowners had the major, or even sole, responsibility for the design.

4 Bird Hill Road, 1952 (LEX.2099, Photograph 34), presumably TAC, architect: one story, low-pitched shed roof, red narrow vertical matched-board siding, brick chimney, concrete-block foundation. The house is T-shaped in plan, with a 25-by-23-foot part extending toward Bird Hill Road, and an 18-by-36-foot part overlooking Moon Hill Road. The wall at the intersection of the two parts is entirely glass on the north elevation. The house has a freestanding, shed-roofed, wood-sided garage close to Bird Hill Road.

8 Bird Hill Road, 2006 (LEX. 2182, noncontributing, Photograph 35), Single Speed Design (SSD), architect: two stories with partly exposed basement, flat roof, horizontal natural-stained siding, concrete foundation, exposed-steel

¹“Six Moon Hill: Collaborative Planning Integrates Tailor-Made Houses in Co-op Subdivision, Demonstrates New Ideas in Design.” *Architectural Forum* 92 (June 1950): 112-123.

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structural framing on the exterior. The house measures 30 by 55 feet overall, with a 22-by-31-foot, concrete-block, flat-roofed garage attached to the west elevation. The southeast corner is entirely glass. The house is popularly known as the “Big Dig House” because some of its materials were salvaged from Boston’s \$14.6-billion Central Artery/Tunnel Project.

1 Moon Hill Road, 1949 (LEX.2022, Photograph 1), TAC, architect: two stories with exposed basement; flat roof; natural-stained, narrow, vertical matched-board siding; brick chimney. The house in plan measures 30 by 56 feet overall. The second story, a 1989 addition, is over the east part of the house only. There is a freestanding, two-bay, shed-roofed, wood-sided garage (contemporary with the house) close to Swan Lane. The house was built for the family of Randolph K. Martin.

4 Moon Hill Road, 1951 (LEX.2023, Photographs 2 and 3), presumably TAC, architect: one-story, gray, narrow, vertical matched-board siding; brick chimney. The main part of the house, facing southeast, has a butterfly roof and measures 28 by 48 feet in plan; the southeast elevation has broad expanses of glass on the main level, overhanging the exposed basement, which is partly finished in fieldstone. Facing Moon Hill Road is a 24-by-40-foot, flat-roofed, glass and fieldstone ell that connects to a shed-roofed garage; this portion was designed by former TAC architect and Moon Hill resident Richard Morehouse in 1975. The original owners of the house were Edwin G. and Eleanor R. Schneider.

5 Moon Hill Road, 1950 (LEX.2024, Photographs 4 and 41), presumably TAC, architect: two stories in front; one story at the rear; flat roof; gray, vertical narrow matched-board siding. The center part of the house is 24 feet wide and 61 feet long, with an 11-by-29-foot ell at the northwest corner, and a 20-by-29-foot ell at the southeast corner. The east elevation of the upper story, overlooking Moon Hill Road, is almost entirely glass. The north elevation of the front part has four windows arranged in a stepped pattern. The property also includes a two-bay, concrete-block, shed-roofed garage located close to Moon Hill Road. The original owners were George E. Valley, Jr. and Louisa W. Valley.

6 Moon Hill Road, 1950 (LEX.526, Photograph 5), presumably TAC, architect: two stories; flat roof; white, narrow, vertical matched-board siding, brick chimney. The house’s second story overhangs the first, partly carried on round steel columns. There are glass walls on the southeast elevation, and horizontal bands of windows on the other elevations. The two-story part measures 17 by 58 feet in plan, with a one-story, 17-by-32-foot ell extending at right angles from the southwest elevation, facing Moon Hill Road. In 2013, the garage at the end of the ell was replaced with a large, two-story wing parallel to the main part of the house, incorporating a two-bay garage on its lower story. The house was built for the family of Fletcher and Joan Ashley.

7 Moon Hill Road, 1952 (LEX.2025, Photographs 6 and 38), presumably TAC, architect: two stories in front, one story at the back part of the house, butterfly roof, gray, narrow, vertical matched-board siding, brick chimney. The east elevation is almost entirely glass, except for the second story of the middle portion, where there is a horizontal window band, and the south elevation is all glass. Overall, the house is 57 by 70 feet in plan. Additions at the rear were designed by TAC architects Norman Fletcher and Richard Morehouse. The house’s butterfly roof is echoed by the two-bay, wood-sided garage that stands between the house and Moon Hill Road. The original owners were Harold and Muriel Mann.

10 Moon Hill Road, 1948 (LEX.527, Photograph 7), presumably TAC, architect: one and two stories, shed roof, white vertical, narrow matched-board siding. A flat-roofed carport is connected to the house by a pergola. There are two basic blocks to the house, but both lie under a continuous shed roof. The south part is a single story high and measures 21 by 67 feet in plan. The north part is two stories high and measures 16 by 35 feet in plan. The main entrance is in the part that connects the two; surrounded by glass, it gives access to the house’s upper level. Another entrance, for the lower level, is at the northwest corner of the north part. Windows are arranged as horizontal bands, with floor-to-ceiling glass for the terrace where the south elevation of the east part and the east elevation of the connecting portion intersect. Former TAC architect and Moon Hill resident Richard Morehouse designed the extension of the south part in 1980. The house was built for the family of Morton Sills.

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11 Moon Hill Road, 1951 (LEX.2026, Photograph 8), presumably TAC, architect: two stories, flat roof, concrete-block first story, wood-frame second story with green, vertical, narrow matched-board siding; metal-clad chimney. The house measures 26 by 52 feet in plan, with a 10-by-15-foot ell at the southeast front corner. The ell is open on the first story, forming an integral carport, and the corresponding northeast corner of the building is cut away on the first story, with both overhangs supported on round steel columns. Most windows are arranged in horizontal bands, with larger windows on the second story at the southeast corner of the main part of the house and the south elevation of the small ell. The original owner was Oswald Stewart II.

12 Moon Hill Road, 1947 (LEX.2027, Photographs 9, 10 and 39), TAC, architect: two stories; butterfly roof; natural-stained, narrow, vertical matched-board siding; concrete-block foundation; brick chimney. The house has horizontal bands of windows on the north and east elevations, with a mostly glass wall around the entrance on the north elevation; the south elevation is largely glass as well. The house's complex plan measures 63 by 53 feet, overall. The house is sited well back from the road, partly hidden by a studio/garage structure, two stories high and 23 by 31 feet in plan, which was built in 1953. The flat-roofed outbuilding has a three-bay garage on the concrete-block first story, with gray wood siding on the upper story. On the west elevation, the building's second story has a porch formed from the roof's overhang and a screen of closely spaced, wooden uprights. The original owners were Walter and Renée B. Juda.

14 Moon Hill Road, 1949 (LEX.2028, Photographs 11, 40 and 41), TAC, architect: one story (two stories on the north elevation); butterfly roof; natural-stained, narrow, vertical matched-board siding; brick chimney. The entrance on the west elevation, facing Moon Hill Road, is sheltered by a flat-roofed canopy. At the house's southeast corner, the area below the slope of the butterfly roof is treated as a glass clerestory. The northwest corner overhangs the basement, creating an integral carport. There are horizontal bands of windows and a recessed glass wall for an entrance on the north elevation, while the south and east elevations have large expanses of glass overlooking terraces. There is a large fieldstone chimney in the center of the east elevation. The house's complex plan measures 61 by 90 feet, overall. Comparison with the 1950 photograph (Figure 1) suggests that the house has been considerably enlarged from its original form, including the butterfly roofs and the east end with the fieldstone chimney. Some of the changes were undertaken in 1969 following a design by TAC architect Richard S. Morehouse. Additional expansions occurred after 1989 and were designed by Patrick Hickox. The house was built for the family of Robert and Ruth Gallagher.

15 Moon Hill Road, 1951 (LEX.2029, Photograph 12), William E. Haible, architect: one story (with exposed concrete-block basement on the northeast elevation), shed roof, white clapboards. The house measures 59 feet wide by 34 feet deep, with a seven by seventeen-foot projection carried on round steel columns on the northeast elevation. A stairway with open risers leads to the projecting portion. Windows are arranged as horizontal bands, with floor-to-ceiling windows in the projecting part. The basement level incorporates an integral garage on its southeast side. The original owners were Barbara and Dana W. Atchley.

16 Moon Hill Road, 1948 (LEX.528, Photograph 13), presumably Leonard J. and Virginia Currie, architects: one story with basement story partly exposed on the south; gray, narrow, vertical matched-board siding; low-pitched shed roof; brick chimney. The house measures 30 by 40 feet in plan and faces south, where the main story is almost entirely glass. Tall, slender posts run between a walkway above the basement level and the wide overhang to the roof. A 16-by-24-foot, butterfly-roofed wing extends from the north elevation. Architects Leonard and Virginia Currie were the original owners, and are presumed to be responsible for the design of the house.

17 Moon Hill Road, 1948 (LEX.529, Photographs 14 and 15), TAC, architect. There are two connected parallel parts to the house (counted as one contributing building): the one-story front part has a shed roof with a pronounced overhang, and measures 17 by 62 feet in plan. The south elevation, facing Moon Hill Road, is mostly floor-to-ceiling windows. The two-story, flat-roofed, rear portion measures 19 by 63 feet in plan. On the rear portion's south elevation, windows arranged in horizontal bands are shaded by flat wooden platforms above the windows' middle parts. Originally, the rear portion was a single story high and accommodated three bedrooms. Both parts have gray, vertical, narrow matched-board siding. The property also includes a two-bay, concrete-block and wood-sided, shed-roofed garage. The original occupants were TAC architect Louis A. McMillen and his family.

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21 Moon Hill Road, 1953 (LEX.2030, Photographs 15 and 16); presumably William E. and Alice Haible, architects: two stories, shed roof, blue-painted clapboards, brick chimney. The house has a T-shaped plan, with the main part, overlooking Moon Hill Road, measuring 22 by 52 feet; a 16-by-31-foot ell extends to the west and is mostly, because of the slope, a single story high. The entrance is on the north elevation where the two parts meet, facing Bird Hill Road. Windows on three of the four elevations are relatively small and widely spaced, but the south elevation of the front part and the east end of the ell are entirely glass (Photograph 14). The original occupants were architects William E. and Alice Haible and their family.

24 Moon Hill Road, ca. 1960 (LEX.2183, Photographs 36 and 37), a community recreation area consisting of open land with picnic tables and a swing, a swimming pool surrounded by a natural-stained board fence, and a wood-sided, flat-roofed pool house, presumably TAC, architect.

25 Moon Hill Road, 1947 (LEX.530, Photograph 17), TAC, architect: one story; butterfly roof; gray, vertical, narrow matched-board siding; brick chimney. The north elevation entrance, facing Bird Hill Road, is set within an eleven-foot-wide recess, and further protected by a projecting, flat-roofed canopy that extends as a pergola over an adjacent enclosed terrace. The terrace's full-height wooden screen connects the house to a flat-roofed garage. Overall, the house measures 26 by 76 feet in plan, with the westernmost 24 feet representing a 1952 addition. Windows appear in horizontal bands, with large expanses of floor-to-ceiling glass on the south elevation (see Figure 1). The original owners were Donald T. and Emily E. Clark.

28 Moon Hill Road, 1951 (LEX.531, Photograph 18), presumably TAC, architect: one story, shed roof; reddish-brown, vertical, narrow, matched-board siding; brick chimney. The north elevation has a four-by-eleven-foot recess for an entrance, to the left of which is a continuous horizontal band of windows; to the right is a single, large, floor-to-ceiling window. A similar window, with a painted panel, is found on the west end elevation facing Moon Hill Road, where the basement story is open, forming an integral carport (the house above is carried in part on round steel columns). The south elevation, facing away from the road, features large expanses of glass, a cantilevered open porch, and a broad overhang to the roof. The house was built for the family of Waldo Elmer.

29 Moon Hill Road, 1950 (LEX.532, Photograph 19), presumably TAC, architect: one story; flat roof; red, vertical, narrow, matched board-sided and concrete-block walls. The house is T-shaped in plan, measuring 65 by 66 feet, including the garage at the north end of the house. Fenestration includes areas of wall with just one or two small windows, horizontal bands of windows, and entirely glass walls. The house was built for the family of Eric T. Clarke.

31 Moon Hill Road, 1950 (LEX.533, Photographs 20 and 43), presumably TAC, architect: one story (with concrete-block basement exposed on the south and west elevations); red, vertical, narrow, matched-board siding; butterfly roof; fieldstone chimney. The south elevation, entirely glass, has an open porch cantilevered over the basement level and sheltered by the roof's broad overhang. The house is 25 feet wide and 72 feet long, with a small enclosed porch for a side entrance on the east side, and a sixteen-by-nineteen-foot ell at the northeast corner. There is a freestanding, shed-roofed, wood-sided garage at the rear of the lot. The house was built for the family of Dr. Edwin O. and Ruth Wheeler.

32 Moon Hill Road, 1950 (LEX.534, Photograph 21), presumably TAC, architect: one story; flat roof; gray, vertical, narrow, matched-board siding, brick chimney. The house consists of two offset portions: the east portion measures 25 by 39 feet in plan, while the west portion measures 35 by 36 feet in plan. A two-bay, flat-roofed garage is attached to the north end of the east portion. The entrance, surrounded by glass, is located where the two parts meet, on the north elevation facing Moon Hill Road. There are horizontal bands of windows for both the main level and the basement level on the south (rear) elevation of the east part, and the west part is nearly all glass where it opens onto a terrace enclosed by a low stone wall. The original owners were Herbert F. and Mary Louise Stewart.

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33 Moon Hill Road, 1949 (LEX.535, Photograph 22), presumably TAC, architect: one story; shed roof; tan, vertical, narrow, matched-board siding; brick chimney. The house has a U-shaped plan; the front part, which includes an integral garage at the west end, measures 36 by 76 feet in plan, with 20-by-20-foot and 18-by-23-foot ells extending from the rear (north) corners. The south elevation includes a recessed entry surrounded by glass, a length of glass wall, and a portion with a horizontal band of windows. The house was built for the family of Arthur and Joan H. Kipp.

34 Moon Hill Road, 1948 (LEX.536, Photographs 23, 24 and 44), TAC, architect: one and two stories; flat roof; gray, vertical, narrow, matched-board siding. The original part of the house, one story high and measuring 26 by 67 feet in plan, is set with its long axis parallel to Moon Hill Road. In 1958, a two-story perpendicular addition, 17 by 54 feet in plan, was superimposed over the west end of the house, creating a T-shaped overall plan. The lower portion of the addition has one part faced with brick. Large expanses of glass characterize both portions of the house. The property also includes a two-bay, shed-roofed, wood-sided garage. A tall wooden fence of widely spaced uprights is an original feature of the property (see Figure 1). The original owners were TAC architects John C. Harkness and Sarah Pillsbury Harkness.

35 Moon Hill Road, 1949 (LEX.537, Photograph 25), TAC, architect: two stories; shed roof; brown, vertical, narrow, matched-board siding; brick chimney. The original part of the house had a T-shaped plan, with the two-story, shed-roofed portion measuring 16 by 32 feet and a one-story, flat-roofed portion extending to the south, measuring 14 by 21 feet. This portion has the chimney, which originally did not extend through the overhang of the main part's shed roof (see Figure 1). The first story is cut back four feet at the southeast corner, where the second story is supported on round steel columns. A single horizontal band of windows occupies the upper story's south elevation. Additions attached to the rear include a garage and a 24-by-37-foot, one-story ell. The house's original owners were Christine G. and Wallace E. Howell.

36 Moon Hill Road, 1950 (LEX. 538, Photographs 26 and 27), TAC, architect: two stories; flat roof; natural and white-painted, narrow, vertical matched-board siding (both original); brick chimney. The original part of the house is the east end, L-shaped in plan, 40 by 56 feet, overall. The west part, connected to the original part by a glass-walled passageway, 18 by 28 feet in plan, was added in 1971. Appearing a full story higher than the older part of the house, it has an overhanging upper story, and a three-story, towerlike appendage at the southwest rear corner. The original owners were TAC architects Jean Fletcher and Norman Fletcher. The 1973 addition was designed by Norman Fletcher for use as a home-based studio.

37 Moon Hill Road, 1950 (LEX.539, Photograph 28), TAC, architect: one story; gray, vertical, narrow matched-board siding; concrete-block basement (exposed on the southwest elevation); brick chimney. The main part of the house measures 36 by 40 feet in plan and has a shed roof. The recessed entrance on the southeast elevation is surrounded by glass, and the southwest elevation is entirely glass. A porch is cantilevered over the basement level and is sheltered by the broad overhang of the roof. A 24-by-44-foot addition extends the house to the northeast, and accommodates both an integral garage and a carport. Its shed roof creates an overall butterfly roofline. The house's original owner was TAC architect Richard S. Morehouse.

38 Moon Hill Road, 1949 (LEX.540, Photograph 29), TAC, architect: one story; butterfly roof, gray, narrow, vertical matched-board siding; brick chimney; concrete-block foundation. The house has a T-shaped plan, with the main part measuring 28 by 48 feet, and the flat-roofed wing that extends north toward the Moon Hill Road turnaround measuring 40 by 34 feet in plan. The wing, which is a 1975 addition, includes an integral two-bay garage. There are large expanses of glass, including a nearly all-glass south elevation. The original canopied, two-story open porch on the south elevation (see Figure 1) has been replaced by a modern open deck. The original owner was TAC architect Robert S. McMillan.

39 Moon Hill Road, 1952 (LEX.541, Photograph 30), presumably TAC, architect: two stories; with flat and butterfly roofs; brown, vertical and horizontal, narrow matched-board siding; brick chimney. The center portion, measuring 18 by 40 feet in plan, has the entrance, surrounded by glass, within an eight-by-twelve-foot projection; a one-story, flat-roofed wing, 16 by 29 feet, extends to the west. Another wing, on the east side, is two stories high with a butterfly

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roof, and measures 16 by 26 feet in plan. A freestanding, two-bay, wood-sided, flat-roofed garage is situated between the house and the Moon Hill Road turnaround. The house was built for the family of Saul G. Cohen.

40 Moon Hill Road, 1949 (LEX.542, Photograph 31), TAC, architect; two stories; flat roof; natural-stained, narrow, vertical matched-board siding. The house has a T-shaped plan. The main part, two stories, measures 30 by 52 feet, with a 24-by-33-foot, one-story wing extending to the north, toward the Moon Hill Road turnaround. The house has horizontal bands of narrow windows, as well as several larger expanses of glass. The original owner was TAC architect Ben Thompson and his family.

16 Swan Lane, ca. 1949 (LEX.2031, Photograph 32), TAC, architect; one story with exposed basement; gray, vertical matched-board siding; brick chimney. The house is L-shaped in plan, with the butterfly-roofed main part measuring 36 by 42 feet and the flat-roofed ell, which has the garage in the exposed basement, measuring 22 by 64 feet. Although dated 1957 in the assessor records, the house is shown in the 1950 *Architectural Forum* article (Figure 1). The house's original owners were William T. and Lucy G. Martin

24 Swan Lane, 1949 (LEX.2032, Photograph 33), presumably TAC, architect; one story with high exposed basement carried in part on round steel columns; low-pitched shed roof; gray, vertical, matched-board siding, brick chimney. The house measures 19 by 51 feet in plan, with a 13-by-28-foot projection, containing the main entrance, on the west elevation. Originally the house was a single story high (the present basement story); the top story was added later, and is also a TAC design. The original owner was Donald K. Tucker.

Additions and other alterations

As noted above, the houses have been enlarged beyond their original volume, in most cases by adding a wing or otherwise visually separate element that leaves the original form of the house largely intact.

Another frequently found alteration is a change in the color of exterior materials. The continued presence of some siding, stained so as to retain a natural wood coloring, reflects the most common original exterior treatment. Today, however, the houses range from natural stain to low-density, gray-pigmented stain to actual colored stain or paint. This change began early on: the natural exterior of 25 Moon Hill Road (1947) was in the process of being stained gray at the time of the 1950 *Architectural Forum* article. Similarly, concrete-block surfaces may have originally been unpainted, but both painted and unpainted block are found today. Many of the houses have had their windows replaced with more energy-efficient windows, but in nearly all cases, the replacements duplicate the originals so well that close inspection is needed to identify them as relatively new. A number of houses have had the original in-floor radiant heat replaced with a new system, either new radiant heat or baseboards.

Archaeological Description

While no ancient Native American sites are known in the Six Moon Hill Historic District or in the general area (within one mile), it is possible that sites are present. Environmental characteristics of the district represent locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of ancient sites. The district occupies a hilly location that includes several well-drained, level to moderately sloping terraces, knolls, and other locations, some of which are located in close proximity to Beaver Brook and related wetlands. Beaver Brook is located within 1,000 feet of the southern tip of the proposed district, and is part of the Charles River watershed. Another small, unnamed stream is present at the extreme northern end of the district. Most of the central portion of the proposed district is located well over 1,000 feet from wetlands. Soils are generally well drained but can be rocky with some outcrops. Given the above information, the potential for locating significant ancient Native American resources in the district is low. Construction of 30 houses, with utilities, on 22 acres would have destroyed most ancient Native American resources located in the district. Some locational criteria are also not especially well suited for Native American archaeological sites. Those areas include the large central area of the district where wetland resources are absent, and any areas where rocky soils are present.

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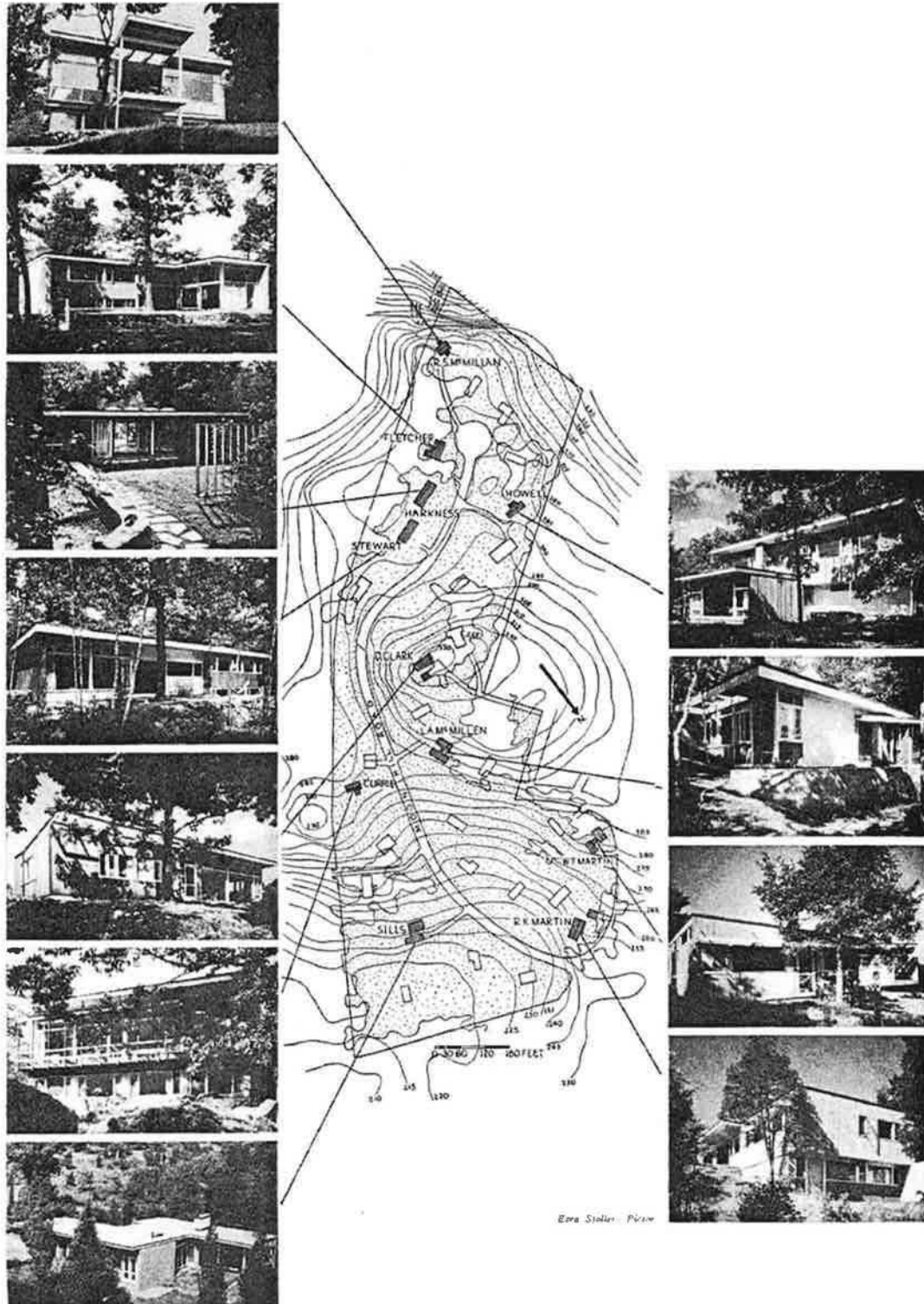
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A low potential also exists for locating significant historic archaeological resources on the district property. At the time the property was purchased, it was mostly a wooded slope of former farmland. A barn containing six automobiles was the only historic building reported on the property at the time of its purchase. No additional historic-period resources that predate construction of the first house in 1947 have been identified. Construction of the 30 houses and later additions would have destroyed most historic resources prior to 1947.

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Figure 1: Layout of Six Moon Hill, as published in *Architectural Forum*, 1950, with photographs by Ezra Stoller.



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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture
Community Planning and Development
Landscape Architecture

Period of Significance

1947-1963

Significant Dates

1947 (first houses built: 12 and 25 Moon Hill Rd.)
1963 (studio/garage built at 12 Moon Hill Rd.)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

The Architects Collaborative [TAC], architect
Leonard J. and Virginia Currie, architects
Jean Bodman Fletcher, architect (TAC)
Norman Fletcher, architect (TAC)
Walter Gropius, architect (TAC)
William E. and Alice Haible, architects
John C. Harkness, architect (TAC)
Sarah Pillsbury Harkness, architect (TAC)
Louis A. McMillen, architect (TAC)
Robert S. McMillen, architect (TAC)
Richard S. Morehouse, architect (TAC)
Benjamin C. Thompson, architect (TAC)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Six Moon Hill, a cohesive grouping of 29 architect-designed houses built between 1947 and 1953, has architectural significance under Criterion C because the houses embody the distinctive characteristics of the Mid-Century Modern type: rectilinear forms, low-pitched or flat roofs, a generally horizontal massing, large expanses of glass, naturalistic siting, open interior plans, and avoidance of purely ornamental detail; as a planned community of modest, well-designed houses, the development illustrates the idealistic community-focused social ethos that was an important part of one stream of the Modernist movement; and the designers of the development achieved national, even international, recognition over the course of their careers. Designed by The Architects Collaborative (TAC), a group of young architects and their mentor, Walter Gropius, along with non-TAC associates Leonard J. and Virginia Currie and William E. and Alice Haible, Six Moon Hill received wide attention both in the United States and abroad. The architectural principles evident at Six Moon Hill were continued in the architects' later work, and for the architects themselves, as well as later scholars, Six Moon Hill continued to represent a major work within their overall careers.

Six Moon Hill's significance under Criterion C includes the local, state, and national levels. Six Moon Hill was the first neighborhood of Mid-Century Modern houses in Lexington, exhibiting defining characteristics of the type both in its individual buildings and in the overall arrangement of the development. Several other neighborhoods of Mid-Century Modern houses followed, including one designed by TAC (Five Fields), giving Lexington's architecture one of its most distinctive aspects (one of the subsequent Mid-Century Modern neighborhoods, Peacock Farm [Compton and Pierce, 1951], was listed in the National Register in 2012). Evidence of Six Moon Hill's statewide significance includes repeated features in the *Boston Globe*, and inclusion in numerous analyses of important Modernist architecture in Massachusetts (e.g., Brown 2007, Eisen 2010, Fixler 2009, Zimmerman 2007, Zimmerman and Grady 2009).

The rationale for choosing a national level of significance for Six Moon Hill relies on a number of interrelated considerations:

- **The development's early date.** Six Moon Hill was among the first neighborhoods of Modernist houses built with a cooperative agenda. It was preceded by the Woods End Road enclave (1937-1939, NRDIS, 1988) of four Modernist houses in Lincoln, Massachusetts, and the first five houses at Snake Hill in Belmont, Massachusetts (BLM.AU, 1940), and it is the exact contemporary of Usonia Homes in Pleasantville, NY (1947). Over the next few years, neighborhoods of Modernist houses were begun everywhere in America: Hammond Hill and Hammond Wood (1947) in Maryland, followed by several other Charles Goodman-designed projects in the Washington, DC, area, including Rock Creek Woods and Hollin Hills (1950); Fair Oaks in Georgia (1950); the Eichler developments in California, beginning in 1950; Northwoods, near Atlanta (1952); Rush Creek Village in Ohio (1954); and Arapahoe Acres in Colorado (1955). Larger than the ones that preceded it, smaller than many of those that followed, Six Moon Hill must be reckoned as part of the vanguard from a national perspective.
- **The exceptional coverage given the Six Moon houses,** here and abroad, including both professional journals and general magazines. It is apparent from the dates given above that the phenomenon of Post-World War II Modernist neighborhoods arose not so much from any one

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influencing others (though many were followed by several similar projects in their respective regions), but rather as a result of a simultaneous enthusiasm for the style among young architects and developers. Nevertheless, the houses at Six Moon Hill were probably more widely reported than any other single development. *Architectural Forum* in 1950 devoted a dozen pages to Six Moon Hill, unusually extensive coverage that included an overall site plan, photographs of eleven exteriors, and, for seven of the houses, detailed descriptions, plans, and interior and detail photographs. The same basic information about the overall development also appeared in progressive-architecture journals in Europe: *Architecture d'Aujourd'hui* in France in 1950 and *Domus* in Italy in 1952. Individual Six Moon Hill houses were reported in *Progressive Architecture* in 1951 and *Better Homes & Gardens* in 1952. That national magazines would continue to feature Six Moon Hill (*Vogue* 1956, *Esquire*, 1965) suggests a recurring interest in what was seen as an intriguing mix of modern architecture and community life.

- The **lifetime achievements** of the architects who designed the houses and the overall community at Six Moon Hill. Described as “an international force in Modern architecture” in one scholarly survey (Khan 1998: 233), TAC grew to a large size and won prestigious commissions both in the United States and abroad. The majority of the architects, including the four non-TAC associates, were elected to Fellowship within the AIA, and TAC not only won the AIA Firm Award but also repeatedly won national AIA awards for individual projects.
- **The relevance of Six Moon Hill’s architecture for appreciating other TAC buildings.** Far from being an adolescent anomaly, Six Moon Hill embodies many of the principles—open plans, glass walls, siting within a natural environment, and a collaborative design process—that characterized the firm’s later work as well. The relationship is especially apparent when considering the school and college commissions that sustained the firm for much of its existence, to say nothing of the many individual house designs produced by TAC over the years.
- **The importance of Six Moon Hill in the estimation of the architects themselves.** Sarah Harkness, for example, led off her AIA Fellowship submission with two photographs of her home at 34 Moon Hill Road (out of a total of fifteen photographs). Norman Fletcher, John Harkness, and Leonard Currie all listed Six Moon Hill houses among their “principal works” in the 1956 *American Architects Directory*. In the various editions of TAC’s monograph that the firm issued in the 1960s and 1970s, first under Gropius’s name and then under John Harkness’s, Six Moon Hill was prominently featured. Finally, most of the TAC architects lived in their Six Moon Hill houses for many years, including those who were achieving national stature within the profession. Sarah and John Harkness, Jean and Norman Fletcher, Louis McMillen, Richard Morehouse, and Benjamin Thompson lived there throughout their years at TAC and, in the case of Morehouse, even after leaving the firm.

Six Moon Hill also has local and state historical significance under Criterion A. Post-World War II residential expansion was a major episode in Lexington’s 20th-century history, transforming both the demographics and the physical appearance of the town. Composed almost entirely of houses that are clearly identifiable as products of the late 1940s and early 1950s, Six Moon Hill is an early example that illustrates the theme of the suburbanization that followed World War II. The particular appeal of Six Moon Hill to academics, research scientists, and other professionals was shared by other Postwar neighborhoods in many other Boston-area towns such as Concord, Bedford, Belmont, and Lincoln, and so the level of significance extends beyond Lexington to the state level.

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Period of Significance (justification)

The period of significance begins with the construction of the first house and ends with the construction of the studio/garage at 12 Moon Hill Road, designed in the same Mid-Century Modern style and under the neighborhood's design guidelines. With one noncontributing exception, all of the houses were built during these years, as were many of the major expansions, such as that undertaken in 1958 (ten years after the house was built) at 34 Moon Hill Road. This period also includes the construction, ca. 1960, of the community pool and pool house. Throughout this period many, if not most, of the original owners were still in residence, including most of the founding architects.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Six Moon Hill's local and state historical significance derives from its associations with an important development, the residential expansion that transformed Lexington (and many other Massachusetts towns) after World War II. The proximity of Route 2, just to the south of Six Moon Hill, made the area especially attractive to young professionals associated with Harvard, the Massachusetts Institute of Technology, and other academic and research institutions located in nearby Cambridge and elsewhere in the greater Boston area. In the 1950s, Lincoln Laboratory, a joint effort by the federal government and MIT to develop radar systems, along with technology companies such as Raytheon, built major new facilities in Lexington along the Route 128 corridor, further reinforcing the town's appeal to scientists and engineers. In twenty years, the town's population more than doubled, growing from 13,187 in 1940 to 27,681 in 1960. Entire new streets were laid out, and existing neighborhoods were more densely developed with single-family houses. New churches and synagogues served the growing influx of young families, and schools and other governmental services struggled to keep pace.

The early owners of the Six Moon Hill houses collectively illustrate the movement of young families to what was seen as a pleasantly rural yet conveniently located suburb. The architects who built houses for their own families at Six Moon Hill had their professional offices in Cambridge, and most also taught classes, studios, and workshops at the Harvard Graduate School of Design (GSD). Other early owners included the families of a cardiologist (Edwin O. Wheeler, 31 Moon Hill Road), a biochemist at Harvard (Konrad E. Bloch, who bought the Currie House at 16 Moon Hill in the mid-1950s and won the Nobel Prize for Physiology/Medicine in 1964), Harvard Business School professors (Donald T. Clark, 25 Moon Hill Road, and Herbert F. Stewart, 32 Moon Hill Road), chemists (Walter Juda, 12 Moon Hill Road, and Saul G. Cohen, 39 Moon Hill Road), a trained dancer (Ruth Wheeler, 31 Moon Hill Road), a meteorologist (Wallace E. Howell, 35 Moon Hill Road), a radar physicist (Edwin G. Schneider, 4 Moon Hill Road), an electronics entrepreneur (Dana W. Atchley, Jr., 15 Moon Hill Road), and a preschool teacher, (Christine G. Howell, 35 Moon Hill Road).

Because the Six Moon Hill houses are so clearly recognizable as dating from the late 1940s and early 1950s, the district readily conveys its significance as a Post-World War II suburban neighborhood. While from a present-day perspective, Six Moon Hill may have been most notable as the home of important architects and prize-winning scientists, at the time, like other neighborhoods of young families, its character was defined by hordes of children and pets. Residents recall a "torrent" of

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children regularly “running in and out of everyone’s houses,” and an informal census in 1956 counted 96 children, twenty dogs, fifteen cats, 200 guppies, and three ducks (Strutt 2004). While mentioning the houses’ architectural significance, the article on Six Moon Hill in *Vogue* in 1954 (“The Good Life, Inc.”) focused even more on what it called the children’s “eager compatibility with modern architecture”: radiant-heat floors, steel columns that served as shinnying poles, and open plans that allowed large but easily supervised play areas. *Vogue* also praised Six Moon Hill for the child-friendly effects of its communal arrangements, including childcare-sharing, music lessons that rotated among the various houses, and a recreation area that allowed for a soccer field (the pool was under discussion in 1956 but had not yet been built). Nearly a decade later, *Esquire* included Six Moon Hill among its “Ten Great Places to Live in the United States,” calling it “a pleasant community of interesting houses, good recreational areas, cultivated neighbors.” The magazine’s selection criteria perfectly describe the appeal of Lexington’s Post-World War II neighborhoods: “location within or proximity to an excellent urban culture; plenty of space, peace and quiet, good water, and clean air; efficient services such as fire protection, hospitals, and schools; a nonrestrictive atmosphere; and, finally, some minor thing to complain about.”

Criterion C: Epitomizing the Characteristics and Principles of Mid-Century Modernism

The houses at Six Moon Hill are well-preserved examples that embody the defining characteristics of the Mid-Century Modern style: flat or shallow-pitched roofs, wide areas of glass, a general horizontal character, siting within a natural setting, an open hearth-centered plan, and total avoidance of decoration derived from historical sources. As one would expect of associates of Walter Gropius, the architects of Six Moon Hill took as their starting point the principles of the International Style. But in place of the stark designs of prewar European designers like Gropius and Mies van der Rohe, many American Modernists, including those at TAC, developed designs that were more complex in form and had a greater variety of materials and texture. One could consider the Mid-Century Modern architecture of the late 1940s and 1950s as a progression built upon the International Style architecture of the 1920s and 1930s, enriched by the exuberance of a youthful second generation. In a lengthy article in *Architectural Forum* in 1950, the houses designed by these “venturesome young architects” were described as having:

the hallmarks of advanced contemporary design . . . [demonstrating] that through good site planning and harmony of design, moderately priced houses of different shapes and sizes can be built to form a pleasantly coherent community.

The houses at Six Moon Hill present a continuum of Mid-Century Modern design from domesticated Bauhaus to designs that share some of the sensibility of Frank Lloyd Wright’s “organic architecture.” The house at 6 Moon Hill Road (Photograph 5) represents one end of the spectrum, its horizontal bands of windows, boxy form, and flat roof with no eave treatment softened only by the use of wood siding (not unlike Gropius’s own house in Lincoln). A little further along are the flat-roofed houses at 11 Moon Hill Road (Photograph 8) and 40 Moon Hill Road (Photograph 31), in which the extensive use of floor-to-ceiling glass begins to become a separate focal point. All of the houses are devoid of ornament, but in many cases practical elements, such as roof overhangs, projecting entry canopies, overhanging decks and porches, and screens of vertical boards enrich the houses’ designs by adding complexity. The same can be said of the floor plans. Almost all are based upon rectangular spaces and have an open area embracing the kitchen, dining area, and living area, but the combinations range from simple rectangles (at least before the houses were enlarged) to offset

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rectangles joined by a bridging space (10 Moon Hill Road) to a binary plan having two separate buildings connected by a narrow passageway (17 Moon Hill Road, Photograph 14). Further complexity arises from Six Moon Hill's topography, which allows exposed basements and overhanging stories to vary the appearance of the houses. The rectilinear asymmetry seen in the Six Moon Hill houses has been compared to the gridded abstract paintings of Piet Mondrian (1872-1944). The analogy appears especially apt in the houses at 4 Moon Hill Road (Photograph 3) and the original part of 36 Moon Hill Road (Photograph 27, right).

The architects' goal for the Six Moon Hill houses was to create an "individual trademark within a unity of design." Although this approach succeeded in the opinion of the editors of *Architectural Forum* (see the quotation above), it was not without its detractors:

An architect friend of ours who is also a very severe critic felt that the houses were not rationalized enough, that they were much too individual. Another severe critic, a local milkman, once asked us, "Why do all the houses look the same?" Our target was somewhere between the two (Gropius 1966).

The open plans that characterize the Six Moon Hill houses are another defining characteristic of Mid-Century Modernism. Combining living, dining, and kitchen areas reflected a more informal lifestyle, made for easy circulation, and had the added advantage, in the case of young families, of making the supervision of children easier while preparing meals. The brick, stone, or freestanding metal fireplace with which most of the houses were equipped could provide a warm, family feeling not just to one room but to the entire house. The open plans allowed spaces to serve multiple purposes and facilitated entertaining by young families, who were unlikely to have the help of servants or caterers. Another feature contributing to a feeling of openness was the use of visually light materials for railings, such as slender balusters, expanded metal, and strung cord (Photographs 38 and 39).

One of the great achievements of American Modernism, abundantly evident at Six Moon Hill, was the blurring of the distinction between inside and out. The extensive use of large expanses of glass brought the wooded settings of the houses inside, while terraces and cantilevered porches allowed inside living areas to continue to the outside. In many cases, the combination of floor-to-ceiling glass walls and open-plan interiors created virtually uninterrupted views from much of the interior to the outside, and from the outside into the interior (see, for example, Photographs 6 and 16). Many of the houses repeat the vertical wood siding used for the exterior on one or more interior walls, furthering the continuity of inside and out (Photograph 40).

The layout of the lots and the siting of the houses at Six Moon Hill reflect a belief in the unity of architecture, planning, and landscape design, another important aspect of Modernism (such a belief was central to the Bauhaus philosophy and was at the core of the Harvard GSD, which was created to combine the three formerly separate schools teaching those disciplines). The shapes of the Six Moon Hill lots and the placement of the houses reflected the opportunities for dramatic views and the capture of natural lighting that were offered by the topography. The simultaneous design of the first houses, and the provision of design controls for subsequent building, assured an overall harmony between the houses and the way they related to the natural landscape. The curving alignment of Moon Hill Road helped maintain the overall wooded ambiance by restricting the number of houses that could be seen from any one vantage point; instead, the road presented changing scenic tableaux as one ascended the hill.

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Six Moon Hill also demonstrates some of the more ideological underpinnings of Modernism. Part of the Modernist sensibility was a proclivity for inexpensive materials and methods; many Modernists were convinced that sophisticated design could produce a beautiful, practical, and affordable house not only for well-to-do clients but for ordinary buyers or, at least, middle-class families. As a result, materials such as steel support columns and concrete blocks were used unabashedly, and the redwood and cypress siding, while perhaps seen as extravagant today, were not cost-prohibitive at the time (at least one house was sided with scored plywood). The Six Moon Hill architects also introduced new materials to residential architecture, most notably the use of acrylic molded skylights. Developed during the war for bomber noses and turrets, Plexiglas™ skylights allowed more natural light to penetrate the interior. Not all the architects' ideas were immediate successes: the skylights leaked before standard flashing methods were perfected, and the garage-type, roll-up glass doors installed in one house proved to be incompatible with New England winters. The first 19 houses cost between \$10,000 and \$22,000, not outside the reach of young professional families, but certainly not the least expensive housing available.² Nevertheless, the architects were sufficiently satisfied with the economical designs of Six Moon Hill to embark upon "Five Fields," a planned community of Modernist houses on 80 acres (LEX.U), even before Six Moon Hill was finished.

Finally, the communitarian aspects of Mid-Century Modern design at Six Moon Hill characterized many (though not all) Mid-Century Modern developments. Two of the founding architects (Norman Fletcher and John C. Harkness) had been pacifists during the war, and others shared the mildly socialistic outlook of Gropius and other European émigrés. All believed in the possibility of social change, modest living, equality, and democratic decision-making. As recalled later in life by Norman Fletcher, "most of the original partners had an idea that somehow we were smart enough to create ideal communities and by doing so create a peaceful world. We did have faith that architecture could create more than just buildings" (Fletcher obituary 2007).

The lots at Six Moon Hill were deliberately made approximately the same size, the founding architects drew lots to select which parcels would be allocated to whom, and the first buyers paid the same to purchase their lots and join the association as had the founding members. The reason each owner was given two shares was so that spouses could vote independently on matters of community concern. From the beginning, commonly owned recreational areas were set aside for the enjoyment of all, and fences were not allowed between the house lots. Modernist neighborhoods in other parts of the country, such as Usonia Homes in Pleasantville, NY, had similar provisions for commonly owned land, controls to assure harmonious design, and provision for community governance, as did the several subsequent Modernist developments in Lexington. If not a "utopia," as some scholars have called it (e.g., Oshima 1997), Six Moon Hill certainly reflected the common Modernist belief that good design could lead to social improvement.

²In 1949, an 800-square-foot, ranch-type house in Levittown sold for \$8,000 (including the 1/6 acre lot); on a square footage basis, the Six Moon Hill houses were not much more expensive.

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Criterion C: Work of a Master

The houses at Six Moon Hill represent the early work of architects who later achieved national and international renown. Most were honored by distinguished professional awards and by fellowship status within the American Institute of Architects. The houses at Six Moon Hill offer insight into the aesthetic ideals with which they started their careers, and from which they developed their later approaches to design. The fact that many of the houses were designed for the architects' own families suggests that they may be regarded as pure expressions of personal aesthetics, uncompromised by the constraints of clients' opinions (though the budgetary constraints typical of young families undoubtedly meant that the houses could not be all that the architects might have desired). The architectural significance of Six Moon Hill is directly tied to the achievements of the following:

The Architects Collaborative. The design entity credited with most of the houses at Six Moon Hill, The Architects Collaborative (TAC), was formed in 1946³ by a group of young architects, many of whom had recently returned from service in World War II, and Walter Gropius (1883-1969), the chairman of the Department of Architecture at Harvard's Graduate School of Design (GSD). As an associate in the office of Peter Behrens in the early 1900s, Gropius had been present at the dawn of Modernism, and he himself advanced the new approach to art and architecture through his many years directing the Bauhaus, including designing the school's iconic 1926 glass-walled, steel-framed building. Gropius came to Harvard in 1937, where he arranged for other leading European Modernists to join the faculty: architect/designer Marcel Breuer, graphic artist Josef Albers, urban planner Martin Wagner, and landscape architect Christopher Tunnard. The transformation of the GSD, along with similar changes in the design programs at MIT, made Cambridge a leading educational center for American Modernism.

The idea of a collaborative design firm, so in tune with the Bauhaus approach, actually preceded Gropius's participation in TAC. According to Kubo (2013), the idea of forming a Bauhaus-type design collaborative was first discussed among a group of students at Yale: Norman Fletcher (1917-2007; Fellow, AIA), John C. Harkness (1916- ; Fellow, AIA), Louis A. McMillen (1916-1998; Fellow, AIA), Robert S. McMillan (1916-2001; his surname sometimes appears as McMillian), and Benjamin C. Thompson (1918-2002; Fellow, AIA). The implementation of the idea began shortly after the war with a letter from Fletcher to Harkness proposing a collaborative office, preferably with the participation of a more senior architect who could lend experience and prestige to the fledgling firm. Gropius had just hired Harkness to teach at the GSD, so it is not surprising that upon being asked, he enthusiastically agreed to join them. There were other Gropius connections as well: Thompson had visited Gropius during the war, when his ship, *Courage*, was in Boston for an overhaul, and Louis McMillen was completing his architectural education at the GSD. Two other architects were instrumental in forming TAC. Sarah Pillsbury Harkness (1914-2014; Fellow, AIA) graduated from the Cambridge School of Architecture and Landscape Architecture (started by Harvard but by then affiliated with Smith College) in 1940, and married John Harkness the following year. Jean Bodman Fletcher (1915-1965) also had attended the Cambridge School of Architecture and Landscape Architecture, but by the time she received her degree, in 1944, the school had been consolidated with the GSD. She married Norman Fletcher in 1945. The original eight TAC members were joined by Richard S. Morehouse (1921-), a recent GSD graduate, in 1948; he too chose Six

³The date of 1945, when discussions began, is sometimes given as the start of TAC. Formal organization occurred in 1946, and 1946 is the date the partners listed when applying for AIA membership.

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Moon Hill for his family's residence. The start-up funds for the firm came from prize money won in a design competition for dormitories at Smith College: the design submitted by the Fletchers and Ben Thompson won first prize, while an entry by the Harknesses won second prize.

Not all of the early members of TAC stayed with the firm through its entire duration. Richard Morehouse left in 1958 to form the firm of Morehouse & Chesley, today known as Morehouse, MacDonald & Associates, but he continued to live at Six Moon Hill. Robert McMillan formed Robert S. McMillan Associates in 1963 and concentrated on projects in Africa and the Middle East (he had overseen TAC's work in Iraq, Tunisia, and Athens), including major buildings at the University of Lagos and Bayero University in Nigeria. McMillan's firm was headquartered in New York City, to which he commuted from a home in Westport, Connecticut. Benjamin Thompson was the next to leave, forming Benjamin Thompson & Associates in 1966 in Cambridge, where he had moved the previous year. He continued designing educational buildings for colleges and schools, including major commissions from Colby College, Williams College, Phillips Academy, and Harvard Law School. He also concentrated on expanding Design Research, adding a store in San Francisco and designing an award-winning, glass-walled new building for the Cambridge store, before losing control of the business in 1970. He and his second wife Jane then established and operated several restaurants in the Boston area, even while developing the idea of the "Festival Marketplace," a major urban-renewal concept executed by Benjamin Thompson Associates at Quincy Market/Faneuil Hall in Boston (BOS.1713-1715), South Street Seaport in New York City, Harborplace in Baltimore, and Union Station in Washington, D.C. Over the course of his life, Thompson and his firm received virtually every national award the AIA had to offer.

Jean Fletcher was still a principal with TAC when she died in 1965; Walter Gropius also continued to play a role at the firm until his passing in 1969⁴.

Throughout its long existence (1946-1995), TAC continued the collaborative model, and when designs were published, the partners listed their names in alphabetical order (including Gropius's). Although one person would serve as lead architect on a commission, all participated in team meetings and contributed criticism and support as needed. Today some buildings are understood to have principally been the work of one of the partners, but it is somewhat misleading, and certainly against the partners' original intentions, to attribute any TAC design to someone other than the collaborative itself.

In the TAC concept, perhaps the most thoroughly implemented and longest-lived example of Bauhaus-inspired teamwork, collaboration complemented individual artistic vision. At the team meetings, all the participants would wrestle with design problems and offer solutions, but the final decisions were made by the partner in charge. As explained by Sarah Harkness in the firm's monograph:

As a way of life competition is wasteful. The efficiency of collaboration lies in interaction directed towards the solution of a problem. . . . In architecture, rivalry may lead to irrational design; it may put aside a direct solution in favor of a more sensational one.

⁴It is generally acknowledged that Gropius served as TAC's philosophical center, rather than as a source of design ideas. His stature within the profession undoubtedly benefited the group in its early years, but even after his death in 1969, TAC continued to receive high-profile commissions that garnered national and international attention.

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To fight for conviction is another matter, and this fits in with collaboration. The essence of collaboration is the strength of the individual. When collaboration is operating as it should, a good idea will be carried by conviction, recognized by others without loss of their own prestige. . . . Architectural music is orchestral rather than solo (Gropius 1966).

One of TAC's first commissions was a junior high school in Attleboro, Massachusetts, awarded in 1946 after a competition that intentionally looked beyond "school specialists" for new ideas in school design. The low brick and glass building, arranged around a central courtyard, was the first of many public schools the firm would design over the ensuing years. It was oriented so as to take advantage of good natural light; the acrylic skylights for the library were said to be the first used in a public school in the United States. Another of TAC's early works was the Harkness Common and Graduate Center at Harvard, a complex of eight brick and glass-walled buildings arranged around large and small quadrangles, including dormitories, eating facilities, and meeting rooms, that was completed in 1950. Other commissions at prestigious institutions followed, including major educational buildings at Harvard, Brandeis, Bates College, Amherst College, Williams College, and the University of Minnesota, as well as the headquarters of the American Association for the Advancement of Science's Washington, DC, headquarters (1951). Overseas, the firm designed a campus for Baghdad University in Iraq (1957-1966). Major government buildings included the American Embassy in Athens (1959-1961) and the John F. Kennedy Federal Building in Boston (BOS.1617, 1966). After the death of Gropius, TAC was selected to design a new office building for the AIA headquarters in Washington D.C, as well as a building for the Bauhaus Archive in Berlin (1976-1979).

The firm, which changed from a partnership to a corporation in 1963, grew to some 400 employees at its peak, but in the 1980s, conflicts in the Middle East resulted in the suspension of work (and payments) on several of TAC's overseas projects, followed soon thereafter by recession in the United States. Although the roster had been trimmed to 55 employees, the firm was unable to pay the mortgage on its own building in Cambridge and defaulted on April 7, 1995.

In addition to the houses at Six Moon Hill and a subsequent development in Lexington called Five Fields, the partners in TAC designed a number of Modernist houses for individual homeowners. One difficulty encountered with the early houses was a lack of places to buy appropriately designed furnishings. The firm started TAC Interiors in 1952 at the urging of partner Benjamin Thompson⁵; from 1953 onward, Thompson operated the interiors business independently from TAC under the name Design Research, or D/R. Design Research imported Marimekko fabrics and other cutting-edge European designs. During the years in which Thompson remained with TAC, the store built two additional locations in New York City and one in San Francisco, in addition to their flagship store in Cambridge.

TAC was the second recipient of the AIA's Firm Award, established in 1962 as "the highest honor the American Institute of Architects can bestow on an architecture firm for consistently producing distinguished architecture" (the first was Skidmore, Owings & Merrill). Subsequently, TAC continued garnishing national recognition. Award-winning TAC buildings include the Academic

⁵Thompson was not the first of the TAC architects to import European modernist designs: from 1940 to 1942, Sarah Harkness was a partner (with Louisa Vaughn) in Pillsbury & Vaughn, an interior-design showroom on Boylston Street. The store was the Massachusetts distributor for Artek-Pascoe, a furniture, lamps, glassware, and fabrics emporium that had been opened by Alvar and Aino Aalto in New York in July 1940. Pillsbury & Vaughan, later known as Artek-Boston, closed its store, by then located on Newbury Street, because of World War II.

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Quadrangle, Brandeis University (AIA Merit Award, 1963); the Phillips Academy Arts & Communication Building (AIA Honor Award, 1967); Clark University dormitories (AIA Honor Award, 1967); the Eaglebrook School Learning Center, Deerfield, Massachusetts (AIA Honor Award, with Campbell Aldrich & Nulty, 1967); the Boston Children's Hospital Medical Center (AIA Honor Award, 1971); Bates College Library, Lewiston Maine (AIA Honor Award, 1976); and the Johns-Manville World Headquarters, Denver, Colorado (AIA Honor Current Award, 1979).

The two architects who were listed as "associates" on the Six Moon Hill project did not continue their association with the partners in TAC for very long, but they too had distinguished careers:

Leonard J. Currie (1913-1996, Fellow, AIA). Born in Alberta, Canada, Leonard J. Currie graduated from the University of Minnesota and then studied with Walter Gropius and Marcel Breuer at the GSD, receiving the M. Arch. in 1938. Following his service as an officer with the Army Corps of Engineers in World War II, he returned to Harvard and was an instructor at the GSD from 1946 to 1951, the period during which he built the house at Six Moon Hill (16 Moon Hill Road). Currie was also associated with TAC on the Harvard Graduate Center (CAM.134) and Attleboro Junior High School projects, and several individual houses. After leaving Harvard, Leonard Currie had an important career as an expert on housing in developing nations and as a leader in architectural education. From 1951-1956, he served as the director of housing, planning, and community development for the Inter-American Housing Center of Bogota, Colombia. Returning to the United States, he chaired the architecture department at Virginia Polytechnic Institute, and then from 1962 to 1972, he served as Dean of the newly formed Department of Art and Architecture at the University of Illinois at Chicago. The Curries' 1961 house in Blacksburg, Virginia, a hip-roofed, open-plan, glass-walled building that won a First Honor Award from the AIA in 1962, was listed in the National Register in 1994.

William E. Haible (1914-1994, Fellow, AIA). William Haible studied architecture at MIT with Lawrence B. Anderson. Following an illustrious career in World War II (he was aboard ships at both Guadalcanal and Omaha Beach), he returned to the Boston area, where in 1945 he married Alice Wilson (1913-1969), who was studying at the GSD. As a member of the firm of Anderson Beckwith and Haible (Herbert L. Beckwith was also a professor of architecture at MIT), Haible can be credited with many of Massachusetts's outstanding Modernist buildings, including several on the campus of MIT, the Middlesex Mutual Building Trust Building in Waltham (AIA First Honor Award, 1957), and an expansion of the Raytheon complex in Lexington (1961). The firm shared in the 1972 AIA Collaboration Award for its role in designing the Rochester Institute of Technology's new campus (1968). William Haible is credited with two houses at Six Moon Hill: 15 Moon Hill Road and 21 Moon Hill Road, the latter where the Haibles lived most of their adult lives.

Despite pursuing divergent paths, both Haible and Currie remained in contact with their former associates at TAC, serving as references for their membership and later, fellowship, within the AIA.

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Integrity

Six Moon Hill retains a high degree of integrity, both as a district and as individual houses. The houses are all original to the Six Moon Hill development and date from 1947 to 1953, with only a single noncontributing house at the northwest corner.⁶ The overall plan and original landscape elements of Six Moon Hill also remain intact. The winding road, wooded lots, varied siting of the individual houses, informal plantings, and common open space represent original characteristics that are still readily apparent.

Nearly every house in the district has one or more additions, and some have been considerably expanded in volume, but for a number of reasons, these changes cannot be said to constitute a major diminishment of the houses' integrity of design and materials. Many of the additions were made during the period of significance, with a design by a TAC architect, and there is strong evidence that houses of this period were intended from the start to be expanded as family requirements changed. The 1950 *Architectural Forum* article, for example, specifically mentioned "provision in the plan for future expansion to the west or north" in discussing the Harkness house at 34 Moon Hill Road (in fact, it was expanded ten years after it was built with an added story over part of the house). Secondly, in most cases, additions have been undertaken on elevations that are less important than those where the greatest family activity took place, the sides with the most glass and access to outside terraces. While sometimes this resulted in a greater visibility of the addition from Moon Hill Road, the original form of the house can in every case be appreciated from another angle (e.g., 4 Moon Hill Road; the 1975 addition is on the right in Photograph 2, the house as shown in Photograph 3 is largely original). Finally, the additions are compatible with the original houses in terms of materials and design. They were all undertaken in conformance with the community's design guidelines and, in most cases, the expansions were designed by TAC architects or former TAC architects.

Other changes to the houses' original materials, such as painted or pigment-stained exterior or the replacement of windows with modern windows that closely duplicate the originals do not affect the houses' integrity of design and materials; even with these changes, the houses continue to possess exceptional ability to convey their historical and architectural significance.

Mid-Century Modern Houses in Lexington, Massachusetts

The Mid-Century Modern Houses in Lexington, Massachusetts Multiple Property Submission (2012) identified Six Moon Hill as a seminal development. Although not the first instance of Mid-Century Modern architecture in Lexington, Six Moon Hill was the first of several planned neighborhoods that combined progressive architectural ideas with idealistic expectations of shared community life. The MPS document also identified Six Moon Hill as epitomizing the qualities that led Lexington to become a suburb that was particularly attractive to academic and professional young families after the Second World War, an important local and state historic context.

⁶ The decision to include the noncontributing 2006 house at 8 Bird Hill Road is based upon the following considerations: 1) the lot was part of the original Six Moon Hill tract; 2) the design of the house was approved under the neighborhood design guidelines, with two of the founding architects serving on the committee; and 3) the architectural character of the house, insofar as its design is in part a commentary on Mid-Century Modernism from the perspective of the early 21st century, might in the future lead to the conclusion that it contributes to the district.

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The Six Moon Hill Historic District is an example of the MPS's Property Type III, districts predominantly of individually designed Mid-Century Modern houses. As detailed above, the district meets the registration requirements for this property type:

- A large majority of the houses in eligible districts will clearly exhibit most if not all of the defining characteristics of the Mid-Century Modern type (rectilinear form, horizontality, lack of ornamentation, extensive use of glass, and informal, open plan) in order to support Criterion C. With relatively few exceptions, the district's houses will have integrity of design, materials, and setting. The presence of original or early garages or carports will add to the significance of a district, though more recent outbuildings need not be regarded as detracting from a district's significance, and the loss of original garages or carports will not disqualify a district if it is otherwise eligible. Houses lacking all the qualities expected for individual listing may nevertheless be regarded as contributing elements within the district, provided that they retain at least some characteristics that make them identifiable as part of the overall whole.
- Elements that define the development's overall character will be mostly intact, e.g., important common areas and facilities, the geometry of the streets, and the landscape qualities of the houses' settings.
- Ideally, the boundary of an eligible district will coincide with the historical extent of the property as developed during the period of significance. In the case of districts with later houses, or districts in which some of the original houses have been substantially altered, the boundary can be limited to just the part of the original development that retains a concentration of houses with integrity of design, materials, and setting.

Developmental history/additional historic context information (if appropriate)

The 20-acre parcel that makes up the core of the Six Moon Hill Historic District was purchased in May 1947 under the name of Six Moon Hill, Inc., by the seven young architects who had formed TAC with Walter Gropius. According to reminiscences of the founders, several were cross-country skiing in Lexington when they came across the property, at the time a mostly wooded slope of former farmland (the name reflects the circumstance that a barn on the property once contained what were thought to be six automobiles made by the Moon Motor Car Company, a St. Louis-based manufacturer that was active from 1905 to 1930; one later turned out to be a Franklin).⁷ In addition to the property's natural beauty, the founders appreciated the nearness to schools and shopping and the easy commute to Cambridge (15 minutes by car) and Boston (30 minutes).

⁷This part of Lexington was at the time still rural, and was characterized by widely spaced houses that were once part of working farms. Beginning in the early years of the 20th century, residential subdivision began to advance into the area, and one by one the large tracts of former farmland disappeared. The property bought for Six Moon Hill was not entirely *terra incognita*: nearly a year and half earlier, the architect Marcel Breuer had purchased a tract on Pleasant Street that backed up to the Six Moon Hill property; he sold part of it to another Cambridge architect, Hugh Stubbins, in May 1946. Stubbins designed and built his own house on the tract's cul-de-sac, Dover Lane, and also designed houses for two other families there.

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The architects immediately began work on laying out suitable sites for houses. After considering a circumferential road, which might have made the development less automobile-oriented but would have been expensive to construct, the architects laid out a curving central road that ascended the slope to end in a circular turnaround. They divided the parcel into 29 house lots; two on Swan Lane, and the rest on the new road. Some of the Moon Hill Road lots could also be accessed from the west, thanks to additional acreage on Bird Hill Road, then called Oakland Avenue, which had been purchased from Leonard J. Currie early in July. The subdivision was approved on July 28, 1947.

Along with two other Cambridge architects who were associates on the project (Currie and William E. Haible), the founders then planned a series of houses for themselves and for the friends and acquaintances from the region's academic and scientific communities who would join them. The lots were sold as individually owned properties, but each purchaser received two shares in Six Moon Hill, Inc., and could therefore participate in the community's governance and use the neighborhood's common recreational land. Residents elected a board of directors for the community, who in turn elected a president. The deeds required purchasers to build within two years and gave Six Moon Hill, Inc. the right of first refusal on any subsequent sale; several lots were bought back during the first few years after the initial purchasers changed their minds. The first house, 25 Moon Hill Road, built for the family of Donald T. Clark, a Harvard Business School professor, was completed before the end of 1947. Within three years, nineteen houses ranging in size from 1,100 to 2,200 square feet were in place, including all the houses for the families of the founding architects.

There was not a separate landscape designer for the development or for subsequent additions and changes. The architects involved in Six Moon Hill came from a background that held all aspects of design to be one, whether addressing buildings, interiors, siting, or plantings. That said, it is apparent from the layout of the winding road, the varied siting of the houses, the retention of existing trees, and the naturalistic plantings that landscape was a major concern of the neighborhood's founding architects.

Six Moon Hill included design controls that were intended "to satisfy individual requirements yet maintain a community of cooperative and homogenous character" (*Architectural Forum* 1950: 113). New houses had to be designed by one of the resident architects, and major additions or changes had to be approved by the association's planning committee.⁸ By 1953, nearly all the lots had been built upon, creating the neighborhood as it exists today. The 1950 *Architectural Forum* article referred to four acres of common recreational space; this figure probably included not only the current recreational area at 24 Moon Hill Road and the still-unbuilt-upon parcel at the northeast corner of the district, but also other parcels not yet sold. As early as 1956, a community swimming pool was planned, but disagreement over the details prevented its realization until 1960, when a small amount of additional land was purchased to allow the construction of a pool and pool house. In addition to residents of the Six Moon Hill community, the facilities were made available to neighboring families who could purchase pool memberships for the summer.

Six Moon Hill changed little over the years, though some families moved out and others took their place. The common recreation area, neighborhoodwide social events, the communal governance, the lack of

⁸It is not clear that these covenants ever had the force of law, but in any case, they were always adhered to. After the restrictions expired in 2002, most residents voluntarily agreed to continue to respect the design controls. As a result, virtually all of the changes since 2002 have also complied with the original design controls as interpreted by a committee of residents.

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fences, and a core of original and long-term residents⁹ contributed to a remarkable continuity in identity that endures to this day. Even the central road, the founders' second choice, played a role in engendering community. Norman Fletcher called it "a busy, all-purpose route for cars, children, mothers and fathers, visitors, dogs, cats, bikes, trikes, sleds and skate boards" (Oshima 1997). Sarah Harkness characterized the road as "the social center of the community . . . a playground. Tricycles, go-carts, bicycles, ball games. People found they'd meet each other on the street and invite each other over. We found there can be such a thing as a friendly road" (Campbell 1994).

One aspect of Six Moon Hill that deserves notice is the number of two-architect families that were involved. In an age when the profession was still overwhelmingly male, the neighborhood included at least four women, all married to architects, who themselves were design professionals. In the case of Jean Fletcher and Sarah Harkness, the women were partners in TAC and are known to have participated fully in the firm's collaborative design process. The influence of Virginia Currie and Alice Haible is less obvious. Currie, like her husband, received a B. Arch. from the University of Minnesota, where she had a particular interest in the design of interior spaces. She was not credited as a TAC associate in the article on Six Moon Hill that appeared in *Architectural Forum* in 1950, nor did the National Register document for the 1994 listing of the Currie House in Blacksburg, Virginia, identify a design role for Mrs. Currie. Similarly, Alice Haible was a graduate of the Harvard School of Design, but none of the published sources on William Haible or the firm of Anderson, Beckwith and Haible that were consulted mention her as an architect. Without further research on the professional activities and the family dynamics of the Curries and Haibles, the presumed design influence of the women on their respective houses at Six Moon Hill must unfortunately remain speculative.

Archaeological Significance

The nominated district holds little potential significance for either potential ancient Native American or historical archaeological resources. Detailed analysis of the contents of occupational-related features, if they exist, may contribute important information related to the social, cultural, and economic characteristics of the homeowners or occupants of the district and their families. This research may enable a test of some of the ideological underpinnings of Modernism. Outbuildings and artifact concentrations may be present that support a proclivity for inexpensive methods and materials to produce a beautiful, practical, and affordable home for both affluent and middle-class buyers.

⁹As late as 1997, more than a quarter of the original owners were still in residence (Oshima 1997).

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The Architects Collaborative archives (microfilm) are on deposit with the Rotch Library, Massachusetts Institute of Technology, Cambridge, Mass.

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): LEX.R; LEX.526-541

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10. Geographical Data

Acreeage of Property 22 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | | | |
|---------------|-----------|------------|------------|
| 1. Latitude: | 42.425619 | Longitude: | -71.211667 |
| 2. Latitude: | 42.425456 | Longitude: | -71.210811 |
| 3. Latitude: | 42.424205 | Longitude: | -71.210280 |
| 4. Latitude: | 42.422740 | Longitude: | -71.211566 |
| 5. Latitude: | 42.422557 | Longitude: | -71.211681 |
| 6. Latitude: | 42.421812 | Longitude: | -71.212992 |
| 7. Latitude: | 42.421340 | Longitude: | -71.214069 |
| 8. Latitude: | 42.422411 | Longitude: | -71.214593 |
| 9. Latitude: | 42.423916 | Longitude: | -71.212855 |
| 10. Latitude: | 42.424878 | Longitude: | -71.212735 |
| 11. Latitude: | 42.425522 | Longitude: | -71.212028 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 19 | Easting: 318010 | Northing: 4699180 |
| 2. Zone: 19 | Easting: 318080 | Northing: 4699160 |

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3. Zone: 19	Easting: 318120	Northing: 4699020
4. Zone: 19	Easting: 318010	Northing: 4698860
5. Zone: 19	Easting: 318000	Northing: 4698840
6. Zone: 19	Easting: 317890	Northing: 4698760
7. Zone: 19	Easting: 317800	Northing: 4698710
8. Zone: 19	Easting: 317760	Northing: 4698830
9. Zone: 19	Easting: 317907	Northing: 4698993
10. Zone: 19	Easting: 317920	Northing: 4699100
11. Zone: 19	Easting: 317980	Northing: 4699170

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary, shown on the accompanying map, scale 1 inch = 200 feet, is inclusive of the lots associated with 4-8 Bird Hill Road, 1-40 Moon Hill Road, and 14 and 24 Swan Lane. Except as noted, the boundary follows the property lines of these lots. Specifically, beginning at the northwest corner of 4 Moon Hill Road (Parcel 14/80 in the Lexington Assessor records), at the intersection of Moon Hill Road and Moreland Avenue, the boundary runs east and then southwest along the property lines of 4 Moon Hill Road (Parcel 14/80) and Parcel 14/82; runs southwesterly along the east property lines of 12 Moon Hill Road (Parcel 14/84), 14 Moon Hill Road (Parcel 14/85A), 16 Moon Hill Road (Parcel 14/86A), and 24 Moon Hill Road (Parcel 14/88); runs southeast, southwest and northwest along the property line of 24 Moon Hill Road to the intersection with the rear property line of 28 Moon Hill Road (Parcel 8/23); runs southwest along the property lines of 28 Moon Hill Road, 32 Moon Hill Road (Parcel 8/24), 34 Moon Hill Road (Parcel 8/25), 36 Moon Hill Road (Parcel 8/26), and 38 Moon Hill Road (Parcel 8/27A) to the southwest corner of 38 Moon Hill Road; turns north to run along the west property lines of 38 Moon Hill Road, 40 Moon Hill Road (Parcel 8/28A), 39 Moon Hill Road (Parcel 8/29), and 37 Moon Hill Road (Parcel 8/30); turns northeast and continues along the northwest property lines of 37 Moon Hill Road, 35 Moon Hill Road (Parcel 15/1), 33 Moon Hill Road (Parcel 15/2), 31 Moon Hill Road (Parcel 15/3A), 29 Moon Hill Road (Parcel 14/89A), and 25 Moon Hill Road (Parcel 14/90); turns northwest and runs along the southwest property line of 8 Bird Hill Road (Parcel 14/101) to Bird Hill Road; runs northeast along Bird Hill Road to its intersection with Swan Lane, at a point where 15 Moon Hill Road (Parcel 14/93) abuts 24 Swan Lane (Parcel 14/99); continues along the east line of Swan Lane to the intersection with Moreland Avenue, where the boundary then follows the north property line of 1 Moon Hill Road (Parcel 14/97) to Moon Hill Road; it then crosses Moon Hill Road to the first point.

Boundary Justification (Explain why the boundaries were selected.)

Using present-day parcel lines, the boundary closely coincides with the extent of the original land purchased in 1947 for the Six Moon Hill project. Except for the community's ca. 1960 pool at 24 Moon

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Hill Road, the noncontributing house at 8 Bird Hill Road, and one unbuilt-upon lot, all of the parcels that are included have Mid-Century Modern houses from the late 1940s and early 1950s.

The decision to include the noncontributing 2006 house at 8 Bird Hill Road, rather than draw the boundary so as to exclude it from the district, is based upon the following considerations: 1) the lot was part of the original Six Moon Hill tract; 2) the design of the house was approved under the neighborhood design guidelines, with two of the founding architects serving on the committee; and 3) the architectural character of the house, insofar as its design is in part a commentary on Mid-Century Modernism from the perspective of the early 21st century, might in the future lead to the conclusion that it contributes to the district.

11. Form Prepared By

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organization: Massachusetts Historical Commission
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city or town: Boston state: MA zip code: 02125
e-mail betsy.friedberg@sec.state.ma.us
telephone: 617-727-8470
date: November 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Six Moon Hill Historic District

City or Vicinity: Lexington

County: Middlesex State: Massachusetts

Photographer: Bruce Clouette

Date Photographed: April 2014 (unless otherwise noted)

Description of Photograph(s) and number, include description of view indicating direction of camera:

1. House at 1 Moon Hill Road, east and north elevations, camera facing southwest.
2. House at 4 Moon Hill Road, southwest elevation, camera facing northeast.
3. House at 4 Moon Hill Road, southeast elevation, camera facing northwest.
4. House at 5 Moon Hill Road, east elevation, camera facing southwest.
5. House at 6 Moon Hill Road, southeast and northeast elevations, camera facing west.
6. House at 7 Moon Hill Road, south elevation, camera facing north.
7. House at 10 Moon Hill Road, east elevation, camera facing northwest.
8. House at 11 Moon Hill Road, east and north elevations, camera facing southwest.
9. House at 12 Moon Hill Road, east and north elevations, camera facing southwest.
10. Studio/garage at 12 Moon Hill Road, west elevation, camera facing southeast.
11. House at 14 Moon Hill Road, south and east elevations, camera facing northwest.
12. House at 15 Moon Hill Road, south and east elevations, camera facing northwest.
13. House at 16 Moon Hill road, south elevation, camera facing north.
14. House at 17 Moon Hill Road, camera facing northwest.
15. Garage for 17 Moon Hill Road, with house at 21 Moon Hill Road visible in distance, camera facing southwest.
16. House at 21 Moon Hill Road, south elevation, camera facing north.
17. House at 25 Moon Hill Road, north elevation, camera facing southwest.
18. House at 28 Moon Hill Road, south elevation, camera facing east.
19. House at 29 Moon Hill Road, south elevation, camera facing north.
20. House at 31 Moon Hill Road, south elevation, camera facing northwest.
21. House at 32 Moon Hill Road, north elevation, camera facing southeast.
22. House at 33 Moon Hill Road, south elevation, camera facing northeast.

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23. House at 34 Moon Hill Road, north elevation, camera facing southeast.
24. House at 34 Moon Hill Road, camera facing southwest.
25. House at 35 Moon Hill Road, south and east elevations, camera facing northwest.
26. House at 36 Moon Hill Road, northwest elevation, camera facing east.
27. House at 36 Moon Hill Road, southeast elevation, camera facing north.
28. House at 37 Moon Hill Road, west elevation, camera facing northeast.
29. House at 38 Moon Hill Road, east elevation, camera facing southwest.
30. House at 39 Moon Hill Road, east elevation, camera facing west.
31. House at 40 Moon Hill Road, east and north elevations, camera facing west.
32. House at 16 Swan Lane, west and north elevations, camera facing southeast.
33. House at 24 Swan Lane, west and south elevations, camera facing northeast.
34. House at 4 Bird Hill Road, north elevation, camera facing southeast.
35. House at 8 Bird Hill Road (2006, noncontributing), southwest elevation, camera facing southeast.
House at 21 Moon Hill Road visible in distance.
36. Pool and pool house, 24 Moon Hill Road, camera facing east.
37. Common recreation area, 24 Moon Hill Road, camera facing east.
38. Interior, 7 Moon Hill Road, upper level, camera facing north (March 2015).
39. Interior, 12 Moon Hill Road, camera facing north (March 2015).
40. Interior, 14 Moon Hill Road, upper level, camera facing east (March 2015).
41. Detail of courtyard, 5 Moon Hill Road, camera facing southwest.
42. Detail of entrance, 14 Moon Hill Road, camera facing east.
43. Detail of entrance, 31 Moon Hill Road, camera facing southwest.
44. Detail of courtyard, 34 Moon Hill Road, camera facing southeast.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Six Moon Hill Historic District, Lexington
Name of Property

Middlesex County, MA
County and State

DISTRICT DATA SHEET

MHC #	ASSESSOR/ PARCEL NOS.	ADDRESS	DATE/ ADDI- TIONS	DESCRIPTION	TYPE	STATUS
LEX.R		Six Moon Hill – overall plan	1948	Inclusive of street layout, siting of houses, mature trees	Si	C
2099	14/100	4 Bird Hill Road	1952	Mid-Century Modern house, presumably TAC design	B	C
			1952	Shed-roofed garage	St	C
			1972	Garage	B	NC
2182	14/101	8 Bird Hill Road	2006	Contemporary house, SSD design, “Big Dig House”	B	NC
2022	14/97	1 Moon Hill Road	1949	Mid-Century Modern house, presumably TAC design	B	C
			1949	Shed-roofed garage	B	C
			1989	2 nd - story addition: 2 bedrooms, bath and stairway		
2023	14/80	4 Moon Hill Road	1951	Mid-Century Modern house, presumably TAC design	B	C
			1951	2-car garage	B	C
			1976	1-story addition between house and garage	B	NC
2024	14/96	5 Moon Hill Road	1950	Mid-Century Modern house, presumably TAC design	B	C
			1950	Shed-roofed garage	B	C
			1991	Addition to enlarge 2 bedrooms, add bathroom		
			2007	Addition to enlarge kitchen, family room; add bathroom		
526	14/81	6 Moon Hill Road	1950	Mid-Century Modern house, TAC design	B	C
			1953	Addition		
			1962	Enclosed carport for finished room		
			1972	Greenhouse addition		
			2013	Removed and replaced addition with 2-story addition		
2025	14/95	7 Moon Hill Road	1952	Mid-Century Modern house, presumably TAC design	B	C
			1952	Shed-roofed garage	B	C
			1959	Addition		
			1962	Installed bedroom over front entrance		
			1987	Addition (extension of one room)		
			1989	Added sunroom, greenhouse, shed		
			2000	Replacement of carport with garage	B	NC
527	14/83	10 Moon Hill Road	1949	Mid-Century Modern house, TAC design	B	C
			1949	Shed-roofed garage	B	C
			1956	2 -car carport	St	C
2026	14/94	11 Moon Hill Road	1951	Mid-Century Modern house, presumably TAC design	B	C
2027	14/84	12 Moon Hill Road	ca. 1950	Mid-Century Modern house, presumably TAC design	B	C
			1953	Studio/garage, presumably TAC design	B	C
			1961	3-car garage with 2 rooms above	B	C
			1979	Wood-frame shelter	St	NC
			1996	Sunroom		
2028	14/85A	14 Moon Hill Road	1951	Mid-Century Modern house, presumably TAC design	B	C
			1965	Addition to house and carport		

Six Moon Hill Historic District, Lexington
Name of Property

Middlesex County, MA
County and State

MHC #	ASSESSOR/ PARCEL NOS.	ADDRESS	DATE/ ADDI- TIONS	DESCRIPTION	TYPE	STATUS
			1969	Addition - dining room, family room, bedroom, bathroom		
			1999	Addition - bedroom and bath		
			1999	Addition - family room and basement		
2029	14/93	15 Moon Hill Road	1949	Mid-Century Modern house, William E. Haible design and garage	B	C
			1956	Addition off entry hall; enlarged living room and dining room		
528	14/86A	16 Moon Hill Road	ca. 1948	Mid-Century Modern house, presumably Leonard J. and Virginia Currie design	B	C
			1948	Shed-roofed garage	B	C
			1952	Addition: children's playroom		
			1955	Addition: 1 room and hall, relocated bathroom		
			1960	Addition - dining room and pantry		
			2011	2-story addition		
529	14/92	17 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1948	Shed-roofed garage	B	C
			1955	Constructed 2nd floor		
			1958	Addition		
			1968	Extended 2nd level		
			1999	Added entry; extended basement for stairway; remodeled kitchen		
2030	14/91	21 Moon Hill Road	1953	Mid-Century Modern house, presumably William E. and Alice Haible design	B	C
			1953	Shed-roofed garage	B	C
			1967	Addition		
2183	14/88	24 Moon Hill Road	ca. 1960	Pool house, TAC design	B	C
			ca. 1960	Swimming pool, rebuilt 1979	St	C
			ca. 1960	Common recreation area	Si	C
530	14/90	25 Moon Hill Road	1947	Mid-Century Modern house, TAC design	B	C
			1949	Single - car garage	B	C
			1952	Addition		
531	8/23	28 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1957	Addition		
532	14/89A	29 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1959	Addition		
			1983	Garage	B	NC
			2000	Expanded entry/added to study/alterations to bedroom wing		
533	15/3A	31 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1949	Garage	B	C
			1962	Added laundry and carport		
			1979	Added deck, moved wall out		
534	8/24	32 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1953	Addition		
			2003	Addition/remodel kitchen, bath, front entrance		
535	15/2	33 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1952	Addition		
			1959	Addition		

Six Moon Hill Historic District, Lexington
Name of Property

Middlesex County, MA
County and State

MHC #	ASSESSOR/ PARCEL NOS.	ADDRESS	DATE/ ADDI- TIONS	DESCRIPTION	TYPE	STATUS
			1978	Enclosed carport with front entry and garage		
536	8/25	34 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1955	Added 2 bedrooms, bath, sun room		
			1958	2-car garage	B	C
537	15/1	35 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1954	2-car garage; 2 bedrooms and playroom	B	C
			1997	Added master bedroom and bath		
			2004	Added study		
538	8/26	36 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1955	Added 2 bedrooms and bath		
			1961	Added to kitchen and dining room		
			1973	Added 3rd floor to existing wing		
539	8/30	37 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1958	1-car garage	B	C
			1959	Addition		
			1966	Addition		
			2007	Kitchen addition		
540	8/27A	38 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1956	Addition		
			1966	2-car garage	B	C
			1975	Room additions (study, new kitchen)		
		38 Moon Hill Road	1999	Extended rear of house, added deck and porch		
541	8/29	39 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1948	Shed-roofed garage	B	C
			1966	Addition of study, hall, bath, storage area		
			2000	2-story addition		
			2004	Extension of deck		
542	8/28A	40 Moon Hill Road	1948	Mid-Century Modern house, TAC design	B	C
			1960	Enclosed porch		
2031	14/98	16 Swan Lane	ca. 1949	Mid-Century Modern house, presumably TAC design	B	C
			1961	Enclosed carport and altered front entrance		
			1998	Added garage/workshop with master bedroom and bath	B	NC
2032	14/99	24 Swan Lane	1949	Mid-Century Modern house, TAC design	B	C
			1952	Addition of 3 rooms		
			1963	Addition		

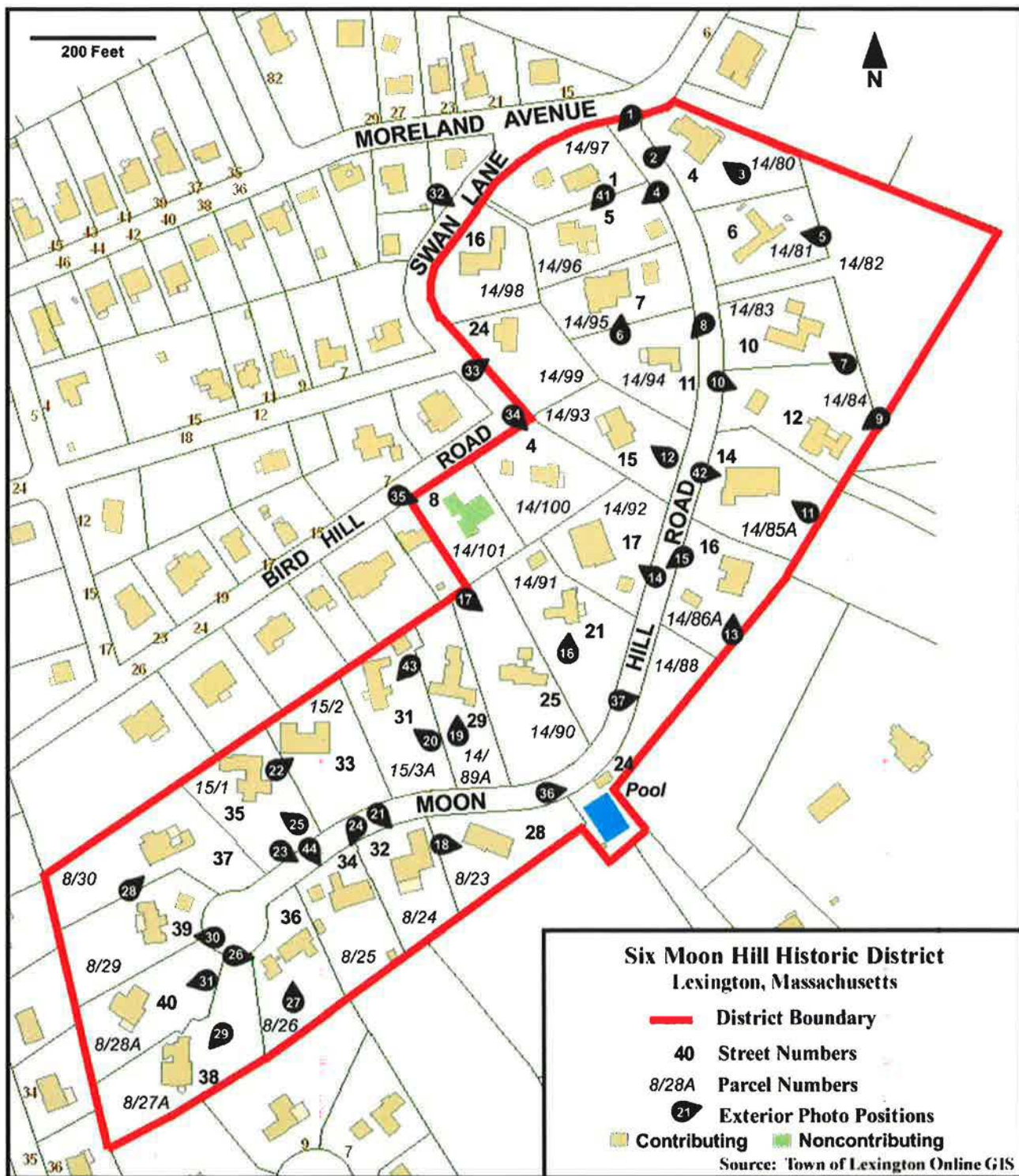
Sites: 2 contributing
Buildings: 47 contributing, 6 noncontributing
Structures: 3 contributing 1 noncontributing
TOTAL: 52 contributing, 7 noncontributing

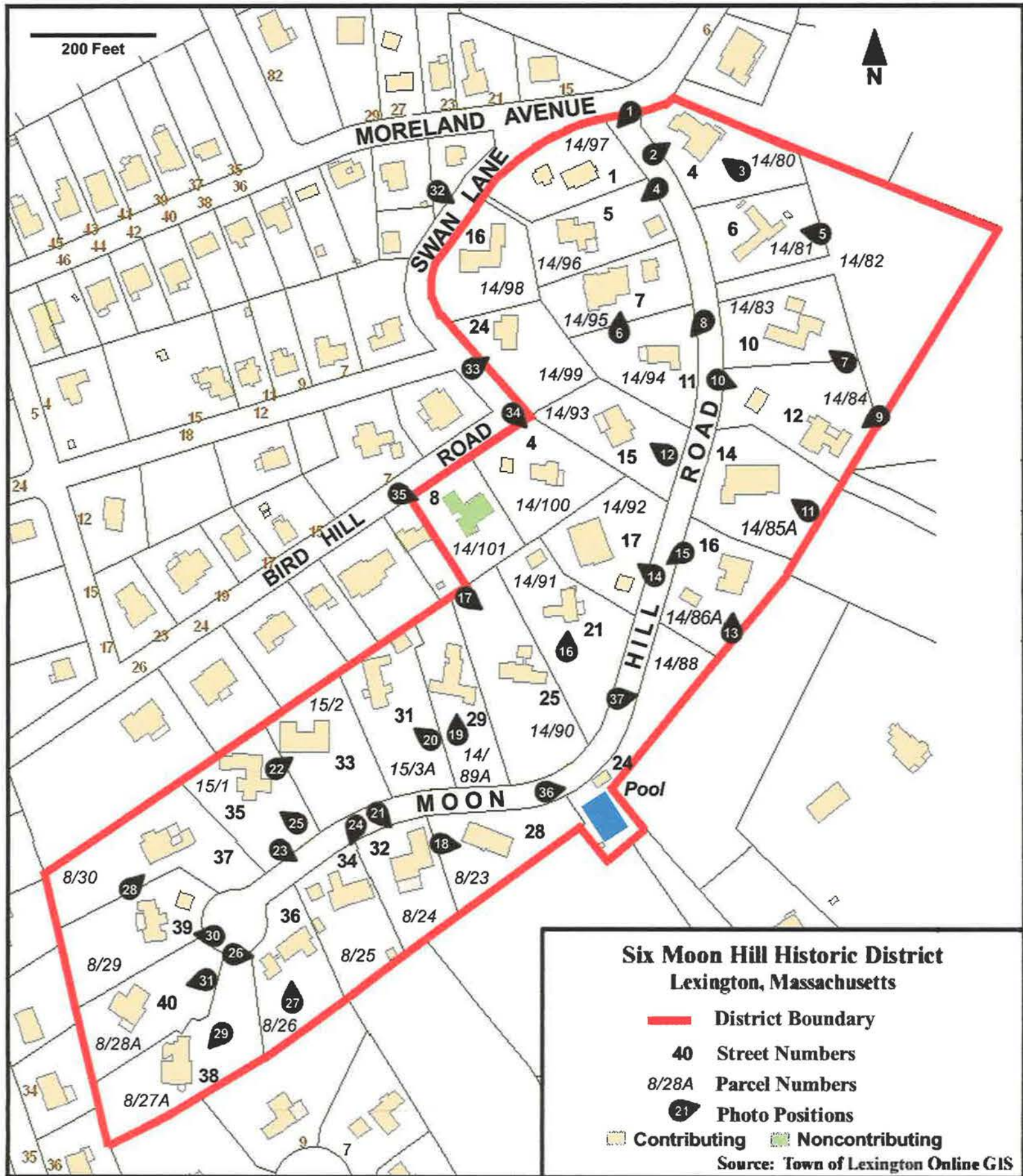
Note regarding counting of resources:

Carpports and garages that were built as separate buildings are counted, but those that were built as an integral part of the house were not (e.g. 14 Moon Hill Road). Additions are not counted unless they were built as a separate connector joining the house and garage (e.g. 4 Moon Hill Road).

Six Moon Hill Historic District, Lexington
 Name of Property

Middlesex County, MA
 County and State

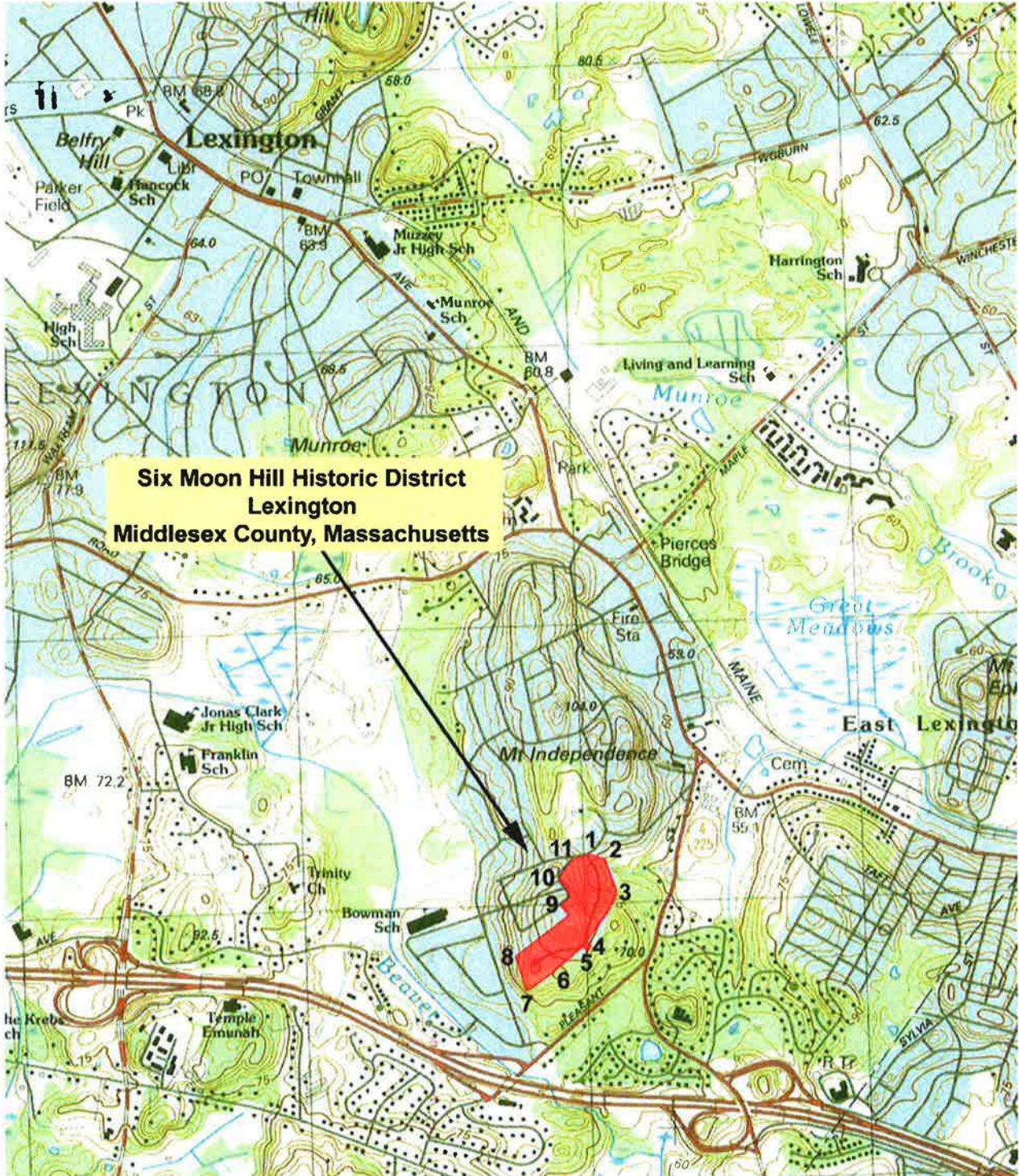




Six Moon Hill Historic District, Lexington
Name of Property

Middlesex County, MA
County and State

Location of Six Moon Hill Historic District shown on USGS Lexington Quadrangle, 7.5 Minute Series:







257 WK5























































BRICK CHIMNEY

Large window on the left side of the house.

Large window on the right side of the house.

515 TV5
TOYOTA
HYBRID































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Six Moon Hill Historic District
NAME:

MULTIPLE Mid-Century Modern Houses of Lexington, Massachusetts MPS
NAME:

STATE & COUNTY: MASSACHUSETTS, Middlesex

DATE RECEIVED: 12/04/15 DATE OF PENDING LIST: 1/04/16
DATE OF 16TH DAY: 1/19/16 DATE OF 45TH DAY: 1/19/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000981

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: Y

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1/19/2016 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA

Accept AIC

REVIEWER

Patrick Andrus

DISCIPLINE

Historian

TELEPHONE

DATE

1/19/2016

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



RECEIVED 2280

DEC 04 2015

Nat. Register of Historic Places
National Park Service

The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

November 24, 2015

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW, 8th floor
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Six Moon Hill Historic District, Lexington (Middlesex), MA
Mid-Century Modern Houses of Lexington, MA MPS

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property in the Certified Local Government community of Lexington were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Bruce Clouette, consultant
David Kelland, Lexington Historical Commission
Marilyn Fenollosa
Joseph Pato, Chair, Lexington Board of Selectmen
Charles Hornig, Lexington Planning Board