

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations 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.

RECEIVED 2280

FEB 05 2016

1. Name of Property

Historic name: Eustis Estate

Nat. Register of Historic Places
National Park Service

Other names/site number: Eustis Estate Historic District

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 1400, 1421, 1424, 1426 and 1452 Canton Avenue

City or town: Milton State: Massachusetts County: Norfolk

Not For Publication: Vicinity: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>January 27, 2016</u>
Signature of certifying official/Title: <u>SHPO</u>		Date
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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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:)

Joe Edward H. Beall
Signature of the Keeper

3-22-16
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>10</u>	<u>1</u>	buildings
<u>3</u>	<u>0</u>	sites
<u>6</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>19</u>	<u>1</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

Secondary Structure

Current Functions

(Enter categories from instructions.)

Domestic: _____

Single Dwelling

Secondary Structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late Victorian:

Romanesque

Queen Anne

Ranch

Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone: Granite; Brick; Wood: Clapboard and Shingle

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 Eustis Estate Historic District is a multi-generational country residence located approximately 12 miles south of Boston in Milton, Massachusetts. It encompasses approximately 97 acres spanning from Canton Avenue to the Blue Hills Reservation and a total of thirteen contributing resources constructed between 1878 and 1950. A monumental stone mansion designed in the Romanesque Revival and Queen Anne styles by prolific Boston architect William Ralph Emerson for William Ellery Channing Eustis in a fusion of prevailing 19th-century styles is the focal point of the district. Other contributing properties include associated stone and wood-framed outbuildings and structures, a Romanesque Revival-style Gate House, a Romanesque Revival-style Barn, a Colonial Revival-style house, and a Ranch house built on a portion of the estate subdivided in the mid 20th century. The Eustis House is surrounded by a planned bucolic landscape with contrived views and a semi-formal circulation system designed by renowned landscape architect Ernest Bowditch beginning in 1879. Compatible rural landscapes on the flanking Colonial Revival-style and Ranch house properties contribute to the retention of continuous scenic views within the district. The only noncontributing property in the district is a garage on the 1426 Canton Avenue property constructed in the 1970s. With sweeping views over open fields toward the Blue Hills and a pristine collection of primarily late 19th-century domestic buildings, the district retains its feeling as a country estate associated with the development of suburban rail service in the nearby Readville section of Boston. The elaborate, architect-designed stone Eustis House remains on its original hilltop location overlooking the estate and expresses its original design. The majority of the associated buildings and historic circulation system are also intact. Well-maintained historic residential properties are located throughout the town of Milton and have contributed to the retention of its traditional rural agricultural character.

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Narrative Description

Setting

The district is located in the southwest side of Milton between the Neponset River and Blue Hills Reservation. Milton is surrounded by the communities of Dedham, Boston, Quincy, Randolph, and Canton from the north to the southwest. The district fronts the southeast side of Canton Avenue and is located slightly east of the Neponset River Parkway. The Readville railroad junction and maintenance facility have been located approximately one mile west of the district since the 19th century. The district's continuous, roughly rectangular boundary encompasses approximately seven adjacent land tracts that were historically developed as part of the Eustis Estate. The district is oriented on an angle to Canton Avenue, which forms its northwest boundary, and the Blue Hills Reservation that forms its southeast boundary. The northeast boundary follows the limits of specific parcels located along a narrow road named Chestnut Run (also known as Chestnut Avenue) (Photo 1), and the southwest boundary follows the lot lines of property historically owned by one of William Ellery Channing Eustis's (W. E. C. Eustis) twin sons, Frederick Augustus Eustis. For ease of description, the northwest direction is simplified as west, northeast as north, southeast as east, and southwest as south throughout this document.

Canton Avenue is primarily residential and predominantly consists of quarter-acre to ten-acre lots developed with houses dating from the mid 18th through mid 20th centuries. These buildings form an architecturally rich, rural streetscape with numerous high-style examples of a full range of popular American domestic styles. Some examples of more recent houses and larger historic estates are present as well. Many of the historic properties located along or near Canton Avenue have been inventoried as part of the Blue Hills-Upper Canton Avenue Area (MLT.J), including the Eustis House (MLT.404) and the Alexander Brooks Eustis House (MLT.1851) on Chestnut Run. The latter property, which is privately owned, was associated with the Eustis family prior to W. E. C. Eustis's development of his estate. Properties associated with the family, such as the Alexander Brooks Eustis House, which are altered or pre-date the Eustis House, and subsequent improvements to the estate are not included in this district. National Register-listed properties near the district include the Suffolk Resolves House (MLT.121) and the Blue Hills Multiple Resource Area (MLT.M). Well-maintained historical residential properties are located throughout the town of Milton, and have contributed to the retention of its traditional rural, agricultural character.

The Eustis Estate includes three houses with associated lawns, periphery landscaping, and outbuildings that are located within the west (Canton Avenue front) half of the district. Each house is set back from Canton Avenue and is accessible from a long paved drive. Actively cultivated level agricultural fields lie to the east of the primary residential areas, and the east (back) third of the district is conserved woodland that extends to the Blue Hills Reservation. The Blue Hills rise to approximately 600 feet above sea level at their highest point and are visible above the tree line within portions of the district. The reservation has an extensive network of hiking trails, one of which is located near the end of Chestnut Run.

The Richardsonian Romanesque and Queen Anne-style William Ellery Channing Eustis House (1426 Canton Avenue, MLT.404, hereafter referred to as Eustis House) is prominently sited in the center of this group, atop a hill that swells gently up from the street (Photos 1-6). A Romanesque Revival-style Gate House (MLT.2319, Photo 8) facing Canton Avenue marks the entrance to one of two formal approaches to the Eustis House, which culminate in a loop to the north of the house. Striking views of the Eustis House from Canton Avenue are framed by an arched driveway entrance in the Gate House building

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(Photo 9). The driveway that originates at the Gate House follows close to the south property line, then arcs northwest toward the Eustis House. The Colonial Revival-style **Frederic Augustus Eustis (F.A. Eustis) House** (1452 Canton Avenue, MLT.2325, hereafter referred to as F.A. Eustis House Photo 16) to the south of the Eustis House has a similar deep set back from Canton Avenue, but the properties are visually separated by dense foliage at their shared boundary running perpendicular to Canton Avenue. Two historic utilitarian **Garages** in fair to poor condition (MLT. 2326, 2327) are located near the F. A. Eustis House. A driveway that begins in the southwest corner of the district on Canton Avenue extends for approximately 700 feet to the F. A. Eustis House, which is associated with three property parcels totaling approximately 18 acres. The **C. Vincent Vappi House** (1400 Canton Avenue, MLT.2318, hereafter referred to as Vappi House) is a Ranch house set back approximately 200 feet from Canton Avenue on a 2.38-acre parcel and is sited between the Gate House to the south and the entrance to Chestnut Avenue to the north. At this location, Chestnut Avenue jogs northeast before continuing east through the district as Chestnut Run. The estate **Barn** (MLT.2320) is located across Canton Avenue from the Gate House. Three outbuildings associated with the Eustis House are located off the north side of Chestnut Run, including the **Potting Shed** (MLT. 2323, Photo 10), **Equipment Shed** (MLT.2324, Photo 11) and **Power (Wind Mill) House** (MLT.2322, Photo 13). A stone Cistern (MLT.9032) is extant behind (north of) the Power House. A straight drive and flanking allée of trees (Photo 2) that lead from the north edge of the district to the Eustis House intersects with Chestnut Run. The noncontributing garage and a stone circular **Well** are sited to the north of the Eustis House, and the **Smokestack** (MLT.9028, Photo 12) to a former greenhouse in the district is located in a grove of trees northeast of the Vappi House. Although there is some vegetative screening, the F. A. Eustis House and Vappi House are visible from the Eustis House.

The overall feeling of the district is rural, and the siting of the houses on spacious green lawns with views of the Blue Hills contributes to the scenic quality of the area. The use of informally placed evergreens at the edges of fields or property boundaries subtly defines separate spaces, creates privacy screening, and enhances the feeling of tranquility. Three portions of the historic estates are now designated conservation lands: the Eustis-Jeffries Conservation Land, which encompasses nearly all of the southern portion of the district, the W.E.C. Eustis Conserved Open Space to the southeast of the W. E.C. Eustis House, and the F. A. Eustis Conserved Open Space (MLT.9030), to the northwest of the F. A. Eustis House. Garden landscapes exist around the buildings in the district, although many of the flower beds have been updated or replaced following damaging events such as the 1938 hurricane. The F. A. Eustis House property has a looped driveway terminus similar to that of the Eustis House, and a garden terrace to the east that overlooks the expansive field beyond. The remnants of a stone wall and drainage ditch extend along portions of the boundary between the two Eustis houses, and a stone wall of two types (exact date unknown) runs along the Canton Avenue boundaries of all three properties. The Eustis House area also includes a ca. 1970 orchard to the northeast and historic ice pond to the north.

Eustis House Designed Landscape

The Eustis House Designed Landscape (MLT.9029) is a contributing site that encompasses an area of the estate that was improved according to the designs of Ernest Bowditch, his brother James Bowditch, and W.E.C.Eustis beginning in 1879. These elements are located immediately around the Eustis House and along the main entry drive, the side entry drive, and the front loop. They include the open lawn and landscaped gardens west of the Eustis House adjacent to the common property line with the F.A. Eustis House.

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Extant elements of an 1879 plan that Bowditch prepared for the property include the circulation system which provides access to the Eustis House and the different domestic zones surrounding the house (Figure 1). Bowditch's circulation system includes the straight allée of trees leading to the house from Chestnut Run that was historically the main entrance, the majority of the secondary drive that curves from Canton Avenue and a third service road which is partially extant; primary access to the property is still via the Chestnut Run entrance, or from Canton Avenue through the Gate House (Mohr and Seredin 2013:8). The original elm trees along the allée have been replaced with maples (Eustis 2004:18; Mohr and Seredin 2013:5), but the layout of the main drive from Chestnut Run and the historic views to and from the house from the Chestnut Run entrance are unchanged. The current terminus of the allée at the north boundary of the district matches its historic terminus. It continues as a gravel, semi-private drive that connects back to Canton Avenue to the northwest. The secondary driveway between the Gate House and the Eustis House retains its historic layout and looped terminus at the porte-cochere. Views from this approach frame the house against the backdrop of the Blue Hills, views of which were a dominant feature of the landscape and an important consideration in the siting and layout of the house (Mohr and Seredin 2013:8). W.E.C. Eustis improved the west end of the secondary drive and continued it to the Gate House in approximately 1892 (Mohr and Seredin 2013:3). An allée of mature sugar maples exists along the edge of the secondary drive (Eustis 2004:19, 28, Mohr and Seredin 2013:3).

A service loop that abuts the east end of the Eustis House is part of Bowditch's 1879 third drive, but has been reconfigured. The secondary drive from Canton Avenue and the third drive formed a teardrop-shaped green lawn south of the house that is still clearly defined. Mature hemlock trees and rhododendrons are located along the edges of this lawn in the same location as dense vegetation is shown on Bowditch's 1879 plan (Eustis 2004:19). A berm located to the northeast of the house dates to the late 19th century; it was made from excavated soil from the construction of the Eustis House and a former ice pond to the north (Eustis 2004:19; Mohr and Seredin 2013:6). Flower gardens alongside the Gate House and along the east side of the Eustis House and powerhouse date to the late 20th century (Eustis 2004:28-29).

Overall the designed components and agricultural areas comprise a Eustis Estate landscape around the house that retains a high degree of historic integrity. In addition, the larger landscape context including many surrounding properties and the visual relationship to the Blue Hills is similar to the period 1880-1920, when the first generation of the Eustis family lived on the property (Mohr and Seredin 2013:4).

William Ellery Channing Eustis House (Photos 1-6)

The William Ellery Channing Eustis House (Eustis House, MLT.404), designed by William Ralph Emerson as a stately residence for Eustis in 1878, is a masterful amalgam of prevailing late 19th-century architectural styles. This elaborate mansion is the prime component of the historic Eustis Estate and faces north toward the formal allée. The three-story masonry building has an irregular plan that consists of a central, approximately 75-foot-by-60-foot rectangular block made more complex by appendages of various forms and heights. The main block has a side-gable roof with the ridgeline running east-west, and multiple gable dormers on the main block and over the appendages. A porte-cochere near the center of the façade is articulated as a projecting two-story bay and seamlessly merges into an arcade leading to an inset porch at the northwest corner of the building. The west elevation, which faces the secondary drive and gate house, is treated as a second façade with its own side-gable roof. It has a central three-sided bay with flanking shed-roofed one-story porches. The south gable end of this west gable roof is expressed as a projecting bay on the south elevation and intersects with one of the building's six massive brick chimneys. An approximately 44-foot-by-29-foot service ell is attached to the northeast corner of the

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house and extends several feet past the wall plane of the main block on the facade. All roof slopes are clad in terracotta tiles.

Emerson's references to multiple design styles are particularly evident on the building's exterior. The walls are comprised of polychromatic, locally quarried stone accented by a variety of red and yellow brick trim. Multiple, patterned beltcourses wrap the building and decorative carved plaques are frequent. Much of the first story incorporates Richardsonian Romanesque design in the wide Syrian arches of the porte cochere and round-arched arcade. The west elevation bay has a similar Syrian arch and round arches at the outer ends of the one-story porches that are expressed as buttresses. The upper floors are predominately in the Queen Anne style with stick work and half-timbering at the gables. Eclectic decorative features include a Georgian-inspired swan's-neck pediment and Exotic Revival (oriental) round window on the second story of the façade and varying types of Spanish- or French-inspired iron balconies. Fenestration includes a mix of deeply recessed segmental-arched openings with granite lintels and rectangular openings with brick surrounds, filled with 1/1 or 2/1, double-hung sash, with 12/2, double-hung sash filling the gable dormers.

The Eustis House interior contains a total of 23 rooms and 13,843 square feet of floor area distributed over three levels. The plan consists of grand, open living spaces on the first floor with bedrooms above and service uses clustered at the southeast side of the house. Two sets of double doors with stained glass panels open from the façade arcade near the porte cochere into an expansive and ornate living hall that continues through the house to double doors on the south elevation. A wide three-story stairhall fills the northeast corner of the main block of the house. It is open to the living hall and the exposed roof beams and contributes to the light-filled airy character of the space. On the first floor, two parlors are located west of the living hall facing the west porches and a dining room is located in the southeast corner. Kitchen, pantry, and laundry and telephone rooms form a service wing within the ell at the northeast side of the building. The stair hall provides access to a library in the projecting bay above the porte cochere and six bedrooms, including two nurseries at the east side of the house. Two additional bedrooms are tucked beneath the sloping roofline on the third floor. A billiard room and smoking porch are also located on the third story. A full basement beneath the house is not finished with the exception of an early darkroom.

Finishes within the Eustis House include detailed wood craftsmanship, and other key characteristics of the space are its effortless visual flow through the spaces that provides changing views of the interior architectural features, and window-framed glimpses of the porches and scenic landscape around the house. Wide, segmental-arched and rectangular wall openings limit the feeling of divided space. Oak floors, paneled oak doors, and elaborate wood and tiled fireplace surrounds are common throughout the house. The living spaces on the first floor are lavishly appointed with deep coffered ceilings, heavy cornices, intricately carved ornament, and wood paneling. Carved wood panels in the dining room are thought to have been completed by Italian carver Frulini. A parquet floor extends through the living hall. The stairhall is finished with paneled stringers and a balustrade with alternating turned columns. Decorative details on the upper floors are simpler than the first floor, but include stained glass in the upper level of the stairhall. Tiles around the fireplaces in the nurseries depict scenes from children's stories and may have been imported from England or made locally at a factory in Chelsea, Massachusetts (Richardson, Eustis, and Eustis 2012:48-49, 62).

The exterior and interior of the Eustis House remain in pristine condition, with minimal alteration. The only notable historic changes to the building are the replacement of brick piers on the piazza with granite shortly after the building's construction, due to the building's crushing weight; replacement of the

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original west piazza black-slate roof tiles with red shingles (early 20th century); installation of a kitchen on the second story of the service wing (early to mid 20th century); and minor updates of the laundry room and butler's pantry in the service wing (1930s). The house was electrified in 1902, and the heating system was converted from coal to oil in the early 1950s. In 1924, the papers of the pioneering firm of women architects Howe, Manning and Almy cite a commission to Mrs. Augustus H. Eustis, the newly married Elizabeth Swann Bowditch; the nature of this commission is unknown but may represent a renovation of space for Mrs. Eustis on the occasion of her moving to the house. Bathrooms have been added in former dressing rooms, and the interior has been painted as needed. The front doors, which were painted green at one point, have been stripped and sanded, and French doors originally located in the dining room were removed and stored in the basement before 1920 (Richardson, Eustis, and Eustis 2012:60; Seredin et al. 2013:53).

Gate House (Photos 8, 9)

W.E.C. Eustis is thought to have designed the Romanesque Revival-style Gate House in 1892 as part of his improvements to the secondary entrance of his estate (Zaitzevsky 1969). The Gate House is a 1½-story, wood-framed building that is faced with fieldstone on the exterior and is oriented parallel to Canton Avenue. It has a long, narrow shape comprised of four major rectangular units that are offset from each other, and an open, 20-foot-wide by 26-foot-long archway over the driveway. The roof system, clad with red-brown asphalt shingles, exhibits Shingle Style forms through interconnected gable and hip rooflines that extend out over building projections and seamless contours. Multiple gable, eyebrow, and curved wall dormers add visual interest to the roof. On the façade (west elevation), a wide, front-gabled, projecting block and a towerlike bay with a conical roof flank the archway and intersect with matching exterior stone chimneys. A hip-roofed open porch supported by a single squat column is located at the southwest corner of the building and merges into another front-gabled bay on the south elevation that is wrapped on the east side by a curvilinear outer wall. The east (rear) elevation has a projecting, 2½-story, three-bay ell, but is the same height as the rest of the building. This configuration may be related to interior alterations made in the 1910s to adapt the building for automobiles. Three sets of double wood doors in segmental-arched openings are equally spaced on the east wall of the ell. The north end of the building consists of a side-gabled block with parapet walls that screen a service entrance. Other entrances are located within the arch and at the southeast corner of the building. A variety of multipane, double-hung windows are set within recessed rectangular openings, and are either single or grouped in triplet.

The interior of the Gate House, which contains 4,405 square feet, is separated into living and utilitarian spaces. A workshop or tackroom and horse stable fill the south half of the first floor, and two apartments for caretakers occupy the remainder of the building, with the exception of a garage in the projecting east ell. These apartments have a total of seven rooms. The section of the building to the south of the arch contains an entryway/former kitchen accessed from the two entrances at the building's southwest corner; a first-floor living room; and a bedroom on each floor of the circular tower. An entrance on the south wall of the archway opens into a narrow hall and straight stair leading to the second floor. Another bedroom is located over the archway; the remainder of the second floor is an open studio apartment with exposed roof beams. This area includes features from a 1980s renovation. Interior finishes in the building are simple and include oak woodwork. Oak floors, molded door surrounds with bull's-eye corners, paneled doors, and simply molded, bracketed mantels are common. Minimal alterations to the Gate House include the installation of skylights and updating of kitchens and bathrooms in the mid- to late-twentieth century. Green paint was also stripped from the garage doors in the mid-twentieth century, but it is not known if that finish was original.

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Barn (Photo 21)

The Eustis Estate Barn (MLT.2320), a long, low, L-plan masonry building constructed of uncoursed rubblestone with a gray slate roof, is oriented parallel to Canton Avenue and is set back from the road, providing room for a semicircular access drive in the front (Photo 21). The Barn is on the west side of Canton Avenue, and directly across the street from the Gate House, which it complements in its materials, design, and setting. The building was designed in the Romanesque Revival style by W.E.C. Eustis and was constructed by 1896.

The Barn consists of a three-bay-wide, two-story, front-gable entrance block and primary barn space at the southern end, intersected perpendicularly by a long, nine-bay side ell of service or stall bays that extends north on the site. The Barn is capped with a steep, gray slate roof. The primary unit features a roof with large slopes culminating in a flat plane rather than a ridge, forming trapezoidal gable ends. The roof of the ell features a stucco chimney at the northern end of the ell, just forward of the ridgeline, and a modern, brick heating system chimney at the southern end of the ell, on the ridge (a plumbing vent stack also rises from the roof at that location). The ell's roof is punctuated by ten large, hipped-roof dormers, five on the east slope and five on the west slope. A single hipped-roof dormer faces south at the center of the main block's south-side roof plane. On the facade (east elevation), the main entrance is centered in the projecting-gabled primary block, and consists of paired, partially glazed, wood-panel doors. Above this is a barn loft door of similar style, with improved access to storage areas that apparently extended throughout the upper story.

Exterior walls consist of uncoursed fieldstone of widely varying sizes that create a deliberately rugged appearance. Stones placed vertically in a shallow arch cap a pair of deepset 6/6 sash windows flanking the main entrance. Three bays of similarly formed half-round arched openings are in the adjacent ell and are similar to openings in the stall bays of the Gate House. Vertical fieldstones form the lintel of the barn door, and frame the secondary doors in the side ell. Squared boulders form irregular quoins at the corners of the structure. Windows consist primarily of single and paired 6/6 double-hung sash. The barn was altered for conversion to residential use in the late 20th century and was damaged by a major fire in the summer of 2013, however the building retains sufficient integrity to contribute to the significance of the District. Some of the current windows and secondary doors may be located in original stall or utility openings (Richardson, Eustis and Eustis 2012:36; Walker 1896; Walker 1905).

Potting Shed (Photo 10)

The ca. 1900 Potting Shed (MLT.2323) is located within a cluster of agricultural outbuildings off Chestnut Run and faces south toward the fields that were historically cultivated (Photo 10). The utilitarian design is attributed to W.E.C. Eustis. It is a narrow, rectangular, one-story building constructed of a steeply pitched, wood-frame, side-gable roof set atop a foundation and walls of uncoursed, mortared rubblestone. The gable ends are sheathed with clapboards that are painted green. Entrances are centered on the west gable-end façade (single door) and on the south elevation (double doors), accommodated within a front gable built out from the main roof. The east gable end has paired, double-hung windows. A square, rubblestone chimney is attached to the north side of the Potting Shed and the compact rectangular foundation of a former boilerhouse. Arched openings at the top of the chimney are filled in. The interior of the Potting Shed is an open, approximately 1,000-square-foot room with a plywood floor and exposed framing. Alterations to the Potting Shed include the installation of four skylights on the north roof slope, infill of chimney openings, and the loss of the associated boilerhouse.

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Equipment Shed (Photo 11)

The Equipment Shed (MLT.2328) is located immediately north of the Potting Shed and faces west. It is a one-story, 22-foot-wide by 78-foot-long, rectangular wood-frame building with a side gable roof and vertical board walls that dates to ca. 1930. It may have been associated with a barn, formerly located elsewhere on the estate, that is no longer extant.. Sliding doors on the façade provide access to the shed, and an open, two-bay shelter is attached to the north elevation of the building (Richardson, Eustis, and Eustis 2012:55).

Greenhouse Smokestack (Photo 12)

A freestanding stone Smokestack (MLT.9028) is located across Chestnut Run from the Potting Shed complex, near a grove of trees northeast of the Vappi House (Photo 12). The Smokestack is the only intact component of a former greenhouse on the site. It is constructed of mortared fieldstone, and has a stack that rises approximately 25 feet from a circular base.

Power House (Wind Mill House, Photo 13)

The Power House (MLT.2322) is a Romanesque Revival-style masonry building designed by W.E.C. Eustis (Photo 13). It was built in 1902 as part of the hydraulic and power system added to the property following the creation of the Blue Hills Reservation, which cut the estate off from its earlier water source (Figure 2). It has a one-story, compact square form because it originally fit within the frame of a massive, circular steel tower that supported a cylindrical wind turbine. The Power House is located off the north side of Chestnut Run, adjacent to the ice pond near the north edge of the district, and is within 700 feet of the Eustis House, to which it supplied electricity. Utility poles and transmission wires remain to the south of the Power House, and the spring is extant to the north. The building is constructed of brick with a fieldstone exterior and has a wood-shingled hip roof that bows out on the south (façade) slope as an elongated eyebrow dormer located above a central entrance. The façade entrance is flanked by single, 6/6, rectangular, double-hung wood sash. The date “1902” is spelled out in inlaid white pebbles with the “19” to the west and “02” to the east of the door. Identical windows are located on the other three elevations.

The interior of the Power House contains 682 square feet in a primarily open space that is divided only by a narrow office located at the north end of the building. The shape of the hipped roof is exposed on the interior and finished with narrow wood planks that are painted dark brown. A square opening remains in the center of the ceiling. The walls are exposed red brick and the floor is concrete. The primary change to this building is the removal of the windmill about 1935, after W.E.C. Eustis died and the windmill structure became unsafe.

Cistern

A circular Cistern (MLT.9031), approximately ten feet in diameter, is located near the north side of the district between the Power House and the spring. It was installed as part of the 1902 hydraulic system, and may have been designed by W.E.C. Eustis. The Cistern is constructed of mortared fieldstone and has a fieldstone outer rim around its base. Wood boards cover the top. Four concrete caps with iron bolts are also set into the ground near the Power House.

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Circular Well (Photo 14)

A Circular Well (MLT.9032), installed around a natural spring as part of the 1902 hydraulic system, is located in a field east of the Eustis House and its Garage (Photo 14). The structure may have been designed by W.E.C. Eustis. It is constructed of mortared fieldstone and has a slightly pitched, gable-shaped wood cover that is clad with asphalt shingles.

Eustis House Garage (Photos 15)

A simple, 1½-story, three-bay Garage (MLT.2321), located approximately 200 feet east of the Eustis House near the service drive, is the only noncontributing resource in the district. It was built in the 1970s, and faces south toward the driveway. The Garage is constructed of cinderblock that is faced with red-brick veneer. It has an asphalt-shingled, side-gable roof and concrete-slab foundation. The interior is one open room that contains 1,144 square feet of space.

Frederic A. Eustis House (1452 Canton Avenue, Photo 16, 17)

The Frederic A. Eustis House (F. A. Eustis House, MLT.2325) is an irregular-plan, three-story, wood-frame, Colonial Revival-style residence constructed ca. 1890 in the neighboring community of Hyde Park and relocated to its current site in 1910 (Photos 16-17).¹ It is sited south of the main Eustis House on its own parcel, and faces a circular driveway to the west. The sizable residence consists of multiple rectangular sections, including an L-shaped section with intersecting, asphalt-clad gambrel roofs, and a square, hip-roofed block to the north. The walls are sheathed with wood clapboard and shingle. A two-story, enclosed porch is located on the southeast corner. Colonial Revival elements include simple elevations void of abundant textural patterns, and a classically inspired main entrance consisting of a one-story portico supported by wood columns. Fenestration typically includes single or grouped rectangular openings with 6/1, double-hung sash.

The interior of the house contains 8,587 square feet on three floors, an unfinished basement, and an attic. Approximately fourteen rooms, including eight bedrooms, are laid out flanking a center hall that extends from the front entrance to the rear service wing. The grand entry hall and dogleg staircase, several large parlor rooms, a library, and a kitchen are located on the first floor along with a secondary staircase that separates the south half of the house from the north. The first-floor interior finishes include fairly elaborate paneled wainscoting, fireplace overmantels, and doors, along with dentil cornices and a fluted newel post at the main stair. The original finishes, such as the dark-stained, natural-wood mantel and brickwork in the library, appear to have been augmented with a few Arts and Crafts additions during the time of the 1910 move. These include fireplace surrounds with Grueby or similar tiles. The upper floors are predominantly bedrooms, with a dormitorylike wing of smaller bedrooms, containing simpler finishes (Demore and Zimmerman 2013).

¹ Research conducted to date from historic maps and Eustis family records indicates that the F.A. Eustis House was moved from Hyde Park. The original exact location and earlier ownership of the house is unknown.

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3-Bay Garage (1452 Canton Avenue, Photo 18)

A one-story, rectangular, three-bay Garage (MLT.2327), constructed ca. 1910 (based on historic atlas maps), is connected to the north side of the F. A. Eustis House by a paneled hyphen, and faces west. The garage has an asphalt-clad hipped roof, stucco walls, and a cement floor. The interior is an open, 650-square-foot room with a drain in the floor of each bay.

1-Bay Garage (1452 Canton Avenue, Photo 18)

A detached, one-story, wood-frame Garage constructed ca. 1910 (based on historic atlas maps) is located on the circular driveway west of the F. A. Eustis House (Photo 18). It consists of two sections, each one bay wide and containing a single room. The exterior is sheathed with wood shakes and its shed roof is covered with asphalt. It has a paneled-wood, overhead garage door. The building is in poor condition.

C. Vincent Vappi House (Photos 19, 20)

The C. Vincent Vappi House (MLT.2318) is an L-shaped, wood-frame Ranch house designed by builder C. Vincent Vappi as his own residence in 1950. Located on a portion of the Eustis Estate that was subdivided by F. A. Eustis in 1946, it faces west toward Canton Avenue. It has an asphalt-clad, gabled roof, vertical-board siding, and a concrete foundation. Its L-shaped form is made up of an original rectangular block constructed in 1950, and a rectangular wing added to the north elevation in the 1960s. An original two-car garage at the south end of the house is attached to the wing by a breezeway. Ornamental plantings enhance the suburban character of the property. The interior contains 6,600 square feet, including space in a finished basement, and retains many of its mid 20th-century finishes. Nonhistoric alterations to the house include the updating of the kitchen in 1980 (Demore and Zimmerman 2013).

Archaeological Description

While no ancient sites are known in the Eustis Estate Historic District, it is possible that sites are present. Twenty-one Native American sites are recorded in the general area (within one mile), most located on terraces in close proximity to streams, brooks, ponds, and other wetlands. 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 includes several well-drained, level to moderately sloping knolls, terraces, plains, and other landforms in close proximity to wetlands. Most soil types in the district are well-drained, and sandy, or gravelly. They are formed in loamy, sandy, or gravelly glaciofluvial deposits and found mainly on outwash plains, outwash terraces, and moraines. Wetlands in the district are represented by several brooks, streams, and ponds distributed throughout the area, so that most areas of the district are located within 1,000 feet of wetlands. The district lies within the Neponset River drainage. Bolster Brook roughly parallels the northern and western sides of the district.

Given the above information, the size of the district (98.11 acres), our knowledge of ancient Native American settlement for the Neponset River and Greater Boston area, and levels of historic land use in the district area, a high potential exists for locating ancient Native American resources in the district. Much of the district includes areas that are highly sensitive for locating potential ancient Native American sites in areas that have been minimally disturbed by historic land use. Potential ancient sites in the district may be represented by smaller, low-density, low-artifact-diversity-type sites.

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A high potential exists for locating historic archaeological resources in the Eustis Estate Historic District. The Canton Avenue corridor is, and historically has been, primarily residential, and predominantly consists of quarter-acre to ten-acre lots with houses dating from the mid 18th and mid 20th centuries. Given that settlement pattern, the potential exists for locating structural evidence of mid 18th- to 19th-century farmhouses, residences, barns, carriage houses, and outbuildings in the district, especially along the Canton Avenue corridor. One known site, a historic house formerly located at 1374 Canton Avenue between the Suffolk Resolves House and the Alexander Brooks Eustis House, is known from that period. The house had been demolished as of May 2013. While the house lay outside the proposed district, its close proximity indicates related barns, a carriage house, outbuildings, and occupational-related features (trash pits, privies, wells, cisterns, and utilities) may survive from the historic house and other presently unknown structures.

The Eustis Estate includes three houses: the W.E.C. Eustis House (1878), the Frederick Alexander Eustis House (ca. 1890, relocated 1910), and the C. Vincent Vappi House (1950), with associated lawns, periphery landscaping, outbuildings, and potential archaeological sites that are located within the west half of the district (fronting Canton Avenue). A fourth house, the Eustis Gate House (1892), is located with the W.E.C. Eustis House. Each of the three houses in the district may contain archaeological evidence of construction features and renovations made to those buildings after their initial construction. Most potential archaeological resources associated with the three houses, however, are likely related to outbuildings associated with domestic, industrial, and agricultural use of the properties, and with occupational-related features (trash pits, privies, wells, cisterns) associated with the occupation of each structure by changing family members.

Many of the outbuildings associated with the W.E.C. Eustis House (1878) are extant; however, there are notable exceptions. After construction of his house in 1878, W.E.C. Eustis maintained a small farm on his property that reportedly made the estate self-sufficient. The Eustis Barn, located across from 1421 Canton Avenue, housed dairy cows, work horses, and pigs, and provided hay and vegetable storage. The barn caretaker lived in a house next door to the barn, outside the district. Since the barn was built in 1898, and agricultural operations began shortly after construction of the house in 1878, it is reasonable to assume that an earlier barn or series of agricultural outbuildings was present. Structural evidence may survive from these earlier agricultural-related buildings. Three possibly agricultural-related outbuildings located south of the barn were built by 1896, and removed between 1930 and 1949.

The Power House (Wind Hill House), built in 1902, is located off the north side of Chestnut Run, adjacent to the ice pond near the northern edge of the district. It supplied electricity to the Eustis House, approximately 700 feet away. The windmill structure became unsafe after Eustis died, and was removed ca. 1935. Structural components of the windmill may survive.

Industrial activities were also conducted at the W.E.C. Eustis House. W.E.C. Eustis became known as the “Copper King” because of his career in copper mining and metallurgical engineering. Because of these interests, Eustis created a metallurgical laboratory on his estate to assist in these activities. It is unknown at present whether the laboratory was located in an outbuilding or in the main house. Occupational-related features associated with the laboratory could contain important information related to the activities of Eustis in his laboratory and abroad in his copper mines.

Other potentially important historic archaeological sites associated with the W.E.C. Eustis House include a greenhouse whose location is marked by a freestanding stone smokestack located across Chestnut Run

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from the Potting Shed complex, near a grove of trees northeast of the Vappi House. The smokestack is the only intact component of a former greenhouse on the site. Structural evidence and occupational-related features associated with the greenhouse and the activities conducted there may survive.

Landscape features that may contain archaeological information are also present in the district. A berm located to the northeast of the house dates to the late 19th century, and is made from excavated soil from the construction of the Eustis House and a former ice pond located to the north within the district. Stratigraphic evidence may survive that indicates how the berm was constructed, and for what reason.

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DISTRICT DATA SHEET

MHC No.	Assessor's Map/Lot No.	Historic Name/Use	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
9029	multiple	Eustis Estate Designed Landscape / conserved open space including circulation system with allée	1424-1426 Canton Ave.	1879-1925		Site	Contributing	1, 2, 4, 7
404	L-9/12	Eustis, William Ellery Channing House	1426 Canton Ave.	1878	Victorian Eclectic (Richardson Romanesque and Queen Anne)	Building	Contributing	3, 4, 5, 6
2319	L-9/12A	Eustis Gate House	1424 Canton Ave.	1892	Romanesque Revival	Building	Contributing	8, 9
2320	A-2/15	Eustis Barn	1421 Canton Ave.	1896	Romanesque Revival	Building	Contributing	20
2323	L-9/12	Potting Shed	1426 Canton Ave.	ca. 1900	Late Victorian Gothic	Building	Contributing	10
2324	L-9/12	Equipment Shed	1426 Canton Ave.	ca. 1930	Early 20 th c. Vernacular	Building	Contributing	11
2322	L-9/12	Power House (Wind Mill House)	1426 Canton Ave.	1902	Romanesque Revival	Building	Contributing	13
9028	L-9/12	Greenhouse Smokestack	1426 Canton Ave.	ca. 1900	Vernacular	Structure	Contributing	12
9031	L-9/12	Cistern	1426 Canton Ave.	1902	Vernacular	Structure	Contributing	--
1032	L-9/12	Circular Well	1426 Canton Ave.	1902	Vernacular	Structure	Contributing	14
9033	Multiple	Stone Walls	Canton Ave.			Structure	Contributing	--
9034	L-9/12	Ice Pond	1426 Canton Ave.	1902		Structure	Contributing	--
2321	L-9/12	Eustis Garage	1426 Canton Ave.	1970s	Late 20 th c. Vernacular	Building	Non-Contributing	15
2325	L-10/2	Eustis, Frederic Alexander House	1452 Canton Ave.	ca. 1890 (relocated 1910)	Colonial Revival	Building	Contributing	16, 17
2327	L-10/2	3-bay Garage	1452 Canton Ave.	ca. 1910	Colonial Revival	Building	Contributing	18
2326	L-10/2	1-bay Garage	1452 Canton Ave.	ca. 1910	Early 20 th c. Vernacular	Building	Contributing	18
9030	L-10/2	Eustis, F. A. Landscape / Open Space	1452 Canton Ave.	ca. 1910		Site	Contributing	--
2318	L-9/10A	C. Vincent Vappi House	1400 Canton Ave.	1950 (additions)	Ranch	Building	Contributing	19, 20

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MHC No.	Assessor's Map/Lot No.	Historic Name/Use	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
				1958-1965)				
9027	L-9/10A	Vappi Gardens	1400 Canton Ave.	1950		Site	Contributing	19, 20
9026	Multiple	Chestnut Run (Portions)	1424-1426 Canton Ave.	Mid- to Late-19 th c.		Structure	Contributing	1

TOTALS: Buildings— 10 contributing, 1 noncontributing
Structures— 6 contributing
Sites— 3 contributing

19 total contributing elements, 1 noncontributing element

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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 Development

Landscape Architecture

Period of Significance

1878-1965

Significant Dates

1878: W. E. C. Eustis House constructed

1892: Eustis Gate House constructed

1896: Eustis Barn constructed

1910: F. A. Eustis House moved to present site

1950: Vappi House constructed

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Emerson, William Ralph (architect)

Bowditch, Ernest (landscape architect)

Eustis, William Ellery Channing (amateur architect)

Vappi, C. Vincent (amateur architect/builder)

Howe, Manning and Almy (architects)

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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.)

The Eustis Estate Historic District meets Criteria A and C at the local level for its association with the late 19th- through mid 20th-century suburbanization of Greater Boston, as well as the district's expression of Victorian-era design preferences. The district, which was initially created as the year-round country estate of notable Boston businessman William Ellery Channing Eustis, illustrates the establishment of opulent bedroom communities by commuters seeking the lifestyle benefits of a rural setting, and therefore, meets Criterion A in the area of Community Development. Under Criterion C, the district possesses significance in the areas of Architecture and Landscape Architecture for its physical representation of late 19th-century aesthetics during a pivotal moment in the professionalization of the design trades in America. The principal building in the district is a monumental, Queen Anne and Richardsonian Romanesque-style example of the work of Boston architect William Ralph Emerson. The grounds surrounding the house exhibit the work of landscape architect Ernest Bowditch, who played a key role in the perpetuation of Romantic-era landscape design and precedents to Garden City ideals. The district includes a high-style Colonial Revival-style house moved to its current location in 1910 by Frederic A. Eustis. Through Emerson, Bowditch, and W.E.C. Eustis, who designed several outbuildings on his estate as an amateur architect, the district has ties to a highly influential Boston-area design network that included visionaries such as Frederick Law Olmsted and H.H. Richardson. The district also demonstrates the continuance of a tradition of self-taught architects common in Boston and New England through the Romanesque Revival-style outbuildings designed by W.E.C. Eustis and the Ranch house designed by its original owner, C. Vincent Vappi. The period of significance for the district spans from 1878, when the Eustis House was completed, through 1965, the 50-year cutoff date for National Register purposes.

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

Development of Country Estates in Greater Boston during the Late Nineteenth Century

The Eustis Estate is an archetypal example of the country estates that developed within the ring of communities surrounding Boston beginning in the late 19th century. The estate is a tangible symbol of the pursuit of pastoral, parklike residential landscapes that characterized the early years of American suburbs. During the industrialization of Boston that occurred after 1850, the city's population and wealth rapidly increased, while the conditions of the urban environment throughout the country sparked cultural movements focused on a desire to improve quality of life through exposure to nature. As Boston's central neighborhoods filled in with worker housing, the city's prosperous businessmen and heirs to mercantile fortunes established residences at its periphery in places with scenic and tranquil character that fulfilled a rural ideal. By 1900, Greater Boston had expanded into the adjacent agricultural communities and consisted of a ten-mile radius that encompassed 31 municipalities, including the town of Milton (Warner 1962:1-14). The appeal of these outlying communities was noted in an 1883 account of this trend:

The suburbs of Boston are famed as the most beautiful in the world . . . nature has been assisted by art in a way that has entirely girdled the city with a succession of delightful communities . . . The most famous and fashionable of all the suburbs lie to the southward and westward, with beautiful rural estates of Boston's merchant princes. Milton,

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Brookline and Newton, in particular stand in the front rank in this respect . . . (*Bacon's Dictionary of Boston*, 1883 quoted in Shand-Tucci 1978:73).

W.E.C. Eustis (1849-1932), who owned the Eustis Mining Company based in Boston, developed the land within the district as his permanent residence beginning in 1878, and maintained ties to both city and country throughout his productive career. The advent of the country estate, conveniently accessible from the city by commuter rail and streetcar lines, eliminated the need for such socially prominent businessmen to acquire residences in both urban and rural locations. W.E.C. Eustis's familial connections influenced his choice to live in Milton specifically, and may have contributed to his affinity for farming as a valuable part of the rural lifestyle. The notion that rural living promoted morality gained favor during the first half of the 19th century, and subsequently flourished among the wealthy in response to industrialization. In the latter half of the 19th century, this sentiment coalesced with recognition of the value of bucolic or natural landscapes in addressing health concerns regarding sanitation and respite from urban stresses (Demore and Zimmerman 2013; Warner 1962:11-14).

W.E.C. Eustis grew up in Milton, Massachusetts on a farm established by his parents, Frederic Augustus Eustis (1816-1871) and Mary Channing (1818-1891). His maternal grandfather, William Ellery Channing (1780-1842) was a key founder of the American Unitarian Association organized in 1825. During his long tenure as minister of the Federal Street Church in Boston from 1803-1842, Channing's outspoken liberal theology influenced young Unitarians such as Ralph Waldo Emerson (1803-1882). Although he was never a member of the Transcendentalist school of thought that emerged from Unitarianism, Channing helped initiate meetings of the Transcendental Club in 1836, which included members such as Emerson and Henry David Thoreau (1817-1862). Channing's philosophy of "self-culture," which identified self-improvement for all through education, literature, and the arts based on both spiritual and social goals, was central to the Transcendental philosophy.² W.E.C. Eustis's father, Reverend Frederic A. Eustis, was born in Newport, RI, and graduated from Harvard in 1835. He studied ministry and preached in Philadelphia and Boston, but settled on a life as a teacher, "practical farmer," and horticulturalist in Milton (Carpenter n.d.; Gates 1886; Robinson 1985).

Prior to the establishment of large residential estates along Canton Avenue, this area of Milton was primarily agricultural. In 1865, 125 farms active in Milton produced crops and vegetables valued at more than one million dollars. W.E.C. Eustis received the land that he improved within the district from his and his wife's families. About 1845, Eustis's father, Frederic A. Eustis, acquired land at 1350 Canton Avenue from his uncle, Dr. John Sprague (MLT.138); Frederic's brother, Alexander Brooks Eustis (1815-1868), bought a piece of land (1384 Canton Avenue, MLT.1851) in 1849. W.E.C. Eustis inherited a portion of both of these estates, but the majority of the property he developed was on land gifted to him by his mother-in-law Mary Hemenway, who owned additional land to the southwest. Following the receipt of an A.B. degree from Harvard University in 1871 and a B.Sc. degree from Lawrence Scientific School in 1873, W.E.C. Eustis married Edith Hemenway (1851-1904) in 1876. His wife was the daughter of Boston merchant Edward Augustus Holyoke (Augustus) Hemenway (1805-1876) and philanthropist Mary Porter Tileston Hemenway (1820-1894), heir to the merchant fortunes of her father Thomas Tileston (1796-1864). W.E.C. Eustis's father-in-law, Edward Augustus Holyoke Hemenway, purchased 230 acres of farmland in Milton near the Blue Hills in 1866, potentially for the health benefits of the scenic, rural

² Transcendentalists supported participation in agricultural labor as a way to connect with divine nature and promote moral integrity free from the distractions of the city, as exemplified in short-lived experiments in utopian communities at Brook Farm and Fruitlands in the 1840s (Gura 2007; Robinson 1985).

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landscape there.³ Mary Hemenway established a country retreat known as “Old Farm” (Nathaniel Davenport III House, 1514 Canton Avenue, MLT.151) on this property, where she lived in the spring and fall. In a letter to her daughter Edith, Mary Hemenway described how the peacefulness of the estate had a healing effect for her following the death of another daughter, Charlotte Augusta (Edith’s sister), and noted that “there should be another home in the country to seek refuge and rest in” (Mary Hemenway 1876 quoted in Eustis 2004:14). In 1876, the year that Edith Hemenway married W.E.C. Eustis and Edward Augustus Holyoke Hemenway died, Mary Hemenway made an additional thirteen land purchases (in her husband’s name) in the vicinity of Canton Avenue near Old Farm.⁴ She gave four of the parcels located adjacent to her estate to her daughter Edith and son-in-law W.E.C. Eustis. By this time, W.E.C. Eustis was engaged in a career in mining and metallurgical engineering, likely inspired by his father-in-law. As part of his maritime trade activities, Edward Augustus Holyoke Hemenway had owned several copper mines and smelting works in Chile, then exported copper and ore to England. W.E.C. Eustis became known as the “Copper King,” and created a metallurgy laboratory on his estate in addition to using office space at 131 State Street in Boston (Clifford 2009; Demore and Zimmerman 2013; Eustis 2004:5-9, 13).

After the construction of his house in 1878, W.E.C. Eustis maintained a small farm on the property that made the estate self-sufficient. He placed cultivated fields and an ice pond to the northeast of the house, and hayfields to the west near the Gate House. The Barn, located across Canton Avenue, housed dairy cows, work horses, and pigs and provided hay and vegetable storage. The barn caretaker lived in a house next door to it, which is no longer extant. Three possibly agricultural outbuildings located south of the Barn were constructed by 1896 and removed between 1930 and 1949; several single-family residences now occupy that area. The produce generated on the property was consumed by the Eustis family and resident service staff (MHC 1981:2, 9; Eustis 2004:5-9; Richardson 2012; Richardson, Eustis, and Eustis 2012:21, 36-37; Sanborn 1917-1949; Walker 1896, 1905).

In 1878, when W.E.C. Eustis constructed his house, Milton was in the midst of a transformation, from its former agricultural and industrial economic base, into a streetcar suburb. The town’s population more than tripled, from 2,683 people in 1870 to 8,600 residents in 1915. Population growth was encouraged by transportation improvements that enabled Milton residents to reach downtown Boston, approximately nine miles away, within ten to twenty minutes. The Boston & Providence Railroad provided local and long-distance passenger rail service to the Milton area beginning in 1835, and Readville, the closest station to the Eustis Estate, had become a railroad junction in 1855 with the connection of the Boston & Providence with the Midland Railroad (1850). Rail service to and from Boston was easily accessible from Readville, located approximately one mile west of the house, and W.E.C. Eustis was listed in period directories as residing in Readville. Increased railroad activity and daily passenger commuter trains spurred further suburban development in the surrounding area, including in Milton (MHC Reconnaissance Report, 1980). Other parts of Milton were served by a horse-drawn streetcar line begun in Greater Boston by 1856 and expanded with electrified lines in 1889, and by passenger street-rail service extended into Milton from Dorchester.

³ Edward Augustus Holyoke Hemenway had stayed at Dr. Buel’s Sanitarium in Litchfield, CT in 1860 (Eustis 2004:10).

⁴ Approximately 20 deeds record other Massachusetts land purchases made by Hemenway by 1887, including land in Canton and Hyde Park. Mary Hemenway lived in Boston during the winter and summered at Manchester-by-the-Sea (Eustis 2004:14-15).

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Milton became popular first for summer residences, then for year-round estates, because of its close proximity to Boston, its traditional agricultural character, and its inherent natural beauty. Large estates emerged on Milton Hill overlooking the Neponset River, along the edge of the Blue Hills, and on portions of Brush Hill with scenic views of the Blue Hills. New residential development was coupled with massive infrastructure improvements throughout Greater Boston that involved land filling, street widening, construction of waterworks/sanitation facilities, and the development of public parks and a parkway system. The Town of Milton initiated telephone service in the early 1880s, constructed a water and sewage system in 1889-1890 (with sewers connected to the metropolitan system by 1891), and had electric lights by 1903. Despite this suburban development, portions of Milton such as Canton Avenue retained their rural character, in part because some pre-existing houses were used as secondary country homes that families passed on from one generation to the next. In 1891, journalist Sylvester Baxter commented on Milton:

It is filled with fine country seats. The land is mostly in large holdings, the cutting up into small lots and the encouragement of a numerous population having been discouraged by the residents. The consequent effect is to give the town a peculiarly English, park-like character (Sylvester Baxter, 1891 quoted in Eustis 2004:20).

The parklike setting of Milton's suburban residences was enhanced through the establishment of the Blue Hills Reservation in 1893, one of the first major land acquisitions completed as part of Boston's Metropolitan Park System (Blue Hills Multiple Resource Area, MLT.M, NR 1980). The creation of the Blue Hills Reservation resulted in the taking of approximately 160 acres from the back (southeast) side of the Eustis Estate, but W.E.C. Eustis's property still encompassed 150 acres in 1896. Edith Hemenway's brother, philanthropist Augustus Hemenway (1853-1931), was involved with the Metropolitan Park Commission (Demore and Zimmerman 2013; Eustis 2004:11, 23; Hamilton 1957:23-31, 49, 52-54; Karr 1995:146-150; MHC 1981:8-10; Warner 1962:7; Walker 1896).

Twentieth-Century Legacy of Country Estates

The development chronology of the Eustis Estate continued to parallel regional trends through the mid 20th century. Many of the large country estates outside Boston were inherited by the children of the original owners and maintained as elaborate residences during the Country Place Era, which extended from ca. 1890 through approximately 1930. Property distributions among multiple heirs during the Great Depression and the post-World War II building boom of affordable, single-family housing, however, placed pressure on the owners of these estates to subdivide their property. The Eustis Estate is among the distinguished local 19th- and early 20th-century country estates that survived in relatively intact condition; other extant estates in Milton remain, predominantly along Blue Hill Avenue.

W.E.C. Eustis and Edith Hemenway Eustis moved into the Eustis House in 1878, one year after the birth of twin sons, Augustus Hemenway Eustis (1877-1969) and Frederic Augustus Eustis (1877-1958). Their daughter, Mary Channing Eustis, was born several years later, in 1885. Edith Hemenway died in 1904; Augustus H. Eustis moved back into the house in 1924 after marrying Elizabeth Swann Bowditch, to take care of his widowed father. W.E.C. Eustis resided in the house he built for his family on the Eustis Estate until his death in 1932, at which time his estate was divided amongst his heirs. Augustus H. Eustis inherited the Eustis House and Gate House; Peter Scott, the widower of Mary Channing Eustis, received the woods behind the house, and Frederic A. Eustis acquired the majority of the land, including the agricultural fields.

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Augustus H. Eustis and Elizabeth Bowditch Eustis raised their three children in the Eustis House, including Frederic A. Eustis II (born 1929), the last Eustis family member to own and reside in the house. Augustus H. Eustis was educated as a mining engineer and his main interest lay in business, including the family copper mine in Canada and a chemical company in Virginia. The family continued to grow vegetables on the property and generated limited dairy products for consumption on site, keeping the property somewhat self-sufficient, but W.E.C. Eustis's children did not share his personal interest in agriculture. A portion of the farming activities ended in 1932 when he died, including relinquishing the cow herd. The family's staff continued to include a cook, two maids, two governesses (Grace and Edith Delaney), and a chauffeur (Charles Kancig). The chauffeur moved into the Gate House when the milkman left in 1932. He had previously lived in one of the pre-existing buildings at the end of Chestnut Run (slightly outside of the district), along with other staff (Richardson 2012:45; Richardson, Eustis, and Eustis 2012:1, 2-3, 22, 31, 36-40).

Augustus H. Eustis's twin brother, Frederic A. Eustis, who later inherited land but no buildings of the Eustis Estate, married Edith Tileston in 1909. That same year, he acquired former Hemenway-family land next door to the south of the Eustis House.⁵ In late 1910 or early 1911, he moved a large Colonial Revival-style house (1452 Canton Avenue) to the property from Hyde Park, a neighborhood in south Boston located west of Milton, for his residence.⁶ Frederic A. Eustis published a book of letters written by his wife that includes one dated 1911, in which she mentioned they were "preparing" the house for occupancy (Eustis 1937). Frederic and Edith Eustis had six children who were raised in the house. Edith Tileston Eustis died in 1927.

After he inherited land on the Eustis Estate in 1932, Frederic A. Eustis began leasing the agricultural fields and subdividing parcels for sale. His activities were in keeping with a pattern of extensive residential subdivisions that occurred in Milton and other communities surrounding Boston after 1929, including the dismantling of many of the former country estates. In 1946, Frederic A. Eustis carved a 2.38-acre lot fronting Canton Avenue, to the north of the Eustis House, out of the estate. C. Vincent Vappi, a Cambridge-based contractor and builder, purchased the property and erected a Ranch house to his own design in 1950, during the peak of the post-World War II building boom (Richardson, Eustis, and Eustis 2012:8).

After the twin sons of W.E.C. Eustis died in 1958 and 1969, Augustus H. Eustis's son, Frederic Augustus Eustis II (born 1929), inherited the Eustis House in 1969. Frederic A. Eustis II attended Milton Academy, then received his B.A. from Amherst College and M.A. in History from Harvard University. He taught European history at Harvard and Wheaton College and gradually re-purchased some of the open land sold by his uncle. His tenancy of the estate has been instrumental in preserving it through the late 20th century, while similar properties such as the Prescott Estate (NWT.2802) in Newton, MA, were divided into condominiums (Demore and Zimmerman 2013; MHC 1981:13; Richardson, Eustis, and Eustis 2012:28-29, 39-40). Frederic's wife, Elizabeth S. Eustis, is a landscape historian and wrote a detailed landscape history of the property (Eustis 2004).\

⁵ Norfolk County Registry of Deeds Book 1197, page 300, and plan by W. W. Churchill dated November 1911.

⁶ A similar house (no longer extant) appears on an 1890 bird's-eye view of Hyde Park, located west of Prospect Street between Fairmount Avenue and Milton Avenue (O. H. Bailey & Co. 1890).

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Late-Nineteenth-Century Design

The Eustis Estate is expressive of the innovation espoused as a tenet of late 19th-century aesthetics and has multiple connections to a nationally influential group of designers who worked out of the Boston area. The Eustis House is a monumental work of architect William Ralph Emerson (1833-1917), and exhibits the ingenious reference to historic design and emphasis on craftsmanship that defined the Victorian-era architectural styles. Emerson learned design skills from Boston builder John Preston prior to the establishment of architectural schools in the United States, and helped establish the Boston Society of Architects in 1867. He is recognized as an originator of the Shingle Style, which was popular throughout the country from approximately 1880 to 1900. Emerson established his own architectural practice in Boston by 1874, the same year that renowned American architect Henry Hobson Richardson (1838-1886) moved to Brookline to oversee the construction of Trinity Church in Boston. Richardson became the second American to receive a formal architectural education at the *École des Beaux-Arts* in Paris. He lived in Brookline in close proximity to Frederick Law Olmsted (1822-1903), who is known as the father of American landscape architecture. The landscape work completed by Ernest Bowditch (1850-1918) for the Eustis Estate from 1879 to 1902 represents late 19th-century design principles through the enhancement of the pastoral feeling of the property and the inconspicuous creation of more formalized space near the house. Bowditch, who was born in Brookline, worked with several well-known designers of the period, including Richardson and Olmsted. An accomplished landscape architect, Bowditch's sphere of design interest encompassed both residential properties and large-scale civic efforts. W.E.C. Eustis gained inspiration from these design luminaries, including the close professional involvement and family connection with Bowditch, and he indulged his interest in architecture by designing several outbuildings on the Eustis Estate in the Romanesque style. Beginning in 1885, Eustis and Emerson worked out of adjacent offices at Pemberton Square in Boston. Eustis also shared similar interests with Bowditch, who had studied chemistry and mining at MIT from 1865 to 1869. Bowditch's daughter Elizabeth, married W.E.C. Eustis's son Augustus in 1923, five years after Bowditch's death. (Birnbaum 2000:34; Ochsner 1996:2-4; Shand-Tucci 1978:65; Zaitzevsky 1969:6).

Several other properties related to the Eustis Estate's history are nearby, but are not being nominated at this time.⁷ The Nathaniel Davenport III House (MLT.151), also known as "Old Farm," is extant to the south of the Eustis Estate at 1514 Canton Avenue and was purchased by the Hemenway family in 1876. W.E.C. Eustis's mother-in-law, Mary Hemenway, commissioned architect William Ralph Emerson to remodel this Federal-style house in the Queen Anne style in 1877. Several buildings located outside of the north boundary of the district predate the Eustis House, but occupy land W.E.C. Eustis inherited from the Eustis and Sprague families. The Dr. John Sprague House at 1350 Canton Avenue (MLR.138) was constructed in the Georgian style ca. 1780. The adjacent Georgian-style Suffolk Resolves House (MLT.121, NR 1973) was relocated from Milton Village to 1370 Canton Avenue in 1950, but is not associated with the Eustis family. To the east of these houses at the end of Chestnut Run are the Italianate-style Alexander Brooks House (1384 Canton Avenue, MLT.1851), and its associated Second Empire-style caretaker's house (1886 Canton Avenue). W.E.C. Eustis and his family used these properties as servants' quarters, but did not develop them. The caretaker's house has been altered through the addition of a ca.-1950s façade and attached garage. A historic house formerly located at 1374 Canton Avenue between the Suffolk Resolves House and the Alexander Brooks Eustis House had been demolished as of May, 2013 (Eustis 2004:16-17; Jordy and Monkhouse 1982:60).⁸

⁷ Many of the historic properties located along Canton Avenue were documented in a Massachusetts Historical Commission inventory form for the Blue Hills – Upper Canton Avenue Area (MLT.J).

⁸ The house at 1362 Canton Avenue was built in 1964 according to Town Assessor records.

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Architecture

William Ralph Emerson and the Eustis House

The Eustis House is integral to the understanding of William Ralph Emerson's contributions to American architecture because it is an expression of seamlessly merged elements of late 19th-century styles and inspiration.⁹ Reactions to the strict rationalism of the preceding Classical styles and the onset of industrialization fostered architecture that involved a free development of forms and celebrated country lifestyles, without the religious overtones of Gothic architecture. English precedents in the form of architectural historian John Ruskin's (1819-1900) affinity for Medieval Gothic as emotion-evoking "true" architecture and Medieval-inspired, Queen Anne-style house plans from architects led by Richard Norman Shaw (1831-1912) contributed to the baseline Victorian design philosophy in America. These ideas, however, were continually reinterpreted by individual American architects in the spirit of invention.

On the exterior of the Eustis House, Emerson mixed the polychromatic banding of stonework reminiscent of Gothic architecture with Medieval English-inspired, Stick Style trusswork and an Exotic Revival (oriental) round window. Romanesque elements are evident in the Syrian, wide-arched porte cochere, round arches of the porch, and deeply recessed window openings. The complex roof shape with multiple gables and patterned chimneys, and the emphasis on mixed surface textures, illustrates the Queen Anne style, but the towerlike projecting bays mark a transitional moment between Queen Anne and the Shingle Style. Towers became more blended in the latter, particularly as Emerson merged roof and wall planes. Emerson also incorporated elaborate projecting iron balconies on the upper stories, rather than recessed Queen Anne-style porches. The balconies do not appear to be contrived from any particular style, but may have been influenced by French or Spanish design. Emerson is known for including piazzas as part of his design composition and championing the use of local materials, such as the locally quarried stone used on the Eustis House. The building is one of the few residences that Emerson designed in stone, rather than wood, although it is not known if W.E.C. Eustis influenced the choice of material.

The interior of the Eustis House displays progressive spatial considerations, which became common in Emerson's later domestic works. Key components of this design are the focus on the grand living and stair halls, the projection of the upper floor over the main entrance, and carefully contrived open views of the scenic landscape. He intentionally used undivided windows so as not to disrupt views, and intended for the interior to be bathed in sunlight. The ease of circulation and visual flow that Emerson infused into the Eustis House also marked a break from previous traditional American domestic architecture (Zaitzevsky 1969:6-9).

Emerson designed the Eustis House during the beginning of the most productive period in his career. He completed at least 80 designs, including 63 houses, during his 52 years of architectural practice from 1857 to 1909. Many of these were substantial country residences located in Greater Boston and along the New England coast in Rhode Island, the North Shore of Massachusetts, and in Bar Harbor, Maine. After working with John Preston during the 1850s, Emerson practiced architecture briefly on his own before entering into a partnership with Carl Fehmer from 1864 to 1873. Fehmer (1838-1917), a German-born architect who immigrated to Boston as an adolescent in 1852, served as a charter member of the Boston Society of Architects with Emerson. The pair used the Gothic Revival and Stick styles for many of the buildings they designed. During their partnership, Emerson gave a speech at an 1869 Boston Society of

⁹ In his 1990 monograph on Emerson, architectural historian Roger Reed assessed the Eustis House as one of Emerson's "most important projects . . . distinguished both for its free interpretation of prevailing styles and its imaginative open floor plan" (Reed 1990:12-13).

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Architects meeting, in which he expressed an interest in New England's colonial architecture. He was also involved in the restoration of the Old Ship Meeting House in Hingham, MA, at about the same time. Emerson's major design successes, however, occurred after he established his own practice in 1874 and mastered the Queen Anne, Shingle, and Colonial Revival styles (Reed 1990:12-13; Zaitzevsky 1969:1-3).

Much of Emerson's work during the 1870s occurred in Milton. While remodeling the Robert Watson House (not extant) there in 1872, Emerson met Watson's daughter, the painter Sylvia Hathaway, who he married the following year.¹⁰ His Stick Style design for the Margaret Perkins and Frances Forbes House in Milton was published in *The Architectural Sketchbook* in April 1876, and shows the use of a central pavilion. In the publication, it is noted that "This house was designed with reference to its situation in a pine-grove, with which, in general treatment, it was intended to harmonize" (*The Architectural Sketchbook* 1876). Emerson knew the clients through a familial connection on his wife's side. Two other designs by Emerson appeared in *The Architectural Sketchbook* in the fall of 1876, including a "Design for a Country House" with Queen Anne elements. Emerson had attended the Philadelphia Centennial Exposition, where British Queen Anne-style buildings were shown, during the summer of 1876. The William Watts-Sherman House in Newport, RI, designed by H. H. Richardson in 1874 with an interior by Stanford White, is generally accepted as the earliest example of the Queen Anne style in America.

In 1877, the year W.E.C. and Edith Hemenway Eustis's twins were born, Emerson updated Mary Hemenway's newly acquired "Old Farm" at 1514 Canton Avenue, with Queen Anne decorative elements and an addition that are a clear precedent to the Eustis House. Originally built by Nathaniel Davenport III as a two-room house ca. 1835, the house emerged following extensive interior renovation and alterations as a full-blown Queen Anne-style residence. Emerson introduced an open, rambling floor plan, spacious hall, library, and parlors with elaborate woodwork detailing, as well as a new service wing. Exterior detailing, some of which has since been removed or altered, included applied stickwork, shingles, half-timbering, heavy turned posts at porches and balconies, brackets at the eaves, and terra-cotta roof cresting (Zaitzevsky 1969). Mary Hemenway had financially supported the efforts to save Old South Meeting House from demolition in Boston in 1876, and may have known about Emerson's appreciation for New England's traditional buildings when she engaged him for Old Farm. Mary Hemenway's forward-thinking approach to design and living were expressed in the renovations and addition Emerson designed for Old Farm, and further advanced one year later when she financed the design and construction of the Eustis House in 1878.

The elaborate hybrid design of the Eustis House marks the growth in Emerson's abilities, and is more complex than the Queen Anne remodel of the John Bancroft House that he completed in Milton the same year. He also submitted a competitive design for the Milton Town Hall in 1878, in which he incorporated Richardsonian Romanesque arches; this bid was unsuccessful and his plan was not implemented. This work likely contributed to his experimentation with the two styles at the Eustis House (Eustis 2004:16-17; McAlester and McAlester 2000:268; Zaitzevsky 1969:5-6).

Emerson remained close to the Hemenway-Eustis family after 1877. He may have known the families prior to this work as the distant cousin of Ralph Waldo Emerson, and as a resident of Boston and Brookline. Like the Hemenways and Eustises, Emerson also grew up in a family of Harvard-educated men, although he did not attend the school himself. In the early 1880s, he completed three more residential commissions for the family—this time in his signature Shingle Style. He remodeled an existing residence into a summer home for Mary Hemenway at Manchester-by-the-Sea, MA (early 1880s);

¹⁰ Sylvia Hathaway Watson was Emerson's second wife. His first wife, Catherine Mears, died young (within ten years of their marriage), and his son, Ralph Lincoln, died in 1898 (Reed 1990).

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designed the Augustus Hemenway II House, for W.E.C. Eustis's brother-in-law, located just over the Milton town line in Canton (1882-1883, CAN.321); and also designed the Mary Channing Eustis House, for W.E.C. Eustis's mother, in Newport, RI (1882). The latter exhibited Emerson's characteristic open plan, but without his typical undivided living hall.¹¹ At about the same time, Emerson completed the Col. Robert Stevenson House and Stables (1883, MLT.298) in Milton. His Shingle Style designs for the property were published in the *American Architect and Building News* in 1884 following its construction. After he acquired his office space at Pemberton Square near W.E.C. Eustis's office, Emerson designed his own Shingle Style house at 201 Randolph Avenue in Milton in 1886, where he lived the rest of his life. Emerson's work undoubtedly contributed to the inspiration for W.E.C. Eustis's designs for the outbuildings on the Eustis Estate (Jordy and Monkhouse 1982:60, 214; Withey and Withey 1996:198; Zaitzevsky 1969:1-4, 18-20).

Although he received limited attention in contemporary histories of American architecture, Emerson's work is now recognized as an influence on the development of nationally prolific domestic architectural styles that emerged during the active portion of his career. The monumental Eustis House is distinguished by architectural scholars as an important transitional example of Emerson's work. He is most widely recognized, however, for his role in the creation of the Shingle Style. Emerson began designing pure expressions of the Shingle Style in 1879, and completed a group of twelve Shingle Style houses in Bar Harbor, ME, from 1879 to 1886 (many of them since lost to demolition and fire). After 1886, as the more restrained architecture of the Colonial Revival came into favor over the inventive Shingle Style, Emerson became involved to a limited degree, designing several Colonial Revival-style residences, including six houses in Cambridge, MA (1886-1901). His own house in Milton (MLT.195) has been recognized as "the culmination of the Shingle Style" along with McKim, Mead & White's W. G. Low House in Bristol, RI (1886, demolished 1962, Zaitzevsky 1969:22). The Boston Art Club (BOS.3947), designed by Emerson in 1881, is a frequently referenced example of his Queen Anne work. Emerson is also credited for serving as inspiration to the many successful architects who had worked for him, including Charles A. Rich and Albert Winslow Cobb (Monkhouse in O'Gorman et al. 2010:21; Reed 1990:13; Scully 1955; Southworth and Southworth 2008:201-202; Shand-Tucci 1978:64-65; Withey and Withey 1996:198; Zaitzevsky 1969:8, 17, 23, 25). In a tribute to Emerson published after his death, the Boston Society of Architects summarized his contributions:

Mr. Emerson was a native product of New England, delighting in ingenious contrivances and original inventions, filled with enthusiasm for whatever was spontaneous and natural and abhorring conventions of every sort. He was the creator of the shingle country house of the New England Coast, and taught his generation how to use local materials without apology, but rather with pride in their rough and homespun character. He was keenly alive to the picturesque in nature and in art, and sketched unceasingly in the most charming way, often with strange tools and methods of his own devising. To his friends and pupils he was a source of inspiration, a unique personality not shaped in the schools, a lover of artistic freedom. (Boston Society of Architects in AIA 1918)

Tradition of the Amateur Architect

Through the designs of buildings by W.E.C. Eustis between 1892 and 1905 and C. Vincent Vappi in 1950, the Eustis Estate is representative of a continuance of the longstanding tradition of the amateur architect in the United States, particularly in New England. Prior to the professionalization of architecture and the establishment of American academic training programs for architects, housewrights or builders

¹¹ This house was extant but remodeled as of 1969 (Zaitzevsky 1969:20).

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commonly became prolific designers. Carpenters' handbooks and patternbooks existed as early as the 18th century and enabled builders to learn how to implement fashionable architectural styles through self-study. Student designers also typically apprenticed with the notable builders in their region.¹² While the professionalization of architecture advanced with the founding of the American Institute of Architects in 1857, in American domestic architecture it was not uncommon for homeowners to erect their own residences guided by patternbooks and magazines with sample plans. Homeowner design participation and the prevalence of designer-builders increased with the publication of trade magazines such as the *American Architect and Building News*, which began in 1876. The designer-builder tradition continued, despite the establishment of the first American school of architecture at the Massachusetts Institute of Technology (MIT) in 1868, followed by Harvard in 1893. Drafting classes and exhibition space also existed at The Boston Architectural Club (later the Boston Architectural College), which formed in 1889 to train aspiring draftsmen and architects (NTHP 1985:40, 60, 69-70; Reed and Shettleworth in O'Gorman et al. 2010:25-27).

W.E.C. Eustis engaged in architecture and photography as hobbies. In addition to maintaining a darkroom for developing and printing film in his house, records indicate that Eustis designed as many as six, and possibly more, outbuildings constructed on his property by 1905. As a non-professional designer, Eustis appears to have been inspired by the buildings he knew and the work of influential contemporary architects in order to conceive of ancillary buildings that were compatible with, and visible from, the main Eustis House of 1878. The most notable of these outbuildings is a Romanesque Revival-style stone Eustis Gate House completed in 1892 that Eustis is thought to have modeled after one of H. H. Richardson's masterpieces, the F. L. Ames Gate Lodge (1880-1881, NHL) in North Easton, MA. Eustis's Gate House references Richardson's design through its fieldstone construction, hipped and gable roofs, gable and eyebrow dormers, and an engaged tower with a conical roof. Both buildings are oriented longitudinally with a wide, Richardsonian central arch over the driveway. In addition to its distinctive form, which provides for a dramatic entrance onto the property, this building type has a specific allocation of functional interior space. In Richardson's version, the arch separates a one-story section intended for plant storage from a two-story section that originally contained a caretaker's residence on the ground floor, with a men's social space and guest bedrooms above. The Gate House is a smaller-scale, more vertically balanced version of the building type, but includes a similar interior program. A caretaker's residence fills the south half of the first floor and a majority of the second floor, while the north half of the first floor contains a workshop and horse stable. The projecting east (rear) ell is used as a garage (Eustis 2004:19; Ochsner 1996:78, 216-217; Walker 1905; Zaitzevsky 1969:6).

With an office in Boston and substantial connections to the designers working there during the late 19th century, W.E.C. Eustis would have been familiar with Richardson's work. The Ames Gate Lodge was twelve miles south of his house. Additionally, Ernest Bowditch and Bruce Price designed a gate house for the entrance of the Tuxedo Park subdivision development in New York, which was published in *Engineering* magazine one year before construction of the Eustis Gate House. Bowditch, however, employed a more extruded, vertical design. William Ralph Emerson's Richardson Romanesque-style Braman Estate Casino, published in *Picturesque and Architectural New England* of 1899, has a small-scale balanced design, similar to the Eustis Gate House, with an engaged conical tower. The casino was

¹² Widely distributed books included Asher Benjamin's (1773-1845) *The Country Builder's Companion* (1797) and *The Architect, or, Practical House Carpenter* (1830), and Alexander Jackson Downing's (1815-1852) *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850). English-born architect Richard Upjohn (1802-1878) studied design with housewright-architect Alexander Parris after immigrating to Boston in 1829, and authored a widely circulated patternbook entitled *Rural Architecture* in 1852. Twelve architects were listed in the Boston city directory in 1840, despite the lack of formal professional design programs.

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constructed in Cohasset, MA, after the Eustis Gate House. It is conceivable that since Emerson and Eustis both lived in Milton, worked in adjacent office buildings in Boston, and had an established association with one another, they collaborated on these designs. A few of Emerson's architectural drawings (for other properties) were found in a collection of W.E.C. Eustis's sketches maintained by the Eustis family (Eustis 2004:19-20; Warren 1899:88-8; Zaitzevsky 1969:6).

Other extant resources within the district designed by W.E.C. Eustis include the stone Barn, stone Power House (windmill house), two Wells, a Potting Shed Stack, and a Greenhouse Smokestack. The greenhouse, along with an adjacent root cellar and two other structures, does not survive. The Eustis Stable/Cow Barn, designed by W.E.C. Eustis, remains across Canton Avenue from the Gate House, but is separately owned, and has been converted into a residence (Eustis 2004:19-20; Zaitzevsky 1969:6).

The mid 20th-century C. Vincent Vappi House, constructed in the district during its period of subdivision, marks the continuance of homeowner-builders in the advent of catalog homes and postwar standardization of building systems. C. Vincent Vappi (1926-2008) was a native of Milton, and graduated from MIT in 1948 with a degree in civil engineering. He was the president and chief executive officer of Vappi & Company, Incorporated, a prominent Cambridge-based contracting firm that specialized in educational, municipal, commercial, and medical buildings. Vappi's construction firm completed projects for the influential architectural practices of Shepley, Bulfinch, Richardson & Abbott; Perry, Shaw, Hepburn & Dean; and Skidmore, Owings & Merrill. The firm built the Peabody Terrace married-student dorms and the Law School at Harvard University and was chief contractor of Boston's Prudential Center. Vappi & Company built the Vappi House just two years after Vincent Vappi completed his MIT degree, and the original drawings maintained by Historic New England archives suggest that Vappi, trained as an engineer, designed the home for himself. C. Vincent Vappi lived there with his family from 1950 until 1987 (Boston Globe 2008; Corkins 2012).

Colonial Revival – 1452 Canton Avenue

The Frederic A. Eustis House at 1452 Canton Avenue exemplifies the progression of prevailing architectural styles from the free expression of the Victorian-era designs back to simplified traditional American forms. It is representative of the Colonial Revival style, which blossomed after the American Centennial in 1876 and emerged as a predominant style through the mid 20th century. Colonial Revival characteristics exhibited in the Frederic A. Eustis House include its gambrel and hipped-roof shapes, simple elevations void of abundant textural patterns, and classically derived entrance and interior finishes. The F. A. Eustis House, as originally built ca. 1890 and as it was maintained following relocation to its current site in 1910, is a fine example of the large, high-style Colonial Revival country estate houses established in Milton and surrounding communities in the late 19th and early 20th centuries. The F. A. Eustis House is comparable in conception, scale, and detailing to the earliest of the 58 Colonial Revival-style residences, built starting in 1881 and often designed by notable architects, in the nearby Milton Hill Historic District along Adams Street, and Randolph and Canton avenues (NR1995). The F. A. Eustis House illustrates the asymmetry and free expression of colonial precedents that characterized early Colonial Revival dwellings, before fashion shifted in the early decades of the 20th century toward closer copying of colonial prototypes with more correct proportions, symmetrical façades, and accurate details (Clifford and Friedberg 1995).

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Landscape Design

The landscape of the Eustis House comprised an integral part of its historic appeal and contributes to its character as a country estate that embodies late 19th-century design principles. Renowned landscape architect Ernest Bowditch drafted the initial designs for the property in 1879 to complement the newly constructed Eustis House. Bowditch's as-built improvements to the estate were subtle, but he applied key qualities of late 19th-century landscape design in the creation of discrete spaces and the enhancement of the property's inherent scenic beauty. His design for the Eustis Estate predates the Country Place Era in America (ca. 1890-1930), in which the wealthy commissioned formal, European-inspired gardens for their seasonal mansions, but it is representative of the preceding large suburban estates where rural aesthetics were highly valued.

In his 1879 design of the Eustis House grounds, Bowditch controlled the views of the mansion, the Blue Hills, and the bucolic setting. His primary improvements consisted of formal approaches and the creation of sweeping green lawns near the house, with agricultural fields beyond. The straight "Main Avenue" driveway extending from Chestnut Run, and the curving "Side Avenue" driveway that arcs toward the house from Canton Avenue, incorporate contrived views of the house that emphasize its prominence. The tree allée along Main Avenue contributes to its formality. Bowditch's plan also included two geometric parterres flanking this drive to the east of the house, but it is not clear if they were ever constructed. Bowditch intentionally used the contours of Side Avenue, a third service driveway, and informally placed clusters of evergreens to softly define the house lawn. His placement of a hay meadow and cultivated fields downhill from the house added to its rural scenic character, particularly from the house, and ensured that the landscape would remain open to allow clear views of the Blue Hills (Bowditch 1879; Mohr and Seredin 2013).

A native of Brookline, MA, Bowditch began his career at MIT where he studied chemistry and mining from 1865 to 1869. He subsequently labored in railroad construction and on a preliminary survey for the Panama Canal, before working with the Boston civil engineering firm of Shedd and Sawyer in 1870, where he contributed to the layout of features for the Mount Auburn Cemetery. He established a professional relationship with Robert Morris Copeland (1832-1874) in 1871 after opening his own Boston office, and in 1874 he expanded on Copeland's plans for a necklace of parks around Boston. Bowditch encouraged the extension of the proposed park system to the Neponset River, which influenced the creation of the Blue Hills Reservation. When the reservation was established in 1893, Charles Eliot, of Olmsted, Olmsted and Eliot, prepared a plan of land takings that included 160 acres from the Eustis Estate. The taking encompassed a spring used as part of the Eustis property's water supply. Although access to the spring was retained, Bowditch completed plans for a hydraulic system on the east side of the estate in 1902, which was installed to compensate for this change in the estate's water supply. After Ernest Bowditch's death, his brother James Bowditch laid out a flower garden on the estate for his niece (Ernest Bowditch's daughter), Elizabeth Swann Bowditch Eustis, wife of W.E.C. and Edith's son, Augustus. Ernest and James Bowditch shared office space in Boston from the mid-1880s through the late 1890s (Birnbbaum and Karson 2000:32-34; Eustis 2004:21-26; Haglund 2003:84-87; Richardson, Eustis, and Eustis 2012:24).

Ernest Bowditch was an influential member of the late 19th-century design network. He frequently received collaborative commissions from Peabody & Stearns, Frederick Law Olmsted, Sr., and McKim, Mead & Bigelow, predecessor to the more well-known firm of McKim, Mead & White. Through these associations and his own commissions, Bowditch designed numerous subdivisions, country estates, country gardens, public parks, and cemeteries. In his role as an engineer, he also designed the Milton

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sewer system and served as the sewer commissioner. McKim, Mead & White designed a house in Milton for Bowditch in 1896 after the establishment of the Metropolitan Park System, and he lived there until his death in 1918; the building is now the location of St. Agatha's Convent (MLT.165). An obituary for Bowditch printed in *The American Architect* included the statement: "Mr. Bowditch had been prominently identified with his art for many years, and was among a small but distinguished group of men who have by their efforts and ability elevated landscape architecture to its present high plane." (*The American Architect* 1918:806) (Eustis 2004:21; Morgan et al. 2013:80, 150, 211; Richardson, Eustis, and Eustis 2012:15)

Archaeological Significance

Since patterns of ancient Native American settlement in Milton are poorly understood, any surviving sites could be significant. Ancient sites in this area can contribute information towards a better understanding of the settlement and subsistence relationships between sites located on major riverine drainages, including the Neponset River, major ponds such as Ponkapoag Pond, and interior upland tributary streams in these areas, including the nominated locale. Ancient sites in this area can also provide a better understanding of the local role and significance of regionally important sites, and the potential for studies relating to Native American lithic technologies, including quarrying activities, and possibly exchange patterns.

Potential and documented historic archaeological resources described above may contribute detailed information on the social, cultural, and economic characteristics responsible for the change from an economy and culture based primarily on agriculture to one based on the establishment of large residential estates. The Eustis Estate typifies the country estates that developed within the ring of communities surrounding Boston in the late 19th century. It is a tangible symbol of the pursuit of pastoral, parklike, residential landscapes that served as an undercurrent in the early evolution of American suburbs. Additional documentary research, combined with archaeological survey, testing, and analysis, may contribute important evidence that indicates the extent to which farming was performed for pleasure, for subsistence, for income, or any combination of these reasons. The same data can also be used to test the concept of self-sufficiency of the estate. Were the livestock and produce enough to satisfy the needs of year-round inhabitants, or were other items purchased to supplement the harvest from the farm? Documentary records, combined with identification and mapping of structural evidence of agricultural-related outbuildings and detailed analysis of the contents of occupational-related features, may contribute important information on these issues.

Detailed analysis of the contents of occupational-related features, combined with additional documentary analysis, may also contribute important information related to the social, cultural, and economic characteristics of W.E.C. Eustis, his family, and employees of the estate. Information may be available on important events held at the estate, the activities of the Eustis children, who did not share in W.E.C. Eustis' agricultural interests, treatment of the domestic staff that numbered at least six individuals, and the effects of the Great Depression on the Eustis family.

Eustis Estate Historic District
Name of Property

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Important information may also be available for the identification of early, private water and sewage systems and the changes that occurred with the advent of municipal services. When the Eustis House was built in 1878, Milton did not have a municipal water and sewage system. The Town of Milton constructed a water and sewage system in 1889-1890, with sewers connected to the metropolitan system by 1891. Electricity was available by 1903. As a result of the lack of these systems in 1878, Eustis designed his own systems. The Power House (Wind Mill House) was built in 1902 and generated electricity for the estate through a windmill structure. Unfortunately, little information is available that documents Eustis's design plans, or the form and construction of early utilities at the estate, from its initial construction, through the availability of sewage and water made available by the Town of Milton, to the 1902 electricity scheme. Additional documentary research, combined with archaeological survey and testing, may determine how functional the windmill structure was, and when and why it was changed over to municipal power. Similar research and testing may also determine the functionality and reasons for the change to municipal services for water and sewage at the estate. The estate has a hydraulic system to supply water using a cistern and well. The well is currently located in a field to the east of the house. The cistern lies near the north side of the district, between the Power House and the spring. The role, if any, that the spring played in the hydraulic system is unknown at this time.

Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

9. Major Bibliographical References

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Eustis Estate Historic District

Name of Property

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County and State

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Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

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Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

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 New England

Historic Resources Survey Number (if assigned): see district data sheet

10. Geographical Data

Acreage of Property 96.69 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

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

- | | |
|------------------------|-----------------------|
| A. Latitude: 42.233361 | Longitude: -71.111080 |
| B. Latitude: 42.234207 | Longitude: -71.108999 |
| C. Latitude: 42.232820 | Longitude: -71.106866 |
| D. Latitude: 42.232882 | Longitude: -71.105004 |

Eustis Estate Historic District
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- | | |
|------------------------|-----------------------|
| E. Latitude: 42.231350 | Longitude: -71.103703 |
| F. Latitude: 42.229894 | Longitude: -71.104812 |
| G. Latitude: 42.228417 | Longitude: -71.103446 |
| H. Latitude: 42.229338 | Longitude: -71.101653 |
| I. Latitude: 42.228210 | Longitude: -71.100603 |
| J. Latitude: 42.225632 | Longitude: -71.098871 |
| K. Latitude: 42.224557 | Longitude: -71.102007 |
| L. Latitude: 42.227838 | Longitude: -71.106843 |
| M. Latitude: 42.231715 | Longitude: -71.110915 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The Eustis Estate Historic District boundary follows the legal limits of eight property parcels located in the town of Milton, Massachusetts. The Eustis Estate Historic District includes the following parcels:

Lot 15 on Map A-2,
Lots 1, 2, 3 on Map L-10,
Lots 10A, 10B, 10C, 11, 12, 12A, 12B, 12C, 13C, 13D, 13E, 14, 14B on Map L-9.

Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

Boundary Justification (Explain why the boundaries were selected.)

The Eustis Estate Historic District boundary includes all intact historic properties developed by the Eustis family in association with William Ellery Channing Eustis's country estate, beginning with the completion of the Eustis House in 1878. It excludes nearby pre-existing properties associated with other Eustis family members, which were not improved by W. E. C. Eustis or his sons, including the Alexander B. Eustis House and Farm Cottage.

The district boundary follows the historic east boundary, part of the south, and the west boundary of the Eustis Estate along the east side of Canton Avenue, with a one-lot section in the west side of Canton Avenue encompassing the estate Barn. The inclusion of the C. Vincent Vappi House at the northwest boundary corner demonstrates the continuity of suburban development that occurred on the estate through the sale of land after the early 20th century.

11. Form Prepared By

Name/title: Jenny Fields Scofield/Architectural Historian & Preservation Planner; Gretchen Pineo/Architectural Historian; Virginia H. Adams/Senior Architectural Historian; and Allison Cahoon/Assistant Architectural Historian, all PAL, Inc. with Betsy Friedberg, National Register Director, MHC

Organization: Massachusetts Historical Commission

Street & number: 220 Morrissey Boulevard

City or town: Boston state: MA zip code: 02125

e-mail betsy.friedberg@sec.state.ma.us

Telephone: 617-727-8470

Date: January 2016

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.)

Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

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: Eustis Estate

City or Vicinity: Milton

County: Norfolk State: Massachusetts

Photographer: Allison Cahoon
Photos 2, 3, 4, 5, 8, 9, 11, 12, 14, 15, 16, 17, 18
Date Photographed: May 1, 2013

Photographer: David Bohl
Photos 1, 6, 10, 13, 19, 20
Date Photographed: July 9 to 13, 2012 and September 4 to 5, 2012

Photographer: Caitlin Corkins
Photo 7
Date Photographed: July 11, 2013

Photographer: Joy Naifeh, Historic New England,
Photo 21
Date Photographed: October 2013

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

Photo 1 of 21: W. E. C. Eustis House and Chestnut Run, looking south (Bohl).

Photo 2 of 21: W. E. C. Eustis House and drive with tree allée, looking east (Cahoon).

Photo 3 of 21: W. E. C. Eustis House, looking east (Cahoon).

Photo 4 of 21: W. E. C. Eustis House and lawn, looking northwest (Cahoon).

Photo 5 of 21: W. E. C. Eustis House, detail of entrance, looking south (Cahoon).

Photo 6 of 21: W. E. C. Eustis House, detail of interior entrance hall, looking north (Bohl).

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- Photo 7 of 21: W. E. C. Eustis House landscape, looking southeast from house (Corkins).
- Photo 8 of 21: Eustis Gate House, looking east (Cahoon).
- Photo 9 of 21: Eustis Gate House and W. E. C. Eustis House, looking east (Cahoon).
- Photo 10 of 21: Potting Shed, looking south (Bohl).
- Photo 11 of 21: Equipment Shed, looking north (Cahoon).
- Photo 12 of 21: Greenhouse Smokestack, looking south (Cahoon).
- Photo 13 of 21: Power House, looking east (Bohl).
- Photo 14 of 21: Field Landscape and Circular Well, looking east (Cahoon).
- Photo 15 of 21: Eustis House Garage, looking east (Cahoon).
- Photo 16 of 21: F. A. Eustis House, looking east (Cahoon).
- Photo 17 of 21: F. A. Eustis House, looking north (Cahoon).
- Photo 18 of 21: F. A. Eustis House, Two Garages, looking east (Cahoon).
- Photo 19 of 21: C. Vincent Vappi House, looking east (Bohl).
- Photo 20 of 21: C. Vincent Vappi House, looking north (Bohl).
- Photo 21 of 21: Eustis Barn, looking west from Canton Avenue (Naifeh).

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.

Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

Historic Images

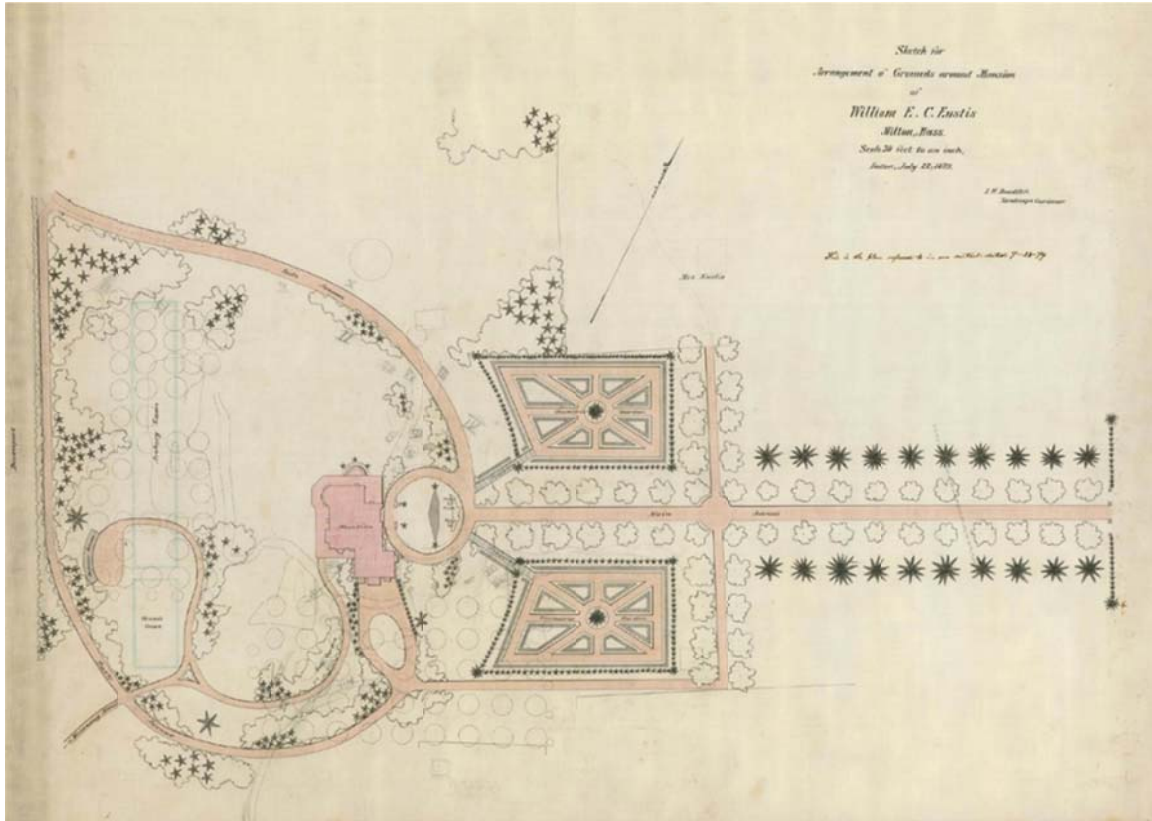


Figure 1: 1879 Bowditch Plan (Source: Historic New England, Inc.)

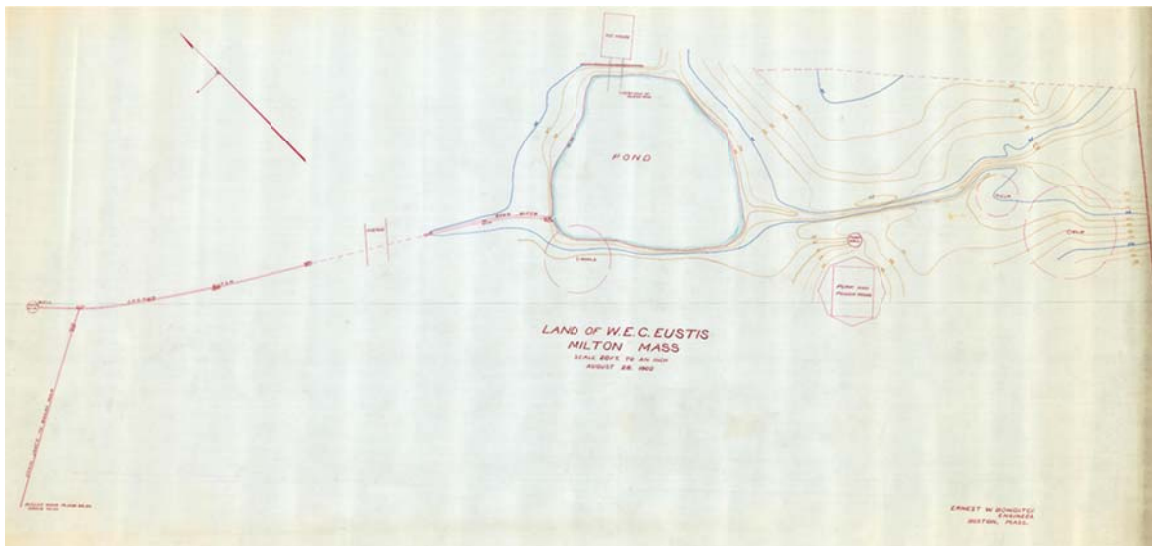


Figure 2: 1902 Bowditch Plan (Source: Historic New England, Inc.)

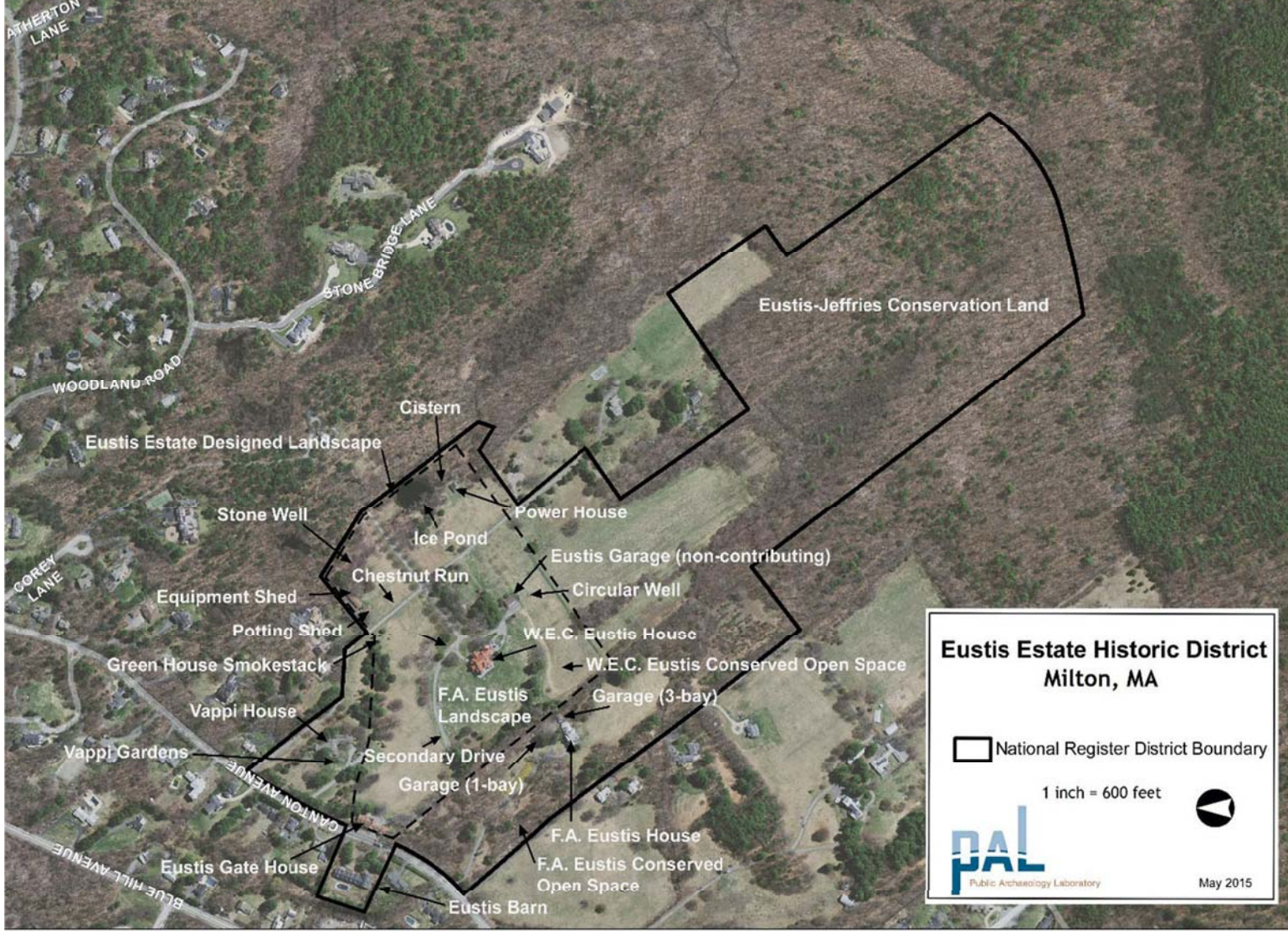
Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State

Maps



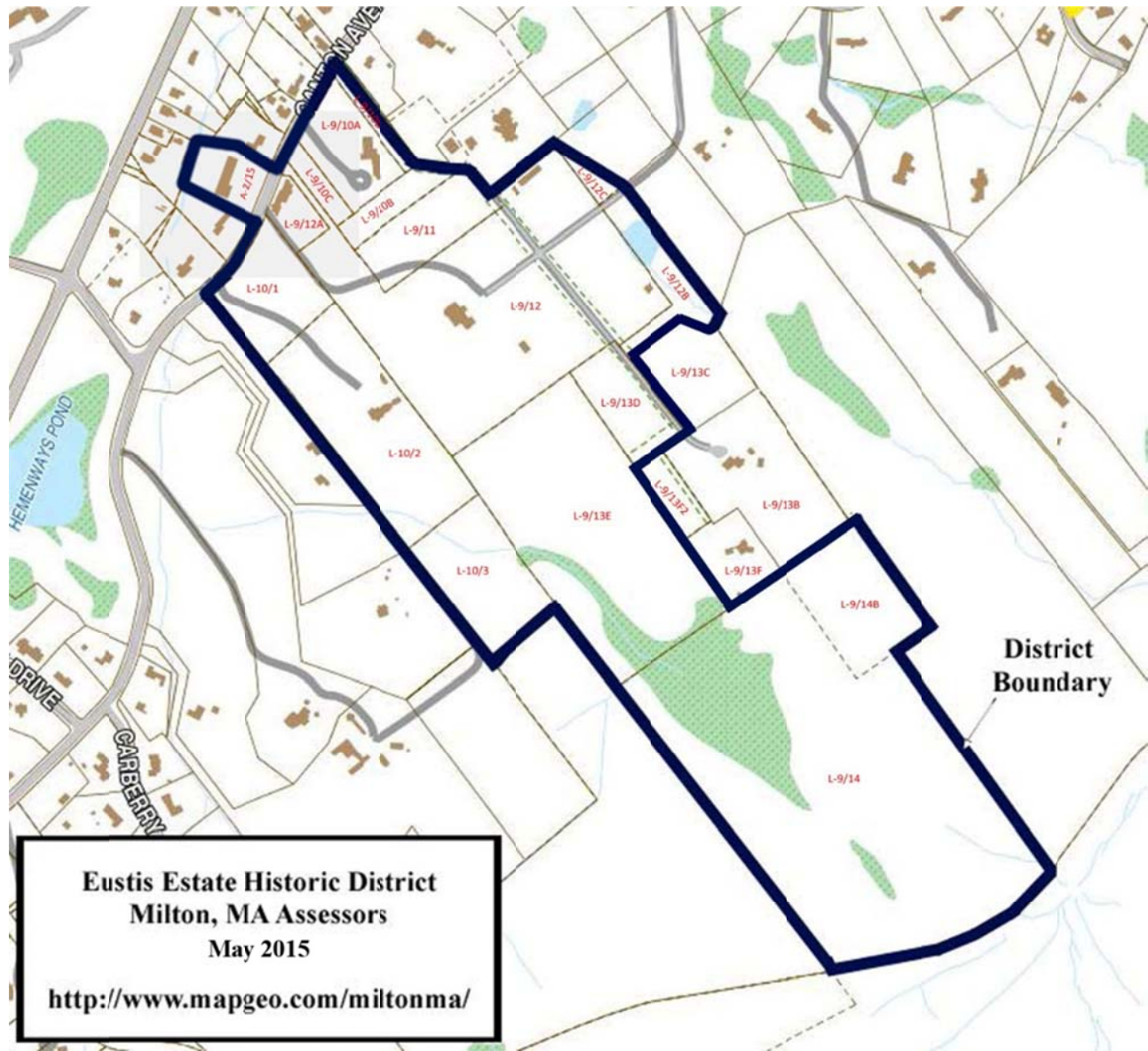
Eustis Estate Historic District Photo Key



Eustis Estate Historic District Site Map

Eustis Estate Historic District
Name of Property

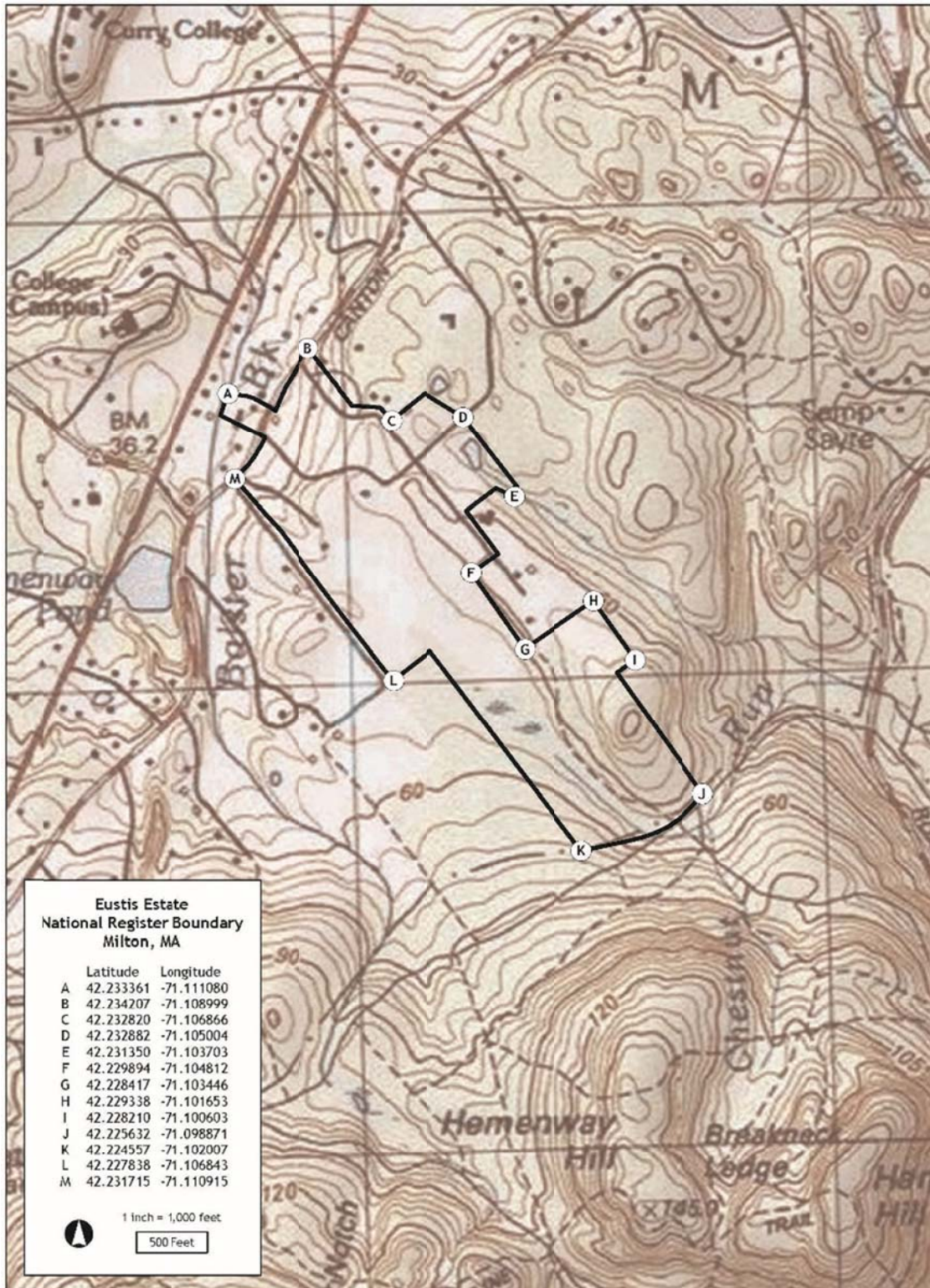
Norfolk County, MA
County and State



Eustis Estate Historic District Assessors Map

Eustis Estate Historic District
Name of Property

Norfolk County, MA
County and State



USGS Map: Eustis Estate Historic District Coordinates











1878









1052























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Kitchen &
Bath
SINCE 1986



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Eustis Estate Historic District
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Norfolk

DATE RECEIVED: 2/05/16 DATE OF PENDING LIST: 3/15/16
DATE OF 16TH DAY: 3/30/16 DATE OF 45TH DAY: 3/22/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000099

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: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3-22-16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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

FEB - 5 2016

Nat. Register of Historic Places
National Park Service

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

January 27, 2016

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

Dear Mr. Loether:

Enclosed please find the following nomination form:

Eustis Estate Historic District, 1400, 1421, 1424, 1426, and 1452 Canton Avenue, Milton (Norfolk), MA

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 were notified of pending State Review Board consideration 30 to 45 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: Kathleen Conlon, Milton Board of Selectmen
Steve O'Donnell, Milton Historical Commission
Carl Nold, Historic New England
Alexander Whiteside, Milton Planning Board
Virginia Adams, PAL, consultant



RECEIVED 2280

FEB - 5 2016

Nat. Register of Historic Places
National Park Service

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

January 27, 2016

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

Dear Mr. Loether:

Enclosed please find the following nomination form:

Eustis Estate Historic District, 1400, 1421, 1424, 1426, and 1452 Canton Avenue, Milton (Norfolk), MA

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 were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Both redacted and unredacted versions of the nomination text, paper and electronic, are enclosed.

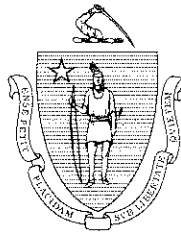
Sincerely,

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

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Kathleen Conlon, Milton Board of Selectmen
Steve O'Donnell, Milton Historical Commission
Carl Nold, Historic New England
Alexander Whiteside, Milton Planning Board
Virginia Adams, PAL, consultant



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

March 22, 2016

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

Dear Mr. Loether:

Enclosed please find two replacement pages for the following nomination form:

Eustis Estate Historic District, 1400, 1421, 1424, 1426, and 1452 Canton Avenue, Milton (Norfolk), MA

The "not for publication" box on the cover sheet is no longer checked. Please substitute this cover page for the one sent previously. On the enclosed page 32, the text of the archaeological significance statement has been revised slightly, so that sensitive information is no longer included, and redactions are no longer necessary. Please substitute this page as well.

If you have any questions, please do not hesitate to contact me. Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Kathleen Conlon, Milton Board of Selectmen
Steve O'Donnell, Milton Historical Commission
Carl Nold, Historic New England
Alexander Whiteside, Milton Planning Board
Virginia Adams, PAL, consultant



Joeckel, Jeffery <jeff_joeckel@nps.gov>

Eustis Estate, Milton, MA

1 message

Friedberg, Betsy (SEC) <betsy.friedberg@state.ma.us>

Tue, Mar 22, 2016 at 4:14 PM

To: "Joeckel, Jeffery" <jeff_joeckel@nps.gov>, "Andrus, Patrick" <patrick_andrus@nps.gov>

Hello Jeff and Patrick,

Attached are the revised cover page and archaeology statement for the Eustis Estate. As we discussed, we have removed any sensitive references from the archaeology, and the nomination no longer requires redaction. A hard copy of this will be coming to you along with another nomination that we are submitting, later this week.

Let me know if you have any questions. Thank you for your guidance on this.

All best,

Betsy

Betsy Friedberg

National Register Director

Massachusetts Historical Commission

220 Morrissey Blvd.

Boston, MA 02125

Ph: 617-727-8470

Fax: 617-727-5128

www.sec.state.ma.us/mhc

betsy.friedberg@sec.state.ma.us

3 attachments



transmittal letter for revised cover sheet and arch sig 3.22.16.pdf
47K



revised cover sheet 3.22.16.pdf
62K



revised archaeology significance statement p. 32 with no redactions 3.22.16.pdf
86K

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Eustis Estate Historic District

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Norfolk

DATE RECEIVED: 4/04/16 DATE OF PENDING LIST: 5/02/16
DATE OF 16TH DAY: DATE OF 45TH DAY:
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000099

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: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5-3-16 DATE

ABSTRACT/SUMMARY COMMENTS:

Additional Documentation Approved

RECOM./CRITERIA Accept
REVIEWER Edson Beall DISCIPLINE History
TELEPHONE _____ DATE 5-3-16

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.