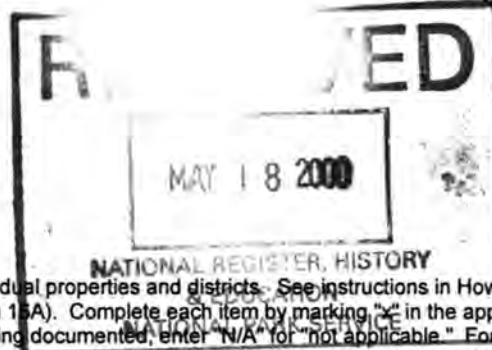


United States Department of the Interior
National Park Service

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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 15A). Complete each item by marking "X" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Hubbard-French District

other names/site number N/A

2. Location

street & number 324 and 342 Sudbury Road N/A not for publication

city or town Concord N/A vicinity

state Massachusetts code MA county Middlesex code 017 zip code 01742

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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
☐ nationally ☒ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Judith B. McDonough
Signature of certifying official/Title

5/11/2000
Date

State or Federal agency and bureau

Date

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional Comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- ☒ entered in the National Register
☐ See continuation sheet.
☐ determined eligible for the
National Register
☐ See continuation sheet.
☐ determined not eligible for the
National Register
☐ removed from the
National Register
☐ other (explain): _____

Signature of the Keeper

Date of Action

Edson W. Beall 6-15-00

Hubbard-French District
Name of Property

Middlesex, MA
County and State

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Non-contributing	
5	1	buildings
1	0	sites
1	0	structures
3	3	objects
10	4	Total

Name of related multiple property listing

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

N/A

**Number of contributing resources previously listed
in the National Register**

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

RECREATION AND CULTURE: artist's studio

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

COLONIAL: Georgian

LATE VICTORIAN: Queen Anne

Materials

(Enter categories from instructions)

foundation STONE: granite; CONCRETE

walls WOOD: weatherboard, shingle

roof ASPHALT

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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7. DESCRIPTION

The 3.4-acre Hubbard-French Historic District is composed of three parcels that remain from the family farm that dominated the outlying section of Concord called Hubbardville from the late-eighteenth through the turn of the twentieth century. Architecturally, it is an area of contrasts. Standing close to the west edge of Sudbury Road are two of Concord's most important historic buildings, representing two eras a hundred years apart--the 1787/88 hip-roofed Georgian farmhouse built for Thomas Hubbard, Jr. at 342 Sudbury Road (MHC #405), and next door at 324 Sudbury Road (MHC #404), the 1879 Queen Anne artist's studio of Daniel Chester French, the illustrious son of the late-nineteenth-century owner of the Hubbard Farm. The landscape associated with the buildings still shows the imprint of Hubbards and Frenches, overlaid by the mark of their early-twentieth-century successors.

From the massive granite root cellar built by the Hubbards, its door decorated with iron sculpture by Daniel Chester French; through Judge Henry French's grand patriotic tribute of 1875, his rows of Centennial Pines; to Mary Ogden Abbott's stable, fence, pastures, and oriental-inspired outdoor sculpture, these properties are still alive today with the personalities and individual visions of the people who lived there.

Hubbard/French House (342 Sudbury Road, 1787-88, MHC #405, Map #5)Exterior description

The district is dominated by the large clapboarded late-Georgian farmhouse built in 1787-88 for Thomas Hubbard, Jr. (later referred to as Deacon Thomas Hubbard). The original building is a symmetrical five- by two-bay, two-story, hip-roofed, center-chimney house that was altered and expanded in the late-nineteenth and twentieth centuries to include a pedimented center entry pavilion, a pedimented south bay, and a long north wing with a two-part west extension behind it. The foundation of the main house and the north wing is fieldstone; under the projecting entry and south bay it is dressed granite. The garage at the north end of the wing and the two lower sections behind it have concrete foundations. The roof is recent asphalt shingle.

The original late-Georgian core of the building is one of the most stylish farmhouses built in Concord in its day.

The prominent quoins at the building corners and the finely-executed dentiled cornice are appropriate to the status of its first owner, the fourth-generation proprietor of one of Concord's largest eighteenth-century farms.

In style, its closest rival is the near-contemporary Jonathan Hildreth House at 8 Barrett's Mill Road (MHC #241; NR), a building designed by master-builder and mason Reuben Duren of Bedford (1746-1821). The ca. 1790 house of Deacon Hubbard's cousin, Stephen Barrett, at 107 Westford Road (MHC #441) has also long been attributed to Duren, and over the years there has been serious speculation that Duren designed and built the Hubbard/French House. Certain interior details, such as the "eared" Georgian moldings of the fireplace surrounds and overmantels in three of the major rooms, are indeed similar to some in the Hildreth house. Moreover, Duren was rare in the Concord area for his use of quoining; prominent examples of quoining appear in his Penniman-Stearns House at 26 Great Road and Timothy Jones House, 231 Concord Road, both in Bedford.

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The older windows on the main house are 9-over-9-sash at the first story (with projecting, molded crowns), and 6-over-9's at the second. The windows of the second-story northeast chamber, (after 1867 the bedroom of Daniel Chester French,) are wooden casements which the sculptor installed himself. Historic photos taken as early as 1891 show that most of the windows of the house had louvered exterior blinds. A wide water table surrounds the original building at the base of the wall.

According to Daniel Chester French, the large two-story central pavilion is the "porch" added by Henry F. French in about 1870 (DCF letter to John Adams Abbott, Jan. 17, 1930). Projecting entries of this type were quite popular in Concord just after the Civil War, when many were added to much older houses. Some of them, like the mansard-roofed addition at the old Shattuck/Surette House at 48 Monument Square (the west end of today's Colonial Inn--MHC #298, NR), were built in the prevailing style of their day. At the Hubbard/French House, however, the two-story front addition repeated the late-Georgian detailing of the house on the exterior, while incorporating on the interior such fashionable features as closets and a second-story sitting room in the wide alcove at the top of the stairs. The handsome pilastered and pedimented entry surround, a faithful Georgian version that may be based on a design from a much earlier builder's guide, may date to the time of the addition; alternatively, it may be a reused frontispiece, possibly the original doorway surround moved forward to the front of the new pavilion. The outer double-leaf paneled door, however, is an early-twentieth-century replacement for a Victorian door that had large round-headed panels or lights. Judge French installed at least one other pedimented exterior doorway, with French doors, at the rear of the south wall. A similar doorway on the rear of the building may also date to the Judge's time.

The Frenches also added a fashionable rectangular, one-story hip-roofed bay to the south end of the house. The long, paired double-hung window that filled most of the bay's south wall was unusual in Concord for its Gothic Revival label molding. That original molding and frame may have been re-used when the bay was deepened and extended to two stories in the early twentieth century; the present 8-over-8-sash paired window is a twentieth-century replacement for what appear to have been 2-over-2-sash. The Frenches also built or utilized an existing series of rear ells for a kitchen, pantries and a woodshed or small barn. The ells were removed by 1921, and all the other existing appendages of the house are the product of the twentieth century, most of them added in 1929 by Mary Adams Abbott in the year after she bought the property. Extending north from the rear section of the original house, Mrs. Abbott added a very long two-story, gable-roofed wing to accommodate a kitchen, pantries, rear stairway, and lavatory at the first story, and two bathrooms and guests' or servants' rooms at the second. The north end of the wing, which houses a two-car garage at the first story and another guest room, a bathroom, and a small kitchen area at the second, was built in at least two stages: the garage itself was apparently part of the 1929 additions, and a second story was added above it in the 1940s. A shed-roofed porch on square posts that shelters a glass-and-panel facade door just south of the garage dates to the mid-twentieth century.

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Projecting west at the end of the north wing is a short one-story, cross-gabled extension of the garage. Behind that is what may actually be the oldest part of the building structure--the re-used post-and-beam frame of a small barn that appears to date to the eighteenth century. Mary Ogden Abbott moved the building into position in about 1930 and converted it to an artist's studio. The studio is presently being renovated; its deteriorated slanted-skylight dormer on the north roof slope has been replaced this year by a shed-roofed dormer of the same dimensions, and another has been added on the south slope. Abutting the barn/studio to the west is the "Florida Room", a one-story sun room with large, shallow-arched jalousied windows and a near-flat roof, built in the 1950s or '60s. Windows on the rear elevation of the house have been replaced and rearranged over the years; some of them are grouped, in typical early- and mid-twentieth-century fashion. A late-twentieth-century casement on the southeast upper corner of the facade has recently been changed back to a 6-over-9, and a pair of 6-over-6's on the south end of the bay has recently been replaced by a single window.

Interior description, main house: Hubbard and French eras

In spite of the extensive changes made by the Abbott family after 1928, much of the interior finish of the Hubbard/French house survives from both the Hubbard and French periods of ownership. The core building was a typical two-room-deep house arranged around a center chimney, with a lobby entrance and stairs in front of the chimney stack, a large room on either side, and a rear kitchen and a buttery at the first story. Two bedrooms flanked the chimney at the second story, with what appear to have been a short cross-passage and two bedrooms at the rear.

The fireplace walls of the two main first-story rooms display most of their original three rows of raised-field paneling, as well as "eared" overmantels. The north room also has a molded and eared fireplace surround, and a narrow china cabinet fitted into the paneling. Two fireplaces in the house, however, have mantelpieces of a later style. The southeast chamber has a plastered, rather than paneled fireplace wall, with a Federal mantelpiece embellished with fluted panels, and punch-work in the moldings. Paint shadows indicate that the fireplace in the southeast first-story room, with recessed-paneled pilasters and a molded mantel shelf, is a replacement, probably installed during the late Federal or early Greek Revival period.

The southeast and northeast first-story rooms show the handiwork of both Daniel Chester French and his father. Daniel Chester French, in a January 17, 1930 letter to a later owner, John Adams Abbott, described some of the alterations his family made to the house in 1867, when he was seventeen. As he put it, he served his "apprenticeship at carpentering, working regularly as a helper with the carpenters the entire summer":

My father made some pretty radical alterations at once, knocking out most of the partition between the southeast front room and the room at the back and threw the space virtually into one room, with "folding-doors" between, and a French window in the south end of the back room. The room to the north of the back parlor was made into a dining room with stairs leading up to the north end.

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According to the same letter, the built-in wall cabinet with round-arched, leaded-glass door north of the fireplace in the southeast parlor, as well as the arched surround of a passage (now a closet) just west of the fireplace, were built by the Judge a few years after the family moved in.

In the fireplace wall of his own northeast bedroom he built a chest of drawers and wall cabinet that he was quite proud of, calling "a fair specimen of my carpentry" (DCF to John A. Abbott, 1/17/1930). Typical of other houses of well-to-do Concord farmers of the late-eighteenth century, that fireplace wall is composed of two, rather than three rows of raised-field paneling.

Other significant interior late-Georgian/early Federal finish that remains includes raised-field-paneled walls in the stairhall and wainscoting in the southeast first-story room, and complex moldings around the windows, at the baseboards, and as crown moldings in the more formal rooms. Typical of the transitional era of the late 1780s, corner posts still protrude on the interior, as do the plates and girts of the upper second story. All these framing members are boxed—most with a plain finish; those in the front first-story rooms are embellished with a quarter-round bead. Interior doors in the main house also have raised panels, and are either four- or six-paneled.

As at Reuben Duren's Hildreth House, the Hubbard/French house displays some examples of highly-skilled, late-eighteenth-century masonry. The great brick barrel vault that supports the center chimney in the basement is still intact, and above it, filling the space under the stairs between the first-story fireplaces, is an extraordinary beehive smoke chamber, the size of a large closet. The remains of a flue connecting this brick chamber to the original fireplace in the rear kitchen are still visible (the kitchen fireplace was removed in the twentieth century).

Interior description: wing and other later changes

The flat-arched opening with French doors between the southeast and southwest first-story rooms described by Daniel Chester French as having been built by his father is still in place, as are the two segmental-arched openings Henry French built into the southeast room's fireplace wall for the china cabinet and a passage (later made into a closet) into the former back kitchen. Later owners, apparently the Abbott family under Mary Adams Abbott in 1929, continued the flat and segmental-arched theme in some of their renovations. The Frenches' south bay window was replaced by a wider, deeper alcove entered through a nearly flat archway, and segmental arches top the door surrounds of the two closets that flank the new interior door in the renovated front entry hall.

The Abbotts apparently removed the northwest rear stairs the Frenches had put in, replacing them with another enclosed flight in the large new north wing. While the wing now has a recently renovated kitchen and entry room, an excellent example of a late-1920s pantry remains, complete with a galvanized sink in a walnut counter top, and glassed wall cabinets for china, with beaded-board

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cabinet doors below. A call box high on the wall of the kitchen still contains bells marked with the names of the Abbott family bedrooms--"Mrs. Abbott's Room," "Dr. Abbott's Room," etc. Paneled interior doors with glass and ceramic knobs, and bathrooms with hexagonal-tiled floors and glazed ceramic tile on the walls also apparently remain from 1929. In the original house, the Abbotts installed hardwood floors throughout, with the exception of the front stairs, which retain their early pine treads and risers. In the old attic, they added a rear shed-roofed dormer over a small finished room.

Landscape setting

The district boundaries encompass three contiguous parcels of land, which are surrounded by other properties that were once part of the Hubbard/French farm. The Hubbard/French House property incorporates two parcels. The house stands on a long two-acre piece (Parcel G10-473) that stretches west back from the street to meet the edge of a 37-acre portion of the former Hubbard/French Farm that has remained as town-owned open space in a combination of open meadow, (the "South Meadow"), woods, a soccer field, and riverfront wetlands. The second parcel (Parcel G10-475) extends north from Parcel 473's mid-section toward a neighborhood of mid-twentieth-century houses. This is a connecting .73-acre rectangular piece that is now regularly mowed as meadow. While it was divided out with the studio in 1924, after 1936 this north parcel again became part of the land associated with the homestead.

Outside the district boundaries, another town-owned parcel, of 3.4 acres, abuts the angle of Parcels 473 and 475, providing a landscape buffer to the northwest. Now rapidly growing up to woods, that parcel is the site of the old Hubbard/French barn, which was moved there from a position closer to the house in about 1900, used for many years as a stable, and later taken down by the town.

Across the front of the property is a decorative wood picket fence with granite posts (Map #6) that was designed and built in the 1930s by one of the house's later owners, artist Mary Ogden Abbott. Its center sections stand on a mortared fieldstone and cut-granite retaining wall (Map #7) that may date to the late-nineteenth century. Between the fence and the house is a narrow landscaped area with modern flagstone paths and steps, and between the fence and the street is a narrow grassed area shaded by several large maples and ashes--replacements for some venerable elm and ash trees planted by the property's early owners. An ash that was taken down in 1966 was apparently the last of several planted by Dea. Thomas Hubbard prior to 1835. In the northeast corner of the property is a short graveled drive/parking area partially enclosed by a later extension of the picket fence, and at the rear by a new board fence (Map #8).

Immediately behind the house is a new grassed terrace with some modern, as well as some reclaimed plantings, and ringed by a wide gravel walkway. An open lawn fills the middle section of Parcel 473. Just to its rear is a transitional area, where the remnants of some old gardens and garden structures are evident. The nearest of these to the house is the concrete base of an elaborate garden fountain (Map #9) that dates to the Abbott era of ownership, probably to the 1930s. Lying across it, apparently fallen from a support along its north edge, is a 3 x 4-foot stuccoed concrete slab, its face incised with the image of a seated elephant/man, its side planes decorated with small raised animals.

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Root cellar. About a hundred feet southwest of the fountain in a shady area of trees and ivy is the district's earliest known outdoor structure, a remarkable fieldstone and granite root cellar (Map # 10). About 30 by 30 feet on the exterior, it has a wide, mortared fieldstone front wall, and a curved, earthen-topped roof that descends to the ground, covered with ivy and other vegetation. Hidden among the plants in the center of the roof is a large rectangular concrete base, apparently added early in this century. Whether the base was built to support French's *Endymion*, which sat there for many years, or whether it was part of a structure or sculpture of Mary Ogden Abbott's, is unknown. Some broken pieces of her work, including slabs with incised images of a buddha and animals, are scattered around and on top of the root cellar. The most significant decorations on the structure are the two small cast- or hammered-iron reliefs mounted on the deteriorating tongue-and-groove wooden door, both executed by the youthful Daniel Chester French. One, pierced with a decorative design of circles, is a circular escutcheon in which the door pull, an iron ring, is mounted. The other, about nine inches high, is the figure of a soldier, complete with cocked hat and sword, mounted on a horse.

Six granite steps lead down into the root cellar from the entrance. No similar structure of this size is known in Concord: the chamber measures approximately 10 by 15 feet, the massive, mortared fieldstone walls are a full 6-7-feet high, and the roof is supported by a series of long granite blocks, the widest of which measures over 22 inches. The cellar dates to at least the first half of the nineteenth century, or possibly earlier. Daniel Chester French recalled that the granite was reputed to come from Hubbard property on nearby Fairhaven Hill. After his family bought the farm, they referred to the root cellar as "the family tomb." (DCF to John Adams Abbott, January 31, 1930).

Outbuildings. Two outbuildings, both dating to the twentieth century, stand behind the root cellar on the southwest portion of the Hubbard/French property. (Although information on the locations of other outbuildings, such as former sheds, poultry houses, outhouses, etc., is not readily available, portions of sills and foundations are visible at several spots along the south edge of the property.) The older of the two buildings is a small two-stall stable (Map #11), where Mary Ogden Abbott apparently housed the one or two horses she kept here over the years. (It was either built for that purpose in about 1930, or may date to as early as 1920, during the Morison period of ownership.) This is a low gable-roofed clapboarded building with a vertical-board sliding door in its west side, facing toward the river meadows. A shed-roofed leanto extension spanning most of the east side, clad in novelty "drop siding", is apparently an addition of several years later. What appears to be a concrete manure pit occupies the northeast angle between the main part of the stable and the leanto. The building has an aging asphalt roof and a concrete foundation; its interior walls are lined with tongue-and-groove paneling.

Just north of the stable is a non-contributing, mid-twentieth century two-bay garage or equipment shed, with board-and-batten siding, sliding wood doors, and an asphalt shingle roof (Map #12).

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Rear landscape/Centennial Pines. The rear section of the property is a former paddock area, laced with several sections of deteriorating post-and-rail fencing (Map #13) that appear to remain from Mary Ogden Abbott's time. A few venerable ash trees survive in this area. The most significant landscape feature here, however, is Judge French's Centennial Pines (Map #14). Planted in the spring of 1875 to commemorate the Concord Fight, these trees stand about 8-10 feet apart, and as high as sixty feet tall. Of what is believed to have been an original hundred trees, some have been lost over the years, and some are in visible decline. They are a unique historic resource in Concord, however, and since a 1998 conservation restriction has ensured their protection, they now provide for the public an instructive example of narrow, late-nineteenth-century tree-lined allees meant for walking and contemplation. The Centennial Pines were set out in four sets of double or single rows. Most of the trees are within district boundaries, the rest stand on the town-owned parcel to the northwest. One double row, which now straddles the western end of the north property line of Parcel #473, ran east to at least the southwest corner of Parcel #474. While most of the eastern section of this group is gone, its western part, with one row now on town land, the other on Parcel #473, is intact. Two perpendicular allees ran north from this section: the westernmost, now completely on town-owned land, is greatly overgrown; all but one tree of a short section of it that extended onto Parcel #473 has been cut down. (See Sketch Map.) The easternmost of these two north/south allees runs just inside the west boundary line of Parcel #475. About half its trees remain. A shorter single row, in which there are still several trees, still stands within the district along the north boundary line of Parcel #475.

Daniel Chester French Studio (324 Sudbury Road, 1879; MHC #404, Map #1)

The studio that young sculptor Daniel Chester French designed and built in the spring of 1879, though altered by its early-twentieth-century conversion to a residence, is one of the earliest illustrations in Concord of the Queen Anne style, and highly instructive as an example of the late-nineteenth-century artist's studio as a building type. It is a four-part, clapboard and patterned-shingle building, with each section retaining its original identity and considerable evidence of its original function. The building was arranged around its large workroom—a nineteen-foot-high, gable-roofed space oriented with the long east side to the street. The workroom retains its patterned-shingle ends and upper sides, and its jerkin-head end gables, where modern casement windows now replace the large multi-light windows there that once lit the workspace inside. Most of the other windows in the building are 6-over-6-sash, in flat surrounds; those along the front have louvered exterior blinds. The roof has unboxed eaves, and a water table rings the lower part of the wall.

Abutting the north end of the workroom is a shed-roofed section which originally functioned as a reception room. Two 6-over-6-sash windows on its east wall mark the former location of one of French's most coveted features, a shed-roofed seating nook that projected out toward the street, beside the main visitors' entrance. Although some of its interior features have been lost (see below), the reception room's original corner fireplace with French's carved marble frieze of Grecian figures remains, its position marked on the exterior by a tall brick chimney. (This frieze is one of a local pair, as a nearly identical one that French made for his uncle and aunt, Simon and Anne Brown, exists north of Concord center in the house at 49 Liberty Street [MHC #231]. It was also the model

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for a third frieze that French carved for his New York City residence in the late 1880s. Projecting south from the opposite end of the workroom is the most intact feature of the building, a one-story porch with double, chamfered square posts, an ornamental balustrade, and a simple frieze screen. The porch has a flat, mansard-like roof with patterned-shingle side planes, still bearing their authentic Venetian red coloring. Inside the porch, the south wall of the building has a pair of French doors, a large paired 6-over-6-sash window in the center, and areas of typical early Queen Anne diagonal-board exterior wainscoting.

The studio originally had a one-story rear ell, which was used as a casting room. That rear section has been expanded at least twice (see below). Its fenestration is greatly changed, but much of its north wall, which overlaps the reception room by a few feet, is still intact.

The foundation of the studio is fieldstone under the south porch, main workroom, north reception room, and north wall of the rear wing, with concrete under all other sections. The roof is asphalt shingle.

Original appearance. While many changes occurred in the process of converting the building to a residence, a wealth of information exists—in photographs, French's own words, and written descriptions by others—about its original appearance. The lower ten feet of the exterior walls, which are clapboarded today, were clad in an olive green mastic (a kind of stucco). The upper wall sections, as they still are today, were covered with patterned shingles (apparently round or hexagonal, painted Venetian red). The south porch appeared much as it does now, and the north reception room had the same dimensions as today. One of the most important features, however, the seating nook that projected toward the street at the northeast corner, with its shed roof extended south to form a canopy for the 6-panel reception room door, was removed in 1962. In the center section, where the triple window is now located on the facade, an 8-panel door opened into the work room. A double-hung window was located just to its south. A fieldstone wall, possibly a continuation of a former wall across the front of the property at 342 Sudbury, lined the streetfront of the property. French's descriptions of the interior tell us that the workroom had a southern pine floor, shelves for casts, and Pompeian red walls with olive green woodwork. The interior walls of the reception room were greenish gray, the floor was hardwood with a painted border, and the room was separated from the work room by a large opening hung with yellow curtains.

Other alterations. Changes in fenestration over the years include the removal in ca. 1950 of both facade entrances, the projecting seating nook and its connecting door hood, and the re-orientation of the main entry to the north side of the rear wing, where it is now located in a wide shed-roofed vestibule. The rear wing was apparently enlarged by raising it to two stories, then extended south under a shallow-pitched roof; a photograph taken in about 1921 shows what appears to be a sleeping

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porch at the second story of the wing's south side, with a lattice-screened porch below it. The former casting room was converted to a kitchen for the residence.

Also in the mid-twentieth century a three-window shed-roofed dormer was built on the main front roof slope, and a three-part, multi-sash window was installed in the mid-section of the front wall at the first story. The south porch was glassed-in on the inside, and its main opening changed from the easternmost to the westernmost bay. In the early 1960s the rear wing was extended to the west, and an exterior chimney added at the west gable end. In the 1980s a one-story addition was built off the end of the wing, and a long greenhouse was added along the wing's south side. The latter entailed the building of a wood and tile-floored deck, and some further window changes.

Outbuildings. Just north of the studio is a clapboarded two-car garage of ca. 1930 (Map #2). It retains two pairs of glass-and-panel swinging doors, a 6-over-6-sash window in each side wall, and has an added leanto across the back. A tiny clapboarded playhouse behind the garage (Map #3) apparently dates to the 1930s or early 1940s. The playhouse is gambrel roofed (the roof is covered with a layer of asphalt shingles over wood shingles), and is clad on the interior with beaded board. Its small window openings have no sash; a board-and-batten door presently lies off its hinges at the front of the structure.

Setting. While the studio property measured 1.42 acres when it was bought by the Muttly family in 1930, its rear .73-acre section (now Parcel G10-475) was purchased by the owners of #342 in 1936, leaving only the front .64 acres (Parcel G10-474) with the studio since that time. Today the property includes a shallow, shady front yard landscaped with ivy and broadleaf evergreens, a vegetable garden area to the south, and a rear lawn, partially shaded by one of the district's several remaining ash trees—perhaps one of those known to have been planted by Deacon Thomas or Cyrus Hubbard. A short length of modern picket fence (non-contributing; Map #4) spans most of the space between the house and garage, and a former right-of-way north of the garage to the rear section is now grassed. Another venerable ash tree, dating to at least the latter part of the nineteenth century, still stands in front of the house.

Archaeological Description

While no prehistoric sites have been identified within the district, it is possible that sites are present. Twenty-five prehistoric sites have been identified in the general area (within one mile) and this region of the Concord Sudbury and Assabet River drainages has been identified as an area of high Native American prehistoric settlement. Environmental characteristics of the property represent several locational criteria (slope, soil drainage, distance to wetlands) that are favorable indicators for many types of prehistoric sites. The district is located on a well drained, level to moderately sloping terrace in close proximity (within 1000 feet) to an inland pond and a tributary stream of the Sudbury River. The confluence of the Concord, Sudbury and Assabet Rivers is also located approximately one mile north of the proposed district, a factor that may enhance the prehistoric sensitivity of this locale. Given the above information, the size of the district (approximately 3.4 acres) and the availability of open space, a high potential exists for the recovery of prehistoric resources.

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A high potential also exists for the recovery of historic archaeological resources within the Hubbard-French District. Structural evidence may survive from a barn that was moved from its original site approximately 100 yards behind the main house. Similar evidence may also survive from other barns that were present during the 18th through 20th century periods. Historical evidence and archaeological testing might also produce evidence of other outbuildings including sheds and poultry houses that are poorly documented. Archaeological evidence of occupational related features (trash pits, privies, wells) may also survive associated with the farm and studio occupations.

(End)

Hubbard-French District

Name of Property

Middlesex, MA

County and State

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.)

Property is:

- ☐ **A** owned by 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

ART

COMMUNITY PLANNING AND DEVELOPMENT

LITERATURE

Period of Significance

ca. 1787-1950

Significant Dates

1787-88

1867

1879

Significant Person

(Complete if Criterion B is marked above)

Daniel Chester French

Cultural Affiliation

N/A

Architect/Builder

Daniel Chester French (324 Sudbury Rd.)

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other (Concord Free Public Library)

Name of repository:

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8. STATEMENT OF SIGNIFICANCE

The Hubbard-French National Register District is significant at the local level under Criterion A for its association in the eighteenth and nineteenth centuries with several generations of the Hubbard family, prominent farmers of the land between Concord center and the great bend of the Sudbury River—an area that consequently took on the name Hubbardville. Significant contributions to Concord's agricultural development were continued by later owners Henry Flagg French and Thomas Hollis. Both the Hubbard/French House and the Daniel Chester French Studio are also historically significant for their associations with Concord's role from the mid-nineteenth century on as a center of intellectual and cultural activity, particularly in the arts and humanities. Sculptors Daniel Chester French and Mary Ogden Abbott, and author and historian Samuel Eliot Morison, all residents of this district, were important contributors to the vitality the town's cultural life.

The district meets Criterion B at the local, state, and national levels as the home, landscape, and studio which nurtured one of the most important American sculptors of his time, Daniel Chester French, during his youth and early career. It also qualifies under Criterion C for the well-preserved late Georgian architecture of the 1787-88 Hubbard/French farmhouse, and for the 1879 "Summer Studio" of Daniel Chester French as both an early incidence in Concord of a Queen Anne cottage, and an instructive example of a studio, complete with sculptural embellishment, designed by an internationally-known artist. The district retains integrity of location, immediate setting, design, materials, workmanship, feeling, and association. Surrounding it to the north, west, and south is a larger area of historic Hubbardville homes, outbuildings, and landscapes that also maintains integrity as a possible future district expansion.

The town of Concord, incorporated in 1635, was the first inland settlement in the Massachusetts Bay Colony west of the tidewater. As such, it rapidly developed from a plantation to an important regional center. While the earliest houses were built near the meetinghouse at the center village, large acreages of fertile land in the outlying parts of town were divided, cleared, and resold over the first two generations in what came to be known as the North, East, and South Quarters. The first Hubbard in Concord, Jonathan Hubbard, came from Connecticut by 1680, having inherited the property of his cousin, Robert Meriam. His residence was on Walden Street at the town center, while his farm and land extended south and southwest over the South Quarter to Fairhaven Hill and the great curve of the Sudbury River below Fairhaven Bay. Like most of the larger Concord properties, from the late seventeenth through the eighteenth century, Jonathan Hubbard's land was parceled out to later generations, and shrank or grew as pieces were sold or new ones acquired. As the threat of Native attack diminished in the first quarter of the eighteenth century, members of the second generation gradually settled on the family's outlying lands. Jonathan's son, Capt. Joseph Hubbard, (1688-1768) built a house near the river by 1728. By 1731, the year after Joseph's son, Thomas, was born, the road leading southwest from the center toward Sudbury (later called Hubbard Street; today's Sudbury Road), was in existence as far as Joseph Hubbard's farmstead.

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Concord (Middlesex Co.), Mass.**The Hubbard Farm::** Hubbard/French House (342 Sudbury Road, 1787-88; MHC #405, Map #5)

Thomas Hubbard (1730-1810), who built his own house on the Hubbard farm close to his father's residence, became one of Concord's major military leaders during the Revolution. In 1776 he was elected Captain of one of Concord's three militia companies, and later continued as Captain under the Massachusetts Third Regiment. In the decade after the war, when many local farmers were suffering financially from hard economic times, Capt. Hubbard had become the wealthiest man in Concord--in both land and personal estate. His youngest son, **Thomas Hubbard, Jr.** (1766-1835), was married in 1787 to a neighbor on the road to Sudbury, Rebecca Wheeler. Within a year the young couple had set up housekeeping just north of Capt. Thomas's house in one of the grandest farmhouses in Concord, apparently built as a wedding gift from the young man's father--today's 342 Sudbury Road (MHC #405, Map #5). Thomas Hubbard, Jr., who by 1792 was referred to as Ensign Thomas Hubbard, gradually took over as principal farmer of the large family farm, while also acquiring more and more land of his own over the years. By 1798 he owned fifty-two acres, compared to his father's 217, and his production of corn, rye, and cider nearly equaled that of Capt. Thomas.

The younger Thomas Hubbard soon became a respected community leader in his own right, and eventually, like his father, gained a reputation as the wealthiest farmer in Concord. He was a Selectman from 1801 to 1803, served on many town committees, and was elected a Deacon of the church in 1812, a post which he held for the rest of his life. It was undoubtedly through his influence that a farm lane through the Hubbard barnyard was widened into an extension of the Sudbury road, with a new wooden bridge, Hubbard's Bridge, built over the Sudbury River in 1802. From that time on, traffic steadily increased past the growing cluster of farmsteads that was soon to be dubbed Hubbardville for the expanding number of Hubbard descendants who lived and farmed there.

Deacon Hubbard was acclaimed by his fellow townsmen for his down-to-earth wisdom, which he expressed at Town Meetings with a simple eloquence that led Ralph Waldo Emerson to call him a "rustic Demosthenes". It is believed that he was the model for the Town Meeting speaker Emerson describes in his essay *Eloquence*, saying "What a godsend is this manner of man to a town!" His farm was known locally for its neatness and orderliness, and for the success of the innovations and experiments he carried out there--always undertaken after cautious consideration. A well-read man, he was the first in Concord to try out some of the agricultural reforms introduced by the new Massachusetts Society for Promoting Agriculture. He kept a daily diary of farm business, weather conditions, etc., and is reputed to have owned the first barometer in town. In spite of having been involved in the family cider mill, Deacon Hubbard was an early and outspoken advocate of the temperance cause, and had a reputation for both strict frugality and great generosity. On several occasions he provided shelter in his barn to traveling groups of Native Americans on their annual trips to Concord, and on at least one cold night, they slept on his kitchen floor.

Rebecca Wheeler Hubbard died in 1803, leaving her husband with six young children. Less than a year later he married Rebecca Prescott, who raised the young family to adulthood. In a manner

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befitting the wealthiest of Concord's early-nineteenth century farmers, Deacon Hubbard provided well for his children. Each of his three adult sons was set up with his own farm. To the second son, Jonathan, the Deacon gave a farm in Ashby, near the New Hampshire border. For the first and third, Cyrus and Darius, he conveyed portions of the Concord farm, and built a grand new double-house in 1816-17 just south of his father's former residence, (368-374 Sudbury Road, MHC #407).

Cyrus Hubbard ownership: 1835-1865

Deacon Thomas died in 1835. His widow, **Rebecca Prescott Hubbard**, survived him by eleven years, retaining the ownership of the house for the remainder of her lifetime. The major part of his estate, which included a farm of over 220 acres, was inherited by his eldest son, Cyrus. After Deacon Thomas's death, Cyrus, his wife Susanna, and their young family moved out of the double house he had shared with his brother Darius, and joined his stepmother on the family homestead, which became entirely his upon her death in 1846.

Like his father, **Cyrus Hubbard** (1791-1865), had received a traditional farmer's education in the Concord schools, augmented by his own perseverance at further learning. He also received training in mathematics and in surveying, a vocation he followed for most of his life along with farming. In his later years, when illness forced him to give up surveying, he turned the business over to Henry David Thoreau. Often referred to as Captain Hubbard, Cyrus Hubbard had been an orderly sergeant during the War of 1812, although he saw no action other than to march his company as far as south Boston. He later became Captain of the Concord Light Infantry, one of the local militia companies, serving as its commander for many years.

In about 1845, Cyrus moved or demolished his grandfather Capt. Thomas Hubbard's house, and on its site (possibly utilizing its cellar), built a handsome gable-front Greek Revival residence for his son Charles, who was married that year to a Hubbardville neighbor, Nancy Wheeler. Charles Hubbard's house, (today's 352 Sudbury Road, MHC #406), stands between his father's first residence and his grandfather's homestead. For the next twenty years, the three Hubbard houses, one Georgian, one Federal, one Greek Revival, were occupied by the growing numbers of later family members who worked the various parts of the Hubbard family farm, which in turn inspired the name Hubbardville for this agricultural part of Concord. Cyrus's brother Darius, who remained in residence at 368-374 Sudbury Road, owned as much as 245 acres and had a large herd of cows. After his untimely death in 1848, most of his property was divided among his children. The two Hubbardville farmers of the sixth generation, Darius's son George and Cyrus's son Charles, embraced progress and change during the era of Concord's transition to a late-nineteenth-century market-oriented agricultural economy. Charles was even a founding member and the first Treasurer of the progressive Concord Farmers Club. Cyrus, however, still the patriarch and anchor of the family until his death in 1865, appears to have inherited Deacon Thomas's Yankee restraint and frugality, coupled with an even more conservative approach to agriculture. As his daughter Rebecca Hubbard Wetherbee wrote in his memoir for Concord's Social Circle, "He was not very fond of new inventions, many of which did not seem to him like improvements. He was very much attached to the way his father had done before him, whom he believed to be the best man that ever lived."

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To his friend Thoreau, Cyrus Hubbard was the quintessential old New England farmer, possessed of some of the timeless virtues that Thoreau so admired and often expounded upon in his writings. In a journal entry for December 1, 1856, Thoreau describes him thus: "Cyrus Hubbard, a man of a certain New England probity and worth, immortal and natural, like a natural product, like the sweetness of a nut, like the toughness of hickory." Ralph Waldo Emerson, in 1848, saw in him a more ancient connection, naming him as one of the last few of a dying breed of farmers he called "old Saxons":

We shall never see Cyrus Hubbard . . . in the next generation. These old Saxons have the look of pine trees & apple trees, & might be the sons got between the two; conscientious labourers with a science born with them from out the sap vessels of these savage sires. (*Journals and Miscellaneous Notebooks of Ralph Waldo Emerson*, Vol. 10. [Cambridge: Belknap Press, 1973]).

Ownership records indicate that, while his brother Darius had become one of Concord's larger dairy farmers of the mid-1840s, with a herd of two dozen cows and ten oxen to work the fields (Darius's son George soon increased the dairy herd to over forty), Cyrus Hubbard farmed his acres in a manner more typical of the older mixed-husbandry tradition. He grew hay, apples, some vegetables, and, like many Concord farmers of his time, cranberries. For many years he had no more than ten cows, kept half a dozen oxen, and several pigs. Like both Capt. and Deacon Thomas, however, he was wealthy in both cash and land, with lucrative investments in both railroad and bank stocks that by the beginning of the Civil War were worth over \$16,000.

Charles A. Hubbard ownership: 1865-1867

Cyrus's son, **Charles A. Hubbard** (1822-1889), gradually grew to assume more and more of both the farm ownership and management, and inherited the farm and homestead upon his father's death. In contrast to Cyrus, Charles was one of the more progressive Concord farmers of his day. Both he and his wife, Nancy, actively participated in the local agricultural clubs and societies, and Charles gave frequent lectures on experimental methods to his colleagues. To the Concord Farmers Club he delivered papers mostly relating to the running of a successful dairy farm, covering such topics as "Cows and the Profits of Them", "Renovating Worn-out Pastures", "Indian Corn", "Grain Crops", and "Grass and Grasslands". Considering himself something of an authority on the business and economics of farming, he also spoke on "The Position of the American Farmer", "Can Farmers Recognize the Ten-hour System?" (the answer--absolutely not!), and "What Shall we Pay for Farm Labor?" The latter paper, apparently written during the 1870s, reveals that Charles Hubbard, like some other large farmers in Concord, was actively seeking immigrant labor from Norway. It was largely due to the efforts of Hubbardville's farmers, who considered the Norwegians to be excellent farm workers, that Norwegian-Americans became a significant demographic group in Concord toward the end of the nineteenth century.

In an essay that must have pleased his wife, who individually joined the Middlesex Agricultural Society in 1868, Charles Hubbard even shed light on the heavy workload of the female members of local farm households during the progressive era. In "Are Farm Wives and Daughters Obligated to Work Harder . . . ?" he argued that, while relieved of the old tasks of spinning, weaving, and butter-churning, farm women in the third quarter of the nineteenth century were living lives filled with near- endless cooking and washing for the increased number of farmhands.

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Concord (Middlesex Co.), Mass.Henry F. French ownership: 1867-1885

In the spring of 1867, while retaining his own farmstead at 352 Sudbury Road and 89 acres of land, Charles Hubbard sold his father's and grandfather's homestead, along with a farm of 75 acres, a barn and shed, to **Henry Flagg French** (1813-1885).

The French family was originally from Chester, and later Exeter, New Hampshire. Henry French had begun a newspaper career in 1830, when he and his brother-in-law, Simon Brown, began publishing *The New Hampshire Spectator*. He subsequently became a lawyer, passed the Massachusetts bar in 1835, and built up a successful practice in Boston. Along the way he also became a progressive farmer, and developed an expertise in certain aspects of farming. In 1859 he published a book on farm drainage (*Farm Drainage*, A.O. Moore & Co., New York). In 1851 he corresponded with Andrew Jackson Downing, the country's foremost spokesman on landscape and farmstead design. He also wrote several articles for Downing's periodical, *The Horticulturalist*, containing advice on apple growing and the planting of trees. He occasionally combined his vocation and avocation in trying legal cases pertaining to agriculture. Among them was the lawsuit brought in 1860 by a group of Concord River meadow owners, who claimed that the rise in water level caused by a dam in Billerica had ruined hay fields as far upstream as Concord.

Henry French was undoubtedly attracted to Concord by the hospitable community of progressive farmers like Charles Hubbard. Moreover, some of his close relatives had already relocated here: the Browns (Simon, and Henry's sister Anne), had moved to Concord in 1848, to a house and farm at 49 Liberty Street (MHC #231). Simon Brown, who in 1851 had been named editor of *The New England Farmer*, which became the most influential farm journal in New England, was for years at the center of a circle of people interested in the latest agricultural practices. Like Charles Hubbard, he had been one of the founders and first officers of the Concord Farmers Club. He was a member of the state Board of Agriculture, and an influential proponent of farmers' associations and agricultural fairs across the commonwealth. He was politically well-connected, having served one term as Lieutenant Governor of Massachusetts, and another in congress. It may have been partly through Simon Brown's influence that in 1865 Henry French, by that time a Judge of the Massachusetts Supreme Judicial Court, was appointed first President of the Massachusetts Agricultural College at Amherst (later to become the University of Massachusetts), a post which he held for two years.

Henry French utilized his extensive knowledge of progressive agriculture to develop the former Hubbard property into his own version of a model farm. He installed new drainage systems in the house and the fields, and updated the house, enlarging it with a two-story front "porch," a bay window, and a series of rear ells and sheds. He took up dairy farming, beginning with two cows and gradually building up to a herd of fifteen--about average for his time in Concord. He grew both strawberries and apples, and was widely known for his asparagus, which became the signature crop of Hubbardville after the Civil War. In 1874, in fact, Henry French was the third largest asparagus farmer in town. Four years later, the three top asparagus growers in Concord were all Hubbardville farmers: Judge French, Charles Hubbard and George Wheeler, their neighbor across the street.

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Like Charles Hubbard and Simon Brown, Judge French was an active member of the Concord Farmers Club, and the topics of the lectures he delivered show what aspects of farming he considered important. He of course spoke about drainage, pertaining to both soil and farm buildings. He also delivered lectures on farm accounts and financing, as well as one on ornamental gardening as one of the fine arts. Consistent with his loyalty to his country and his adopted town, and with his concern for the appearance of his property, in 1875 Judge French planted four long double rows of pine trees in commemoration of the 1775 Concord Fight. Many of those original "Centennial Pines" (Map #14), now over fifty feet tall, still stand today, most of them within the boundaries of the Hubbard-French district.

In 1876, President Ulysses S. Grant appointed Judge French Assistant Secretary of the U.S. Treasury, a post he held for nearly nine years. That year he reduced the farm to 65 acres; by 1870, however, he had built it back up to 70 acres. During the Judge's stay in Washington, he operated the Concord farm as a true country estate. He and other family members returned for frequent visits, entertaining in lavish style when they did so. The Judge moved back to Concord shortly before his death in November of 1885. His widow, Pamela Prentiss French, inherited the property, but did not remain in residence for very long. By the early 1890s no members of the French family were permanently living in Concord.

The Daniel Chester French "Summer Studio", 1879-1899 (324 Sudbury Road; MHC #404, Map#1)

While Henry Flagg French was one of the most prominent citizens of Concord in his day, with state-wide importance as the first President of the Massachusetts Agricultural College and a national role as Assistant Secretary of the Treasury for the Grant administration, the national significance of the Hubbard-French District is due to its association with the Judge's son, sculptor Daniel Chester French. **Daniel Chester French** (1850-1931) was regarded as the leading public sculptor in America during the the first two decades of the twentieth century, following the death of Augustus Saint-Gaudens in 1907. By the turn of the century French and Saint-Gaudens were the two foremost sculptors in the Beaux Arts movement in American sculpture. They also developed methods which ushered in the era of collaboration between architect and sculptor, an essential component of the great flowering of public art in the Early Modern period. Over the course of his fifty-five-year career, Daniel Chester French gained renown for his public monuments, portraits, and architectural sculpture.

Today, his work is still probably more widely known to a broad U.S. audience than that of any other native-born sculptor. Highlights of his career include the Concord *Minute Man* (1875)—perhaps the best-known piece of American art, through its reproductions on stamps, defense bonds, World War II posters, etc.—and the statue of the seated Lincoln at the *Lincoln Memorial* in Washington (1922), for which he collaborated with architect Henry Bacon.

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Other highly visible public works on American subjects include the equestrian statues Gen. *Joseph Hooker* in Boston (1896-1903), *Ulysses S. Grant* in Philadelphia (1892-99), and *George Washington* in Paris (1896-1900), all of which were collaborations with Edward Clark Potter. Other well-known works are the *Standing Lincoln* in Lincoln, Nebraska (1912), and three pairs of bronze doors for the Boston Public Library (1897). In addition to the *Minute Man*, works by French still in Concord include the seated statue of Emerson in the Concord Free Public Library (1914), the *Melvin Memorial* in Sleepy Hollow Cemetery (1909), and numerous portrait busts and reliefs.

"Dan" French was a boy of seventeen when his family moved to the old Hubbard farmhouse at 342 Sudbury Road. He immediately took to his new surroundings, and for the rest of his life considered Concord to be his hometown. He spent much of the summer of 1867 engaged in carpentry projects in the house, and soon developed the ambition to become a progressive farmer like his father and his uncle Simon. His father steered him toward college, however, but a disastrous first semester at MIT led both of them to rethink his future. Returning to the farm in the winter of 1868, he began to pursue sculpture, one of his former pastimes, with new seriousness. His first statue is reputed to have been a frog, carved from a large turnip harvested from his father's garden. While for the most part he was a self-taught artist, in the late 1860s he received some instruction in drawing and clay modeling from May Alcott, (youngest sister of Louisa May Alcott,) worked briefly in the New York studio of John Quincy Adams Ward in 1870, and studied with William Rimmer in Boston in 1871-72. By the time he was in his early twenties he had persuaded numerous Concord friends, family, and farmhands to pose for him (as well as his nearest neighbor to the north, Patrick Harrington, longtime farmer for the Judge). His father's support and encouragement never waived, and the Judge even rolled up his sleeves to help with his son's early plaster casts. By 1873 the young man had so gained the admiration of Concord's decision makers that they granted him the commission that launched his reputation as an artist—the statue of the *Minute Man* that was to commemorate the hundredth anniversary of the Concord Fight of April, 1775 at the North Bridge.

Virtually all French's work prior to 1874, including the clay models for the *Minute Man* that he submitted to the town, was created in the house at 342 Sudbury Road. Family documents refer to his working in the southeast front room (the "front parlor"), and casting in the barn with the help of family, friends and farmhands. French scholars believe that nearly all twenty-seven of his first small decorative works, including the models for eight figurative Parianware groups and fifteen portrait busts and reliefs, were made in the house. Beginning with the execution of the *Minute Man* in 1873-74, however, French developed the practice of building the full-size clay and plaster models in a rented room in the Studio Building in Boston, while still working on smaller pieces and preliminary models in his father's house.

In the fall of 1874 he traveled to Florence, where he stayed for two years, missing the fanfare of the *Minute Man's* dedication ceremonies, which took place on his twenty-fifth birthday. His only marble sculpture from the Italian trip, *Endymion*, however, was never sold. Instead, it eventually ended up perched on the roof of the root cellar behind the house, until later owner Mary Ogden Abbott donated it to the museum at Chesterwood after French's death.

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By the time young Dan returned from Europe, his parents had moved to Washington, leaving the Concord farm under the supervision of a farm manager. He spent two years in Washington working on three sculptural groups for the U.S. Custom House in St. Louis. Upon their completion, however, he returned to Boston, then Concord.

While he found it difficult to find suitable studio space in Boston, the city in the late 1870s had become a regional art center, and French was well-acquainted with its active community of sculptors, a group which included Thomas Gould, Martin Milmore, and Thomas Ball, in whose studio he worked in Florence. In an unusual step for such a gregarious, ambitious young artist, however, he decided to establish a studio, not in the heart of Boston, but on his father's farm in Concord.

In the planning and design of the studio, French envisioned not just an efficient work space, but a showplace to market his work. The fact that the Hubbard/French farm was only a short walk from the Concord railroad station was not lost on him. Indeed, he must have anticipated that many of his customers and colleagues would consider the half-hour train ride to rural Concord a more pleasant excursion than navigating the busy streets of Boston. In the winter and spring of 1879, he described his intentions in a series of letters to Ellen Ball (wife of sculptor Thomas Ball), in Florence:

I think of setting up a studio in Concord for the next eight months. I am not sure that it w'd not be better as an advertisement than anything else I could do. Most of the noted people of the country come here in the course of the season, & I should try to make my studio a point of interest. I have even thought of building a studio near the house? What do you think of it & what does Mr. Ball? (DCF to Ellen Ball, 2/9/1879)

The studio building, built to French's own design and specifications with a high-ceilinged work room and smaller reception room, was constructed close to the street, on part of the apple orchard just north of the Judge's house. The building was completed by the early summer, and by his own account, it was all he had hoped it would be, and more. To celebrate its opening, he threw an outdoor party, lit by Chinese lanterns, for seventy-five of his "young-ish friends", with a ten-o'clock supper. He proclaimed the occasion "as pretty & swell a party as has been in Concord since I have lived here." He was delighted at the sight of "people in bright costumes strolling about under the soft light, with glimpses of the studio, with its statues & gay colors showing through the open doors" (DCF to Ellen Ball 7/13/1879). The studio quickly became a fashionable place to visit, both for art lovers and for the tourists who arrived in increasing numbers to see the Concord sights in the 1880s and 1890s. In his own words, during its first summer the studio attracted "many visitors distinguished & otherwise" (DCF to Ellen Ball 9/10/1879). French sometimes sent out printed announcements inviting people to view his latest work, and the comfortable, sculpture-filled reception room was frequently overflowing with guests.

It was at the Concord studio that French executed all his major portrait busts, including the heads of local Concordians Ralph Waldo Emerson, Bronson Alcott, and Rockwood Hoar. Large pieces for the U.S. Court House and Post Office in Philadelphia also took form here, and in 1880 the artist began

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his third major government commission, a sculpture for the Post Office and Subtreasury in Boston. Other major pieces that may have been executed at the Concord studio, at least in study form, include the statue of John Harvard for Harvard College (1883), and the first studies for *Memory* (1886). For his five major commissioned works before 1888, however, French continued the practice of renting studio space in Boston to make the final piece, while producing the sketch and working models in Concord.

Clearly, Daniel Chester French had regrets about leaving Concord, where he had found a supportive community and had created a nearly ideal working environment. He had become the center of an active social group that put on theatrical productions and held masked balls and other lively social events. As local historian Laurence Richardson put it, their lifestyle "was all very elaborate, and very Beaux Arts" (Richardson, L. E. "Concord Chronicle, 1865-1899", 1967; 40). French also loved his family's farm and the surrounding woods and fields where he spent long walks with friends like noted ornithologist William Brewster. In a letter to a later owner of the house in the year before his death, he wrote "I loved the place from my first glimpse of it, and I have always felt closer to Concord than to any other town in the world" (DCF to John A. Abbott, 1/17/1930). During the 1880s, however, New York City was rapidly becoming the new American art capital, and it was inevitable that a move there would be essential to both his artistic development and the advancement of his career. He stayed in Concord during the brief period after his father's work in Washington ended and the old man returned to the farm. By the end of 1885, however, Henry French was dead, and New York was closer to Washington, where Dan's cousin, Mary Adams French, whom he hoped to marry, was waiting. He spent several months in Paris in 1886-87, and in 1888 he relocated to New York, where he purchased a rowhouse, fitted it with a studio, and married Mary later in the year.

Ironically, as soon as French left Concord, commissions from patrons in Boston increased. Over the next few years, he returned frequently to both Boston and Concord, visiting his stepmother at 342 Sudbury Road, and working in the Concord studio in the warmer months. In the spring of 1889 he produced a new, smaller version of the *Minute Man* there, and that summer Mary gave birth to their only child, Margaret (who later became a distinguished sculptor herself), in the Hubbard/French farmhouse.

French used the Concord studio during summers through at least 1890. In 1896, shortly after Pamela Prentiss French died, Daniel and Mary started dividing most of their time between New York City and Stockbridge, Massachusetts. They acquired the Stockbridge home which is today the Daniel Chester French museum, Chesterwood, (NHL) in 1897. The next year French hired his friend Henry Bacon to design a larger studio on the Chesterwood property. The plan of that building, in which the sculptor was to work for the rest of his life, bears testament to the success of the Concord studio, on which it is clearly based. Both buildings utilize a high-roofed work space with abundant natural light as the main block of the structure, and both have a low-ceilinged reception room extending to the north. As in the Concord studio, the reception room at Chesterwood has a large area of glass in the middle of the main wall, and its outer door occupied the same location. Both studios were built with a rear wing or ell for casting space, a chimney rising from the same point, and an open porch on the south end.

(continued)

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Concord (Middlesex Co.), Mass.

French even had the special seating nook of the Concord studio recreated in a corner of the Chesterwood reception room. Although the Concord studio remained the subject of Concord guidebooks through the turn of the century, with the building of the Chesterwood studio, what had come to be known as French's "summer studio" in Concord was relegated to a humble existence as a storage building.

Hollis and Minns ownership, 1899-1919

Pamela Prentiss French died in 1895, and after a brief period of ownership by her heirs, in 1899 the entire property, including the farm, house, and studio, was purchased by **Thomas Hollis**, the son-in-law of Henry's oldest daughter, and his wife **Mary**. Under Mr. Hollis, a gentleman-farmer in his own right, the focus of the old farm shifted again. Poultry raising was becoming increasingly popular at the end of the nineties, and by 1900 the Hollises had built at least one large henhouse, and had a flock of 800 chickens and turkeys. There was also the era of large dairy herds in Concord, and with improved methods, especially the development of ensilage for winter feed (they built a silo in 1902), they built up a herd of thirty cows and three bulls. After 1905, however, their livestock declined in number, and for most of the rest of their time in Concord they kept only a small poultry flock and one or two cows. Mary Hollis died in 1912, and in 1915 Mr. Hollis divided the property, sold off most of the farm, and moved back to New Hampshire.

While it is known that the Hollises moved the large Hubbard/French barn, which had stood fairly close behind the house, to a position several hundred feet to the northwest, little concrete information is available about any changes they may have made to the house or studio. Photographic evidence indicates that the attached rear ells and sheds utilized by the Frenches were removed sometime during the Hollis period of ownership. Daniel Chester French, who had owned the studio building, but not the land it stood on, conveyed it to Thomas Hollis when he purchased the farm.

The buyer of 58.4 acres of the farm in 1915, including the large barn and the silo, was Dr. George C. Shattuck of Boston. Dr. Shattuck was the brother of one of the property owners to the south whose land abutted his purchase, Elizabeth (Mrs. Henry) Bigelow. In 1908, Mrs. Bigelow and her husband had acquired what was apparently the southwest part of the former Hubbard farm bordering the Sudbury River, where they built one of the many waterfront mansions that were transforming the old farmland along Concord's rivers at the beginning of the twentieth century (728 Sudbury Road, MHC #288). Dr. Shattuck, however, used his land for a transformation of another kind becoming popular in Concord at the time--a wildlife preserve.

The 5.5-acre portion that remained with the house, some small sheds, and the studio, was purchased in 1916 by a local couple, **George and Harriet Minns**, who had formerly lived at 32 Lowell Road (MHC #339). While they do not appear to have made any significant alterations to the house, the Minns converted the studio into a residence, making some of the changes still seen there today, and rented it out for two years.

(continued)

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Concord (Middlesex Co.), Mass.Samuel Eliot Morison ownership: 1919-1928

Within three years, the Minns sold the 5.5-acre farmhouse property to its most illustrious twentieth-century owner, author and historian **Samuel Eliot Morison**. Mr. Morison and his wife, Elizabeth, had lived for a few years elsewhere in Concord, on Fairhaven and Nashawtuc Roads. Having recently begun what was to be forty years on the Harvard University faculty, it was here that Morison (1887-1976) spent the formative early period of his long and distinguished career as a professor and chronicler of American history. His early work concentrated on the Federal period in Massachusetts, and the time he spent in Concord provided him with both context and inspiration. While living on the former Hubbard/French homestead, he wrote the early works which made his reputation, the *Maritime History of Massachusetts* (1921) and the *Oxford History of the American People* (1927), as well as *Sources and Documents of the American Revolution* (1923).

Morison's writing, which took place over a span of sixty years, is noted for its vivid narrative quality, grounded in a combination of research, observation, and personal experience. Over the years he undertook many ocean voyages in pursuit of authenticity, including sailing the routes of Columbus as skipper of his own boat. He served on twelve ships as a commissioned naval officer during World War II, and retired from the navy in 1951 with the rank of rear admiral. Among the books he published after leaving Concord were biographies of Christopher Columbus, (*Admiral of the Ocean Sea*, 1942), and John Paul Jones (1959), both of which won the Pulitzer Prize. Between 1947 and 1962 he produced the fifteen-volume *History of United States Naval Operations in World War II*. His last years were crowned by the publication of his comprehensive two-volume *The European Discovery of America* (1971-74), written while he was in his eighties.

324 Sudbury Road: later ownership

In 1924-25, the Morisons went to England to spend a year at Oxford. Shortly before they left they sold the former studio, (which they had rented to tenants), along with 1.42 acres of land (today's parcels G10-474 and 475), to local farmer **Jelle Roos** and his wife, **Esther**. Jelle Roos was a specialist in the raising of flower bulbs, an occupation he may have learned in his native Holland. The Rooses lived there for several years, then sold the property to **John** and **Phyllis Mutty** of Concord in 1930. John Mutty was President of Mutty & Tirrell, a repair garage and Buick dealership on Walden Street at Concord Center. By 1940 he was also selling real estate and insurance. In 1936 the Muttys divided the lot into two parcels, and sold the back section (G10-475) to **John A.** and **Mary Ogden Abbott**, since which time that three-quarter-acre piece has been conveyed along with the main house at 342 Sudbury Road. In 1944 the Muttys sold the former studio, with the remaining 28,000 square feet, to **Joseph J., Jr.** and **Marguerite D. Ecker**. After he was released from World War II army duty with the rank of Major, Mr. Ecker returned to Lever Brothers; in 1948 he became sales manager of Sweetheart Paper Company. The Eckers owned the property until 1959.

342 Sudbury Road: Abbott ownership

In 1928 the Hubbard/French farmhouse entered a long period of association with two of Concord's most distinguished twentieth-century women. The Morisons sold the house, with two acres around it, to the Rooses, who resold a few months later to Mrs. Grafton St. Lo Abbott, the former owner of a riverfront estate across Sudbury Road from the Bigelow residence. Mrs. Abbott was **Mary Adams**

(continued)

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Abbott, daughter of Charles Francis Adams II of Lincoln (former President of the Union Pacific Railroad) and great-granddaughter of John Quincy Adams. She and her husband, a prominent attorney who died in 1915, had built their English Country Revival house, "Holderness," in about 1902

at 675 Sudbury Road (MHC #759-761), on or adjacent to part of the former Hubbard farm. From 1919 to 1926 Mrs. Abbott had taken a seven-year round-the-world tour with her daughter, artist Mary Ogden Abbott, exploring remote regions of the American west, India, and Pakistan, and hunting big game. They had returned to the Adams family home in Lincoln, then lived on River Street in Concord center for a few years. Mrs. Abbott's younger son, John, was studying at Harvard Medical School, and lived with his mother and sister. During her first year of ownership Mrs. Abbott made extensive renovations to the old house, adding most of the long two-story north wing, and making many interior alterations. By the time she moved in with Mary and John, the small two-stall stable at the rear of the property had also been completed. Mary Ogden Abbott housed one or two horses there for the next several decades.

In 1933, Mrs. Abbott died at the age of 66 after being hit by a car in Concord center. The property passed to her three children, **Henry Livermore Abbott** (born 1892), **Mary Ogden Abbott** (1894-1981), and **John Adams Abbott** (1902-1995). Henry lived in New York City, and later Washington D.C. John, then a bachelor, finished his internship in Rochester, N.Y., then returned to Boston, taking up residence again in the house. Mary Ogden Abbott assumed the main responsibility for the property, eventually acquiring full ownership of it from her brothers in 1945.

John Abbott continued to make the house his primary residence until his marriage in 1947. By then he had built up a successful practice as a psychiatrist in Boston, and during World War II directed the Brain Wave Laboratory at Massachusetts General Hospital. He was also a lecturer in neurology at Harvard Medical School, and was later appointed Ambassador Extraordinaire to Niger in 1970 by President Nixon. Other residents during the Abbott period of ownership included two of Mrs. Abbott's siblings, both unmarried. Elizabeth Ogden Adams (born 1873) lived here with John and Mary in 1939 and 1940, and Henry Adams (born 1875) resided here from 1939 until 1951. Henry Adams was the manager and trustee of the Adams family business interests, with an office in Boston.

While Mary Ogden Abbott made this her permanent residence, she continued to live the life of a cosmopolitan artist, world traveler, big-game hunter, and adventurer. She spent much of the World War II period at home doing defense production work for Raytheon Corp., but in the late 1940s she went to the western part of Mexico and the U.S. to explore the San Juan and Colorado River valleys. In 1949 she became the first artist since 1872 to run the Colorado from Bright Angel to Lake Meade.

Mary Ogden Abbott was an artist of national reputation. She worked in a 1 1/2-story studio ell behind the long north wing of the house, which she had converted from what appears to have been an eighteenth-century barn. Its main wall faces the French studio, and until recently had a large dormer with a slanted multi-paned skylight to catch the northern light. (The deteriorated skylight was replaced this year by a similar dormer.) Best known for her figurative wood carvings, many of which were inspired by the oriental art she had encountered in the far east during her trip around the world, Mary Ogden Abbott was commissioned to make teak

(continued)

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wood doors for the U.S. Department of the Interior in Washington and the Peabody Museum in Salem, MA. She created the reredos and altar at Grace Episcopal Church in Lawrence, MA, and an altar in St. Andrew's Church, Nogales, Arizona depicting St. George in cowboy chaps. Locally, she was an early, influential member and President of the Concord Art Association. Just as Daniel Chester French had used his studio as a gallery for his art, Miss Abbott treated her portion of the old Hubbard/French farm as a backdrop for some of her sculpture. Much of the concrete and ceramic fountain she created behind the house is still intact, and portions of the sculpture she mounted on the root cellar are still in place or lying nearby on the property.

Miss Abbott also worked tirelessly to perpetuate the Adams family legacy. Before her death in 1981 she had been the oldest living descendant of U.S. Presidents John Adams and John Quincy Adams, and served as President of the Adams Memorial Society, which oversaw the restoration of the original Adams mansion--the family homestead that had been presented to the city of Quincy in 1897 by her grandfather. In 1980, she directed the restoration of the Adams family memorials in the Old Hancock Cemetery, Quincy.

Later property development

During the 1940s and '50s much of the old farmland of Hubbardville was developed with subdivisions of single-family houses, and a group of large homes was built in the early 1990s on a former asparagus field directly across the street from the Hubbard/French District. Some of the Hubbardville landscape outside the district boundaries, however, has been preserved as several parcels of conservation and recreation land. The largest piece, which may date back to a sacred Native American place called Mintou (Mento), stretches southwest for 37 acres from the rear of Parcel G10-473 across part of the back portion of the old Hubbard farm to the Sudbury River. Another adjoining piece is the 3.4-acre site where Thomas Hollis moved the old Hubbard barn, which was taken down by the town and its pieces re-used by the Concord Museum in a 1979-80 addition dedicated, appropriately, to Daniel Chester French.

In 1994-95 a subdivision plan of several house lots was proposed within the district boundaries for Parcels G10-473 and -475 (342 Sudbury Road). No houses were built, however. The present owners purchased the property in 1997 and placed it under a conservation restriction that preserves in perpetuity the Centennial Pines and the rest of the remaining historic landscape of this venerable Concord homestead. The studio has continued under private ownership as a residence, and later owners have carefully preserved most of its major features, including the figured marble frieze at the reception room fireplace. In 1998, Town Meeting designated these two properties, along with the Charles Hubbard House at 352 Sudbury Road, as Concord's fifth Local Historic District.

Recognition of the significance and integrity of the Hubbard/French House and Daniel Chester French Studio through listing on the National Register will help to honor these extraordinary preservation efforts. It will also serve to raise awareness of the importance of the Hubbard/French farm through its entire period of significance, and to add to public understanding of the contributions of three major later cultural figures, Daniel Chester French, Samuel Eliot Morison, and Mary Ogden Abbott.

Archaeological Significance

While numerous prehistoric sites and artifact collections have been identified in Concord and other towns along the Concord, Sudbury and Assabet River drainages, interpretative data from these sites has been limited because of their location through the efforts of amateur archaeologists and artifact collectors. These efforts were often minimally

(continued)

**United States Department of the Interior
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documented with artifacts usually provenienced at the site level or, not at all. Few sites have been systematically studied making any surviving sites potentially significant. Systematic archaeological survey and excavation in this area can help expand our prehistoric data base beyond the locational and typological level to include intra-site analyses and regional studies. Information from known sites and artifact collections indicate the potential for the study of as much as 12,000 years of human occupation in the district area extending from the Paleo Period (12,000-9,000 B.P.) through the Late Woodland (1,300-400 B.P.) and possibly Contact Period after 1620. These sources indicate potential for the study of a wide range of research topics including various aspects of cultural adaptation through time, lithic technology, trade, hunting, fishing, food preparation, and horticulture.

Historic archaeological resources described above have the potential to document several aspects of the social, economic and cultural life that typified much of Concord's settlement from the 18th through 20th centuries. Careful mapping and reconstruction of buildings in the district can help document the layout of the farm through time and the changes that occurred as agricultural technology evolved in the town and region. Detailed analysis of occupational related features (trash pits, privies, wells) can also contribute information relating to the evolution of the farm and the life of its inhabitants. Various types of artifact studies including the analysis of feature contents can contribute information on the extent to which farm products were utilized for subsistence, standards of living and the general health of the farm inhabitants. The above information and artifact studies may also contribute information that identifies various aspects of intellectual and cultural activity that may have occurred during different occupations at the farm. Artifact evidence might be present in the district associated with the artistic activities of Daniel Chester French and Mary Ogden Abbott or the historical/maritime emphasis of Samuel Eliot Morison. The residence of these individuals and earlier prominent farmers in the district may indicate a high potential for recovering information on Concord's overall cultural life in general.

(end)

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Continuation Sheet

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Cresson, Margaret French. Journey Into Fame. Cambridge: Harvard University Press, 1947

Jarvis, Edward. Traditions and Reminiscences of Concord, Mass., 1779-1878. Ms. Printed the Concord Free Library, 1993

Memoir of Cyrus Hubbard. 1891. (author uncertain – either Lucy Hubbard Hale or Lucretia Hubbard Wood)

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Richman, Michael. Daniel Chester French: an American Sculptor. New York: Metropolitan Museum, 1976

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1798 Federal Direct Tax Census

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Middlesex County Registry of Deeds

Town of Concord
Assessor's and Tax Collector's records
Street Directories, including lists of Concord residents and Poll Tax rolls.
Vital Records

(continued)

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National Park Service

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Continuation Sheet

Hubbard-French HD
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Section number 9 Page 2

Plans, Maps, and atlases

- Beers, F.W. Atlas of Middlesex County. New York, 1875.
- Hales, John. Plan of the Town of Concord. 1830
- Walker, George. Atlases of Middlesex County. Boston, 1889, 1906.
- Walling, Henry. "Maps of the Town of Concord." Boston, 1852, 1856.

Other Sources

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- Genealogies of Adams and Hubbard families. Various dates and publishers.
- Jarvis, Edward. "Houses and People in Concord, 1810-1820." 1882.
- Keyes, J.S., rev. Adams Tolman. "Houses and Owners or Occupants in Concord." Unpublished file. 1885
- Richman, Michael. Statement for the Concord Planning Board, December 5, 1995.
- Wheeler, Ruth. Concord House Files. Unpublished files, 1937-1969.

(end)

Hubbard-French District
Name of Property

Middlesex, MA
County and State

10. Geographical Data

Acreage of Property 3.4 acres

UTM References

(Place additional UTM references on a continuation sheet)

1. 19 305940 4702380
Zone Easting Northing

2.
Zone Easting Northing

3.
Zone Easting Northing

4.
Zone Easting Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Larry Paul Cox and Anne M. Forbes, NR Edit. Consultant, with Betsy Friedberg, National Register Director

organization Massachusetts Historical Commission date May 2000

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state Massachusetts zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name various owners

street & number telephone

city or town Concord state MA zip code 01742

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**Hubbard-French HD
Concord (Middlesex Co.), Mass.**

Section number 10 Page 1

10. GEOGRAPHICAL DATA

Verbal Boundary Description

The boundaries of the Hubbard-French Historic District correspond to those shown on Concord Assessor's Map G10 for Parcels 473 and 475 (342 Sudbury Road) and 474 (324 Sudbury Road.)

Boundary Justification

The district encompasses the farmhouse, with its immediate surroundings, of the Dea. Thomas Hubbard/H.F. French Farm, as well as the entire parcel which was set off from the farm with Daniel Chester French's 1879 studio.

It is possible that the district could be expanded in the future to include several nearby eighteenth- through early-twentieth-century houses, outbuildings and landscapes which, along with the Hubbard/French farmstead, were part of the village of Hubbardville. Those properties include two more Hubbard family houses--the ca. 1845 Charles Hubbard House at 352 Sudbury Road, the 1816/17 house of Cyrus and Darius Hubbard at 368-374 Sudbury Road, the Francis Potter House at 12 Fairhaven Road, and at least two residences of the Wheeler branch of the family at 387 Sudbury Road and 25/27 Fairhaven Road. More of Judge French's Centennial Pines, and remnants of former Hubbard/French fields and meadows occupy three abutting and nearby parcels owned by the Town of Concord that would also be eligible for inclusion in an expanded Hubbardville district.

(End)

DISTRICT DATA SHEET

C = contributing; NC = non-contributing
 B = building; O = object; Si = site;
 St = structure

ASSESSOR'S MAP &		MAP#	MHC#	PARCEL #	NAME OR DESCRIPTION	DATE	STYLE	STATUS	TYPE
<u>324 Sudbury Road</u>									
1	404	G10-474			Danl. Chester French Studio	1879	Queen Anne	C	B
2		G10-474			garage	ca. 1930	utilitarian	C	B
3		G10-474			playhouse	ca. 1930-1945		C	B
4		G10-474			picket fence	late-20th C.		NC	O
<u>342 Sudbury Road</u>									
5	405	G10-473			Dea. Thomas Hubbard/Judge Henry F. French House	1787-88	Georgian	C	B
6		G10-473			wood picket and granite fence	ca. 1935		C	O
7		G10-473			stone retaining wall	late-19th-early 20th C.		C	O
8		G10-473			wood picket and board fence	1999		NC	O
9		G10-473			Abbott fountain	ca. 1930s		C	O
10		G10-473			Hubbard Root Cellar	ca. 1800		C	St
11		G10-473			Abbott stable	1920-30	utilitarian	C	B
12		G10-473			garage/shed	mid-20th C.	utilitarian	NC	B
13		G10-473, -475			post and rail fence	mid-20th C.		NC	O
14		G10-473, -475			Centennial Pines	1875		C	Si

TOTAL RESOURCE COUNT:

BUILDINGS

SITES:

STRUCTURES:

OBJECTS:

TOTAL:

Contributing

5

1

1

3

10

Non-contributing

1

0

0

3

TOTAL: 4

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Continuation SheetHubbard-French HD
Concord (Middlesex Co.), Mass.Section number photo Page 1**PHOTOGRAPHS (8 x 10")**

-- unless otherwise noted, all photographs and negatives: Anne Forbes, 1999. Archival photos (#s 2, 9, 10), courtesy of Chesterwood, a National Trust Historic Site, Stockbridge, MA

1. 342 Sudbury Road: view northwest
2. 342 Sudbury Road: historic photo--view northwest, 4/5/1895. Chesterwood archival photo #NT73.45 (A102)
3. 342 Sudbury Road: southeast parlor, looking north, with fireplace wall
4. 342 Sudbury Road: northeast parlor, looking southwest, with fireplace wall
5. 342 Sudbury Road: root cellar, ca. 1800
6. 342 Sudbury Road: Centennial Pines, view east through western section
7. 324 Sudbury Road: view southwest (Photo and negative: Larry Cox, 324 Sudbury Rd., 1997)
8. 324 Sudbury Road: view north
9. 324 Sudbury Road: historic photo--"northeast facade", 1885-1895. Chesterwood archival photo #NT73.45.5220.22.2
10. 324 Sudbury Road: historic photos--fireplace frieze; south porch and east facade. Photo by Alfred Hosmer, 1885-1895; negative: Concord Free Public Library.

SUPPLEMENTARY PHOTOGRAPHS (3 1/2 x 5" and 4 x 6")

11. 342 Sudbury Road: view southwest, with wing, garage extension, studio, and rear addition
12. 342 Sudbury Road: view east--rear elevations
13. 342 Sudbury Road: northeast parlor--china cabinet
14. 342 Sudbury Road: northeast chamber--fireplace wall, with drawers and cabinet by Daniel Chester French
15. 342 Sudbury Road: lobby entrance, with small door to smoke chamber
16. 342 Sudbury Road: basement--barrel vault supporting chimney stack

(continued)

**United States Department of the Interior
National Park Service**

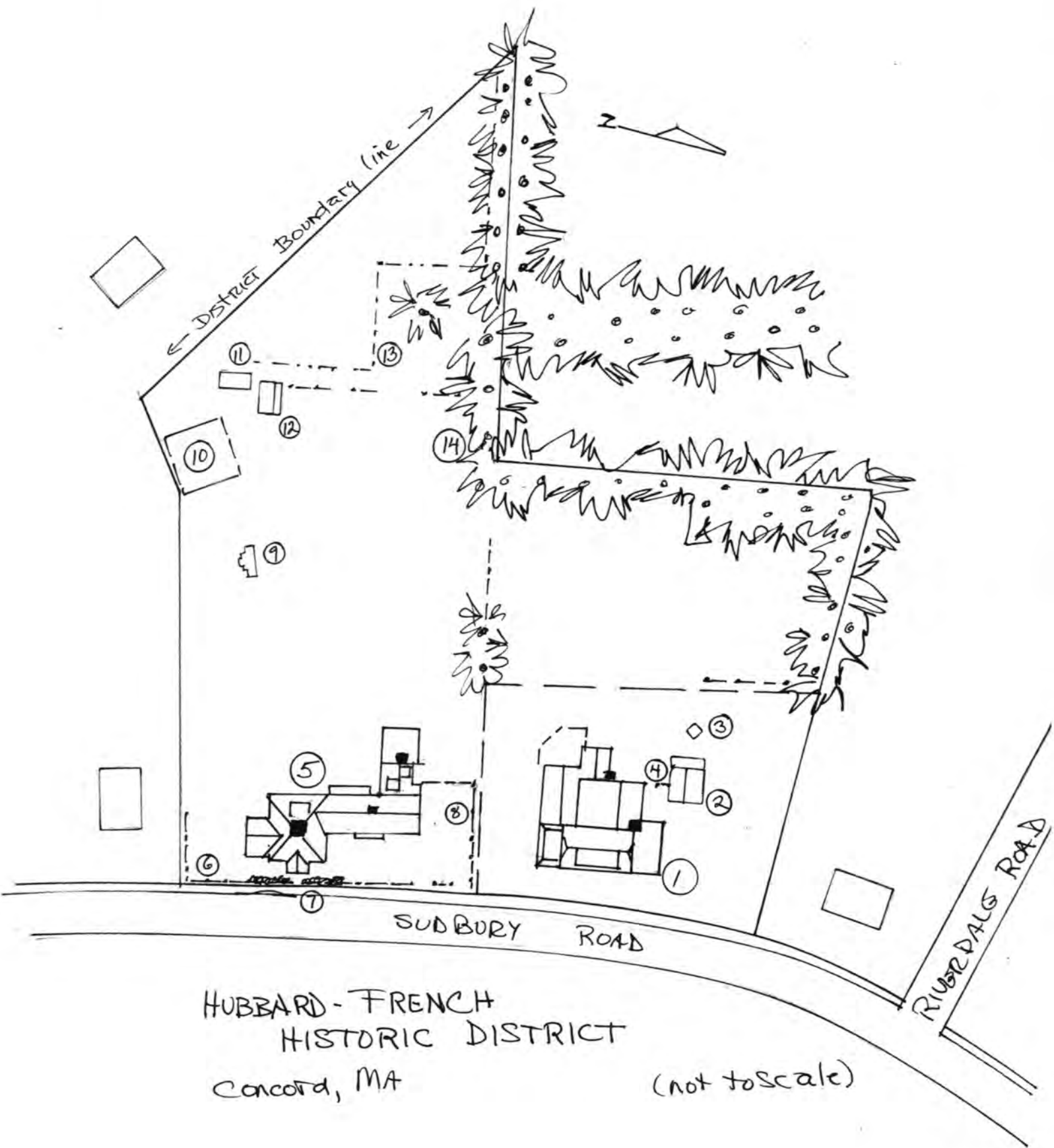
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**Hubbard-French HD
Concord (Middlesex Co.), Mass.**

SUPPLEMENTARY PHOTOGRAPHS, continued

17. 342 Sudbury Road: front entry hall--east wall, with inner entry and closet doors
18. 342 Sudbury Road: 1929 pantry, looking south into original house
19. 342 Sudbury Road: Abbott fountain ruins
20. 342 Sudbury Road: root cellar--door with iron work by Daniel Chester French
21. 342 Sudbury Road: root cellar interior, looking east
22. 342 Sudbury Road: root cellar interior, looking west
23. 342 Sudbury Road: ca. 1920-30 stable, looking southeast
24. 342 Sudbury Road: mid-20th-century garage or equipment shed, looking south
25. 342 Sudbury Road: Centennial Pines, 1875--view northeast through west section
26. View north to south end of studio, through window in Daniel Chester French bedroom
27. 324 and 342 Sudbury Road: view southeast from back yard of 324
28. 324 Sudbury Road: view east, with garage, and rear additions
29. 324 Sudbury Road: view southwest, with ca. 1930 garage
30. 324 Sudbury Road: playhouse



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Hubbard--French District

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Middlesex

DATE RECEIVED: 5/18/00 DATE OF PENDING LIST: 5/30/00
DATE OF 16TH DAY: 6/15/00 DATE OF 45TH DAY: 7/02/00
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 00000686

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 6.15.00 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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



HUBBARD-FRANCH DISTRICT
CONCORD
MIDDLEBURY CO., VT

① 342 SUDBURY ROAD: view northwest



French House
342 Sudbury Road
Concord, MA
unidentified (W.B.?) 1895 (April 5)
Chesterwood Museum
#3 of 3
French House looking north-west

HUBBARD-FRISCH DISTRICT
CONCORD
MIDDLESEX CO., MA

② 342 Sudbury Rd - view northwest, April 5, 1895



HUBBARD-FRENCH DISTRICT
CONCORD
MIDDLESEX CO., MA

- ③ 342 SUDBURY RD:
SOUTHWEST PARLOR - looking north,
with fireplace wall



HUBBARD-FRENCH DISTRICT
CONCORD
MIDDLESEX CO., MA

④

342 SUDBURY RD.:

northeast parlor, looking SW, with fireplace wall



HUBBARD. FRENCH DISTRICT
CONCORD
MIDDLESEX CO., MA

⑤ 342 Sudbury Rd. - root cellar, ca. 1800



HUBBARD-FRISCH DISTRICT
CONCORD
MIDDLESEX CO., MA

⑥
342 SUDBURY RD -
Centennial Pines, 1875



Daniel Chester French Studio
324 Sudbury Road
Concord, MA
by Larry Paul Cox 12/97
negative at 324 Sudbury Road
#1 of 3
east facade in 12/97

96 0111 NNNN 239 26

HUBBARD-FRENCH DISTRICT
CONCORD
MIDDLESEX CO., MA

⑦ 324 Sudbury Rd.: view southwest

Larry Cox, 12/97



HUBBARD-FRONEA DISTRICT
CONCORD
MIDDLESEX CO., MA

⑧

324 Sudbury Rd - view north



Concord Studio of Daniel Chester French
NE Facade
324 Sudbury Road
Acc. #: NT73.45.5220.22.2
~~Return to Larry Cox~~

Daniel Chester French Studio
324 Sudbury Road
Concord, MA
photographer unknown 1885-1895
negative at Chesterwood Museum
#2 of 3
north-east facade from Sudbury Rd

HUBBARD-FRENCH DISTRICT
CONCORD
MIDDLESEX CO., MA

⑨ 324 Sudbury Rd.: northeast facade,
1885-1895



Daniel Chester French Studio
324 Sudbury Road
Concord, MA
photographer unknown 1885-1895
Chesterwood Museum

#3 of 3
fireplace frieze / south porch and east
facade

HOBAND-FRENCH DISTRICT
CONCORD
MIDDLESEX CO., MA

⑩ 324 Sudbury Rd.: Fireplace frieze;
South porch + east facade

- photos by Alfred Hosmer, 1885-1895



HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO. MA

① 342 SUDBURY RD.
VIEW SW., with wing,
garage extension, etc



HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO., MA

⑫ 342 SUBBURY RD.

- view east - rear elevation

I-11



HUBBARD-FRANCIA
DISTRICT

CONCORD, MIDDLESEX
CO., MA

⑬ 392 Sudbury Rd.
NG parlor:
China cabinet

II-11A



HUBBARD-FRANCA DISTRICT
CONCORD, MIDDLESEX CO., MA

① 392 Shelburne Rd.

NG Chamber - fireplace wall

610011111

II-ISA



HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO., MA

- ⑮ 342 Sudbury Rd -
lobby entrance

6100111 111

II-10A



HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO., MA

(16) 342 Sudbury Rd -
basement: barrel vault

600011111

II-16A.



HUBBARD-FRANCH DISTRICT
CONCORD, MIDDLESEX CO., MA

①7 342 Sudbury Rd -

Front Entry Hall, East Wall

II-PA



HUSBAND-FRENCH
DISTRICT

CONCORD, MIDDLESEX CO.,
MA

6100111 1 1

(18) 342 Sudbury Rd. -
1929 party

II-2A



HUBBARD-FRANCH DISTRICT,
CONCORD, MIDDLESEX CO., MA

①9

342 Subburg Rd.

6090111 1 1

Abbott fountain ruins

I 7



4 UBBARD-FRENCH
DISTRICT

CONCORD, MIDDLESEX
CO., MA
6090111 112

(20)

342. Sudbury Rd -
root cellar

01-10



22 HUSBAND-FRENCH A STREET,
CONCORD, MIDDLESEX CO., MA

342 Sudbury Rd.
610011112
- Foot-Cultar
Interior → E.

II-22A



(22)

HUBBARD-FRENCH DISTRICT,
CONCORD, MIDDLESEX CO., MA

342 Sudbury Rd. - root cellar.
interior → West

6100111 1

#-18A



23 HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO., MA

342 Sudbury Rd -

6090111 1 2

ca. 1920-30 Stable

I-B



(24)

HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO., MA

342 Sudbury Rd - garage,
mid - 20thc.

609011111

\$-14



②⑤ HUBBARD-FRITCH DISTRICT
CONCORD, MIDDLESEX CO., MA

342 Sudbury Rd -

6090111 1

Centennial Pines
→ NG

I-16



② HUBBARD-FRENCH DISTRICT
CONCORD, MADISON CO., MA

→ N. to Studing Turn
Window of DC French bedroom



(27) HUBBARD-FRENCH DISTRICT
CONCORD, MIDDLESEX CO., MA

324-342 Sudbury Rd. → SG
From back yard of 324

III-5



2-11

(28)

HUBBARD-FRENCH DISTRICT,
CONCORD, MIDDLESEX CO., MA

324 Sudbury Rd. → G



②9 HUBBARD-FRENCH DISTRICT,
CONCORD, MIDDLESEX CO., MA

324 Sudbury Rd → SW, with
garage

III 17

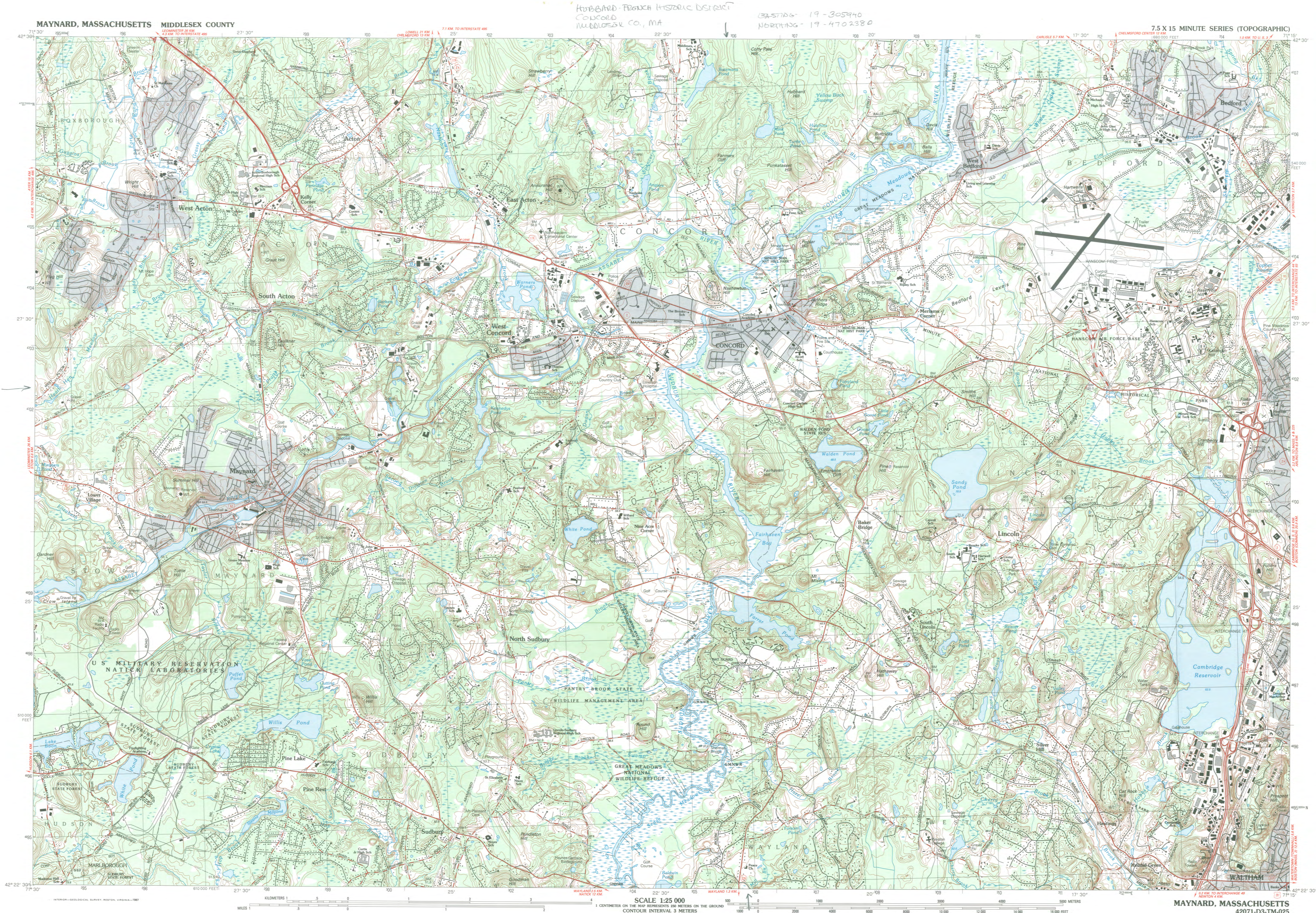


(30)

MURBARD-FRANCH DISTRICT
CONCORD ~~MIDDLESEX~~ CO, MA

324 Shuburg Rd : playhouse

III 14



Maynard

MASSACHUSETTS
HUBBARD - FRENCH HD
CONCORD (MIDDLESEX) MA

1:25 000-scale metric
topographic map

7.5 X 15 MINUTE QUADRANGLE
SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names

GEOLOGICAL SURVEY

1987

Produced by the United States Geological Survey
in cooperation with Massachusetts Department
of Public Works

Control by USGS, NOS/NOAA, and Commonwealth of
Massachusetts agencies

Compiled by photogrammetric methods from aerial photographs
taken 1975 and 1981. Field checked 1978. Map edited 1987
Supersedes Maynard and Concord 1:25 000-scale maps
dated 1965 and 1970

Projection and 1000-meter grid: Universal
Transverse Mercator, zone 19
10 000-foot grid ticks based on Massachusetts coordinate
system, mainland zone
1927 North American Datum
To place on the predicted North American Datum 1983,
move the projection lines 6 meters south and
41 meters west as shown by dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map

CONTOUR INTERVAL 3 METERS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.3 METER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE		DECLINATION DIAGRAM	ADJOINING MAPS		
Meters	Feet		1	2	3
1	3.2808				
2	6.5617				
3	9.8425				
4	13.1234				
5	16.4042				
6	19.6850				
7	22.9659				
8	26.2467				
9	29.5276				
10	32.8084				

To convert meters to feet
 multiply by 3.2808

To convert feet to meters
 multiply by 0.3048

UTM grid convergence
 (GN) and 1987 magnetic
 declination (MN)
 at center of map
 Diagram is approximate

1	2	3
4	5	
6	7	8

- 1 Ayrer
- 2 Billekens
- 3 Reading
- 4 Hudson
- 5 Franklin
- 6 MacCarbrough
- 7 Western North
- 8 Boston South

TSBN 0-607-23457-1

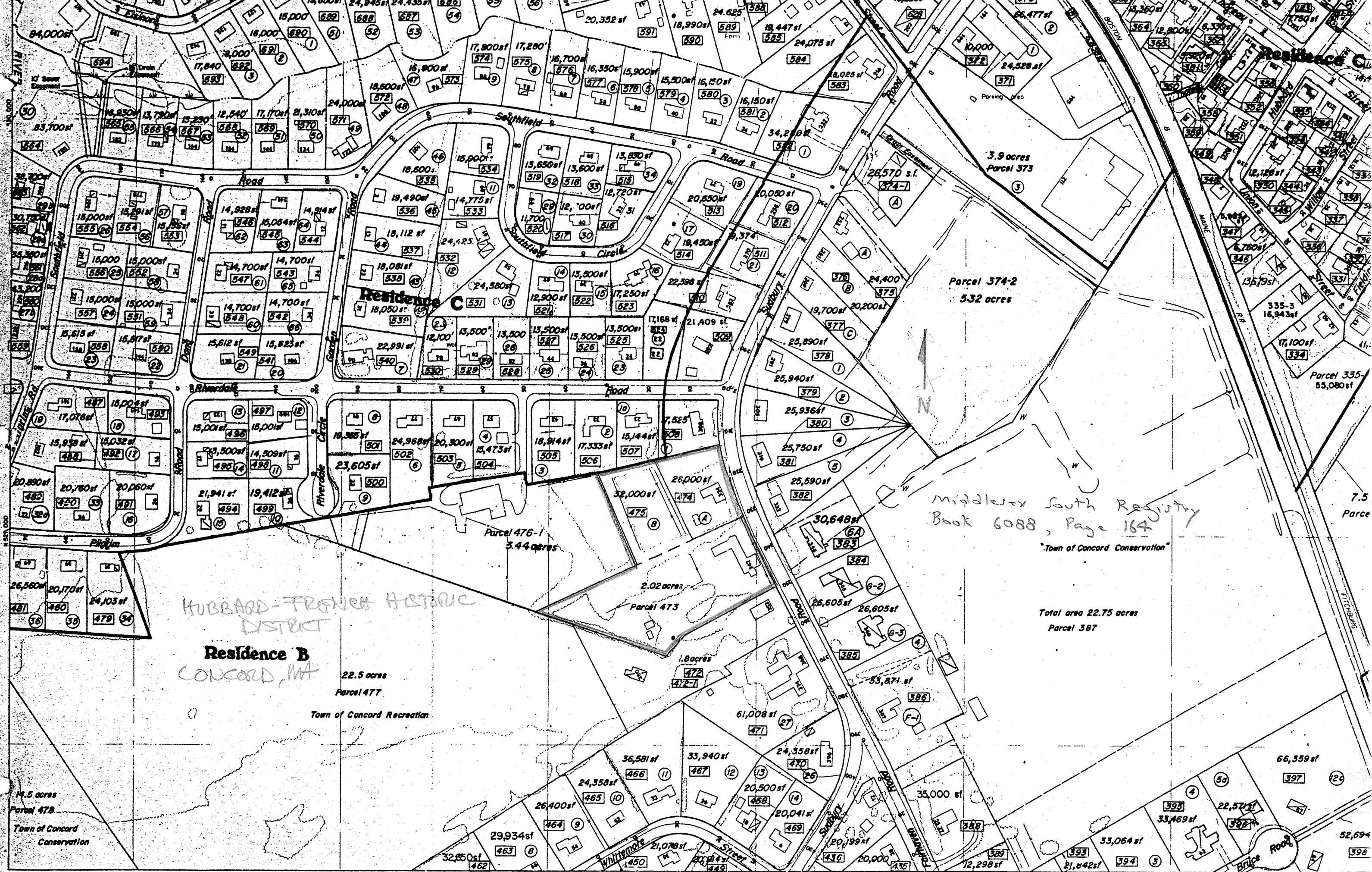
9 780607 234572

Topographic Map Symbols

Primary highway, hard surface	.....
Secondary highway, hard surface	.....
Light-duty road, hard or improved surface	.....
Unimproved road, trail	.....
Route marker: Interstate, U. S., State	.....
Railroad: standard gage, narrow gage	.....
Bridge: drawbridge	.....
Footbridge; overpass; underpass	.....
Built-up area: only selected landmark buildings shown	.....
House; barn; church; school; large structure	.....
Boundary	.....
National, with monument	.....
State	.....
County, parish	.....
Civil township, precinct, estate	.....
Incorporated city, village, town	.....
National or State reservation; small park	.....
Land grant with monument; found section corner	.....
U. S. public lands survey: range, township, section	.....
Range, township, section line: location approximate	.....
Fence or field line	.....
Power transmission line, located tower	.....
Dam: dam with lock	.....
Cemetery: grave	.....
Campground; picnic area; U. S. location monument	.....
Windmill; water well; spring	.....
Mine shaft; prospect; adit or ore	.....
Control: horizontal station; vertical station; spot elevation	.....
Contours: index; intermediate; supplementary; depression	.....
Distorted surface: strip mine, levee, sand	.....
Bathymetric contours: index; intermediate	.....
Perennial lake and stream; intermittent lake and stream	.....
Rapids, large and small; falls, large and small	.....
Submerged marsh; marsh, swamp	.....
Land subject to controlled inundation; woodland	.....
Scrub; mangrove	.....
Orchard; vineyard	.....

A pamphlet describing topographic maps is available on request

FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092



1999



Hubbard/French House, French Studio: Assessor's Map
Daniel Chester

HUBBARD-FRENCH HISTORIC DISTRICT
CONCORD, MA



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

May 11, 2000

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
Mail Stop 2280, Suite 400
1849 C Street, NW
Washington, DC 20240

Dear Ms. Shull:

Enclosed please find the following nomination form:

Hubbard – French Historic District, Concord (Middlesex Co.), 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 properties included in the district were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

We requested an expedited review of this nomination.

Sincerely,

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

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Larry Paul Cox
Barbara Forman, Chair, Concord Historical Commission
Anne McC. Forbes, Preservation Consultant
James Terry, Jr., Chair, Concord Board of Selectmen
Marsha Rasmussen, Concord Planning Board

220 Morrissey Boulevard, Boston, Massachusetts 02125 • (617) 727-8470

Fax: (617) 727-5128 • TDD: 1-800-392-6090

www.state.ma.us/sec/mbc