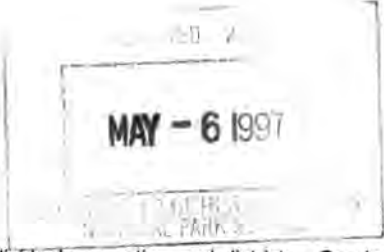


**United States Department of the Interior
National Park Service**

**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 16A). 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 Josephine M. Hagerty House

other names/site number _____

2. Location

street & number 357 Atlantic Avenue N/A not for publication

city or town Cohasset N/A vicinity

state Massachusetts code MA county Norfolk code 021 zip code 02025

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

4/24/97

Signature of certifying official/Title Judith B. McDonough, Executive Director
Massachusetts Historical Commission, State Historic Preservation Officer

Date

State or Federal agency and bureau

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 R. Beall

6-4-97

Hagerty House
Name of Property

Norfolk County, 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	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	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

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

International Style

Materials

(Enter categories from instructions)

foundation STONE

walls WOOD

roof ASPHALT

other METAL

Narrative Description

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

Hagerty House
Name of Property

Norfolk County, 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 # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Massachusetts Historical Commission

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1938 - 1946

Significant Dates

1938

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Gropius, Walter

Breuer, Marcel

Hagerty House
Name of Property

Norfolk County, MA
County and State

10. Geographical Data

Acreage of Property 33,600 square feet (less than one acre)

UTM References

(Place additional UTM references on a continuation sheet)

1.	19	351260	4679850	3.			
	Zone	Easting	Northing		Zone	Easting	Northing
2.				4.			
	Zone	Easting	Northing		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

David H. Wadsworth, Cohasset Historical Commission with Lisa Mausolf, NR Edit. Consultant and name/title Betsy Friedberg, National Register Director, MHC

organization Massachusetts Historical Commission date April 1997

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

city or town Boston state MA 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 Dr. Richard King Anderson

street & number 357 Atlantic Avenue telephone (617) 383-6276

city or town Cohasset state MA zip code 02025

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.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
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Cohasset (Norfolk County)
MassachusettsSection number 7 Page 1**7. DESCRIPTION**

Constructed in 1938, the Hagerty House is an oceanfront International Style residence designed by Walter Gropius, in association with Marcel Breuer. The flat-roofed, three level building combines steel and wood frame construction. Displaying a characteristic lack of ornamentation, the house is sheathed in vertical board siding which has always been painted white, contrasting with rubble stone taken from the site and steel columns and railings. Roughly L-shaped in plan, the house consists of a main longitudinal section extending in a north-south orientation and punctuated by large, floor-to-ceiling plate glass windows and bands of windows designed to maximize views of the Atlantic Ocean and partially suspended on lally columns to allow for the high tides. Projecting to the west is an additional three story box containing the main entry with a two car garage in the basement. Extending toward the ocean from the east end of the longitudinal section is a two story sun deck. Cantilevered overhangs and stair treads, projecting decks, stone chimneys and the suspension of part of the house on lally columns lend drama to the box-like design. The house is setback approximately 250 feet from Atlantic Avenue and the view from the road is largely obscured by evergreen trees. The rear of the property is just twenty feet from the ocean. The property is in excellent condition and alterations to the structure have for the most part been limited to the replacement of deteriorated materials, accelerated by the oceanfront site.

Facing the road, the west elevation of the house is punctuated by minimal and unbalanced fenestration. The projecting section to the north displays a wide, horizontal board, garage door. The adjacent front entrance is marked by a cantilevered overhang sheltering the single pane door. A large single pane transom is located over the door with a single pane window rising the height of the door, to the right of the opening. The large single step in front of the door is constructed of rubble. To the left of the entryway and above, at the first floor level, is a narrow, vertical window located approximately at the center of this projecting section. The second floor level is punctuated by a ribbon window of three sections, with an individual, slightly longer casement window to the right.

At the point where the two building volumes meet there is a rough cut stone chimney with terra cotta cap, extending slightly above the level of the flat roof. The longitudinal section to the south is open beneath the first floor level, suspended above a concrete terrace by lally columns. On the first floor level there is a large single pane window with a narrow vertical casement window located immediately adjacent to the chimney. The second floor level is lit by a ribbon window of five sections. The remainder of the west facade is without window openings.

The narrow south end of the building is devoid of windows. A mortared stone wall extends to the top of the first floor level, serving as a foundation for the second floor and the deck that extends beyond the house. An exterior stone chimney projects from the south wall, extending slightly above the roofline. On the ground floor patio level, the chimney accommodates a stone fireplace with a fireback and opening constructed of yellow brick.

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The long east elevation of the house, facing the ocean, is characterized by an extensive use of glass. As has been described previously, the northern end of the house rests on a rubble foundation, while the southern end is open under the first floor and suspended on lally columns. Projecting from the south end of the house toward the ocean is a two story sun deck at the first and second floor levels. The upper deck consists of an open sun deck having a two tier pipe railing and an elevated pipe frame structure which appears to have been designed to accommodate an awning or canopy. The wood roof deck covering of the second floor acts as the ceiling for the first floor deck below which features identical railings. The first floor deck was at one time enclosed by screens. The entire deck structure is supported by a stone wall and lally columns. An exterior staircase constructed of rounded, welded and galvanized steel pipes with cypress treads extends to the west from the first floor deck to the concrete patio below.

A continuous series of full height single pane glass windows and a glass door punctuate the south section of the first floor, corresponding to the location of the living room over the open ground floor level. To the right there are two tri-part windows consisting of central fixed glass flanked by two casement sashes. The second floor of this elevation has four large tri-part windows, unevenly spaced but corresponding to the placement of the first floor openings and the two second floor bathrooms. A glass door and adjacent plate glass window open onto the second floor sundeck. Rising from the flat roof are two shed roofed clerestory dormers lit by horizontal glass windows and providing light to the two bathrooms.

The narrow north end of the house displays two levels of fenestration over a mortared stone basement level. The service entry is marked by a cantilevered roof like that on the main entry and shelters a single pane glass door with a small glass transom. The stairs are constructed of precast concrete slabs which cantilever from the stone wall. A tri-part window is located adjacent to the entry on the first floor while the second floor above is window less. To the right on the first and second floors are longer tri-part windows, in perfect alignment.

Alterations to Original Appearance

Photographs of the property appearing in Architectural Forum in 1940 as well as several contemporary architectural books provide excellent coverage of exterior and interior features as well as plans. The most visible exterior alterations to the building relate to the replacement of windows. As described in an article published by John Hagerty in 1949, the harsh realities of the New England climate necessitated various changes to the house just ten years after its construction. By the end of the first year more than half of the original metal windows were no longer operable due to rust. After years of water damage all the original windows and flashings were removed in the late 1940s, replaced with double hung wooden sash. At the same time, the sliding glass door which led from the porch to the living room was removed and replaced by a conventional glass and wooden door. The stone walls on the property were originally laid with a lime mortar which quickly washed out, loosening stones from the walls and the chimneys. The stonework was repointed with a salt resistant cement. The original specially designed exterior

(continued)

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lighting fixtures also were unable to stand up to elements and were replaced with marine bronze ship lights at the same time.

In the 1960s, during the ownership of the Harkness family, the upper deck at the northwest corner of the house was enclosed for an additional bedroom. As originally designed, the house walls enclosed the deck, which was open to the sky. During the 1960s alterations, the long rectangular cut-out in the facade at this level, balancing the ribbon window on the second floor facade to the east, was filled with continuous windows. On the adjacent north elevation, the formerly blank wall on the second floor saw the addition of a single tri-part window.

Severe winter storms in 1978 and 1992 caused considerable damage to the property and most of the windows on the building were replaced again in 1992. In general, the alterations to the windows have followed as closely as possible the original design and use of space. On the facade (west elevation), the original ribbon windows on the second floor were replaced by individual sashes fitting the same space. Whereas the original windows were a mixture of fixed pane and casement openings on the ends, the replacements are individual hinged windows, closely spaced. The living room picture windows facing the ocean originally consisted of floor-to-ceiling glass panes interspersed with two sets two tier casement windows. The wall now consists of plate glass units, lacking casement companions, but occupying the same basic area. The remaining windows on the elevation contain tri-part windows with central plate glass flanked by casements, which appear to be virtually identical to those originally on the structure. The long casement window adjacent to the front entry has recently been replaced and is now somewhat longer than the original unit. The window adjacent to the service entrance was expanded from a single casement to the present tripart unit. Window and door openings punctuating the stone basement level have been stoned in. Doors to the house which originally appear to have been solid wood or metal, have been replaced with doors with large single panes of glass.

Additional alterations to the property completed in 1992 include the replacement of the original vertical board siding with new wooden siding, the replacement of the exterior staircase leading to the deck and the lally columns supporting the upper level. The freestanding stone wall to the northeast of the house was toppled in the storm and was rebuilt using the same stones. In all cases materials have only been replaced when necessitated by deterioration and construction has been carefully guided to preserve the structure's integrity of design and replicate detailing whenever possible.

Interior Description

On the inside of the structure, International Style ideals are expressed in the simplicity of detailing and the open floor plan. The main staircase consists of simple oak treads which cantilever out from sidewalls sheathed in natural vertical board sheathing and are supported on the other side by a vertically continuous grill-like railing truss. Originally, a fresco of St. Francis of Assisi, painted by Alfonso Ossorio, was originally located in the stairwell. John Hagerty became acquainted with the artist when

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Hagerty was a student at the Harvard School of Design. Ossorio's mural was painted over by subsequent owners and there is no longer any trace of the painting. The 15 x 40 foot living room is dominated by a stone wall and fireplace on the south wall. Photographs indicate that a freestanding cabinet was originally mounted onto the north wall although this is no longer extant. To the north of the living room, the adjacent galley style kitchen has recently been expanded and modernized. The walls which originally separated the pantry, kitchen and maid's room (to the south) have been removed, resulting in a larger kitchen and eat-in area. The original sliding walls, designed to close the entries to the study and first floor bathroom, are still operational. A built-in wood and chrome pipe bookshelf designed by Marcel Breuer, lines the southern wall of the study. Other original furnishings include several bent cane and chrome Breuer chairs. The floors are primarily sheathed in oak flooring.

Upstairs, the bedrooms were originally arranged in a uniform line of five cubicles measuring roughly 9 x 12 feet, interrupted by two bathrooms and all opening onto a main corridor running the length of the longitudinal section of the house. The present owner has removed the partition between the southernmost two bedrooms, creating a larger bedroom, opening onto the second floor deck. At the northwest corner of the house, the former deck was enclosed in the 1960s, creating an additional bedroom. All of the bedrooms are painted an identical off-white now although originally each one had one vividly colored western wall (red, blue, yellow or green) against which the bed was set, with the remaining three walls painted white. The hollow core doors feature original chrome and porcelain door knobs and are capped by metal louver transoms. Built-in cabinets are located in the closets, designed to obviate the need for dressers in the rooms and reducing the furnishings in each room to a bed and a desk. The two white-tiled, second story bathrooms are lit by individual upper clerestory windows with a metal radiator mounted on the east wall, above the tub/shower. The bathroom fixtures appear basically unchanged from their original appearance.

The basement level of the house features rough stone walls and a concrete floor and originally was subdivided into spaces for a garage, laundry, dressing room/bathroom and furnace room. The walls separating the garage and laundry and the laundry and dressing room have been removed to provide larger and more easily-heated spaces.

Site Description

The property consists of a 33,600 square feet shoreland lot located between Atlantic Avenue and the ocean on a rounded upland promontory known as Kimball's Point. The topography of the land slopes gently northeast from a high point at Atlantic Avenue to the northern boundary at the ocean's edge. The house is at a lower altitude than the street and is located near the low end of the property. Granite ledges form much of the shoreline in the vicinity but an indentation in the line of ledges forms a small beach between the Hagerty House and the water's edge.

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The house is setback about 250 feet from Atlantic Avenue and is largely obscured from the street by low evergreen trees. A gravel driveway extends to the house, terminating at a two car garage beneath the northern section of the house. The area between the street and the house consists of a sloping lawn area with an uneven surface marked by low outcrops of granite. Extending from the southwest corner of the front projecting section of the house is a rubble wall, original to the house and approximately seven feet high. The wall encloses a square shaped front garden area, terminating at the southwest corner of the longitudinal section. Plantings within the front garden include rosa rugosas, hydrangea and forsythia as well as a small grassy area. The lower terrace wall within the garden area appears from original photographs to be a later addition.

Beyond the concrete patio, the land slopes downward toward the ocean, becoming a small stony beach behind the house. Constructed just twenty feet from the ocean, the rear elevation of the house is unusually low in altitude for a beachfront property and in comparison with the adjacent beachfront properties and is at the level of the gently sloping small beach. During severe ocean storms the ocean floods into the concrete terrace beneath the longitudinal section of the house which is supported by piers.

The yard and beach are separated by a low concrete sea wall running approximately parallel to the water's edge. Photographs taken of the house just after construction indicate that this was originally a mortared stone wall although a photograph appearing in a 1940 publication indicates that by this time the stone wall had already been replaced by the present concrete wall. A narrow freestanding stone wall approximately seven feet high is located to the north of the house, serving as a shield protecting the service entry from wind and seaspray. Toppled by the 1992 storm, this stone wall has been rebuilt and buttressed. Today, just as when the house was built, a wooden stockade fence separates the house from its northwest adjacent neighbor at 365 Atlantic Avenue. Scrub growth and rocks mark the southern boundary of the property.

Archaeological Description

Although no prehistoric sites have been recorded on the nominated property, it is possible that sites are present. Three sites have been recorded in the general area (within one mile) and additional sites are expected because of the property's favorable locational criteria for prehistoric settlement/subsistence activities. The house occupies high ground on a seacoast lot. Most of the shoreline is granite ledge with nearby beach areas. Land surfaces range from nearly level to excessively sloped. Soils are shallow but excessively drained containing exposed bedrock. Prehistoric sites in the area may be limited to smaller type sites associated with resource extraction activities which probably focus on fishing and marine gathering activities. Given the above information, the potential for prehistoric resources in the area is high, however, because of the small lot size (less than 1 acre), construction of the existing house and two earlier hotels, one

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of which may also have been on this lot, the potential for significant prehistoric survivals on the property is at best moderate. Historic period landuse of this area has undoubtedly impacted any prehistoric resources which may have been present.

There is a high potential for historic archaeological resources on the property. Two mid to late 19th century shoreside hotels, both known as the Pleasant Beach House, were located in the Kimballs Point area. The earlier hotel was located near the northwest edge of the point and was destroyed by fire in 1881. The second hotel was located to the east of the first near the site of the Gropius House and was also damaged by fire in 1909 and later demolished. Structural remains from the second hotel may survive on the nominated property. The remains of outbuildings or other related facilities associated with both hotels many also survive near the house. Occupational related features (trash areas, privies, wells) related to both hotels may also be present in the area.

(end)

8. STATEMENT OF SIGNIFICANCE

Constructed in 1938, the Josephine Hagerty House is an excellent example of International Style architecture, designed by architect Walter Gropius, in association with Marcel Breuer. The structure is one of the first four dwellings designed by Gropius and Breuer, following their arrival in the United States in 1937, introducing the Bauhaus/International Style to America. The house which Gropius designed for Josephine Hagerty in 1938 is the first of Gropius' International Style houses built outside of the town of Lincoln and was the first in the United States he designed working on a commission. It is the second Gropius-designed house constructed in this country, only his own house in Lincoln is earlier. In keeping with the International Style, the Hagerty House is characterized by a plain geometric form and simplicity of detail. Unnecessary detail and adornments are omitted and functionality and views of the coastline are stressed. With its use of native stone for foundations and walls and wood-sheathed exterior, the Hagerty House is also a unique adaptation of the International Style to the rockbound coast of New England. The Hagerty House meets National Register Criterion C in the area of Architecture, on the local level.

In 1937 Walter Gropius came to the United States to accept a position teaching at Harvard's School of Design. It was there that John Hagerty, son of Josephine Hagerty, took courses taught by the architect. John Hagerty subsequently suggested having Gropius design his mother's new summer home in Cohasset. Josephine Hagerty purchased the former Kincaide property in Cohasset for the purpose of building the house, and the building site was approved by the architect himself. During the construction of the house John Hagerty served as clerk-of-the-works, dealing with the architect. The Hagerty House took a year to complete. There were numerous delays during the work, apparently due to differences of opinion between the architect, the clerk-of-the-works (John Hagerty) and the contractors doing the work

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(their identities are not known). The house first appears in Cohasset Assessors Tax Commitment books in 1939 and in Architectural Forum in 1940. Following the completion of the new house, Josephine, her three adult sons and a maid occupied the house for a few summers until their house on West Cedar Street in Boston's Beacon Hill was rented and the Gropius-designed house became a year-round home for the family. During the late 19th and early 20th century numerous wealthy Boston families built large summer houses along Cohasset's shoreline roads. Although the heyday of Cohasset's summer colony had been partially curtailed by World War I and the Great Depression, houses of substance were still being built when the Hagertys acquired this building site.

The introduction of such a radical departure from Cohasset's more traditional New England architecture apparently met with little acclaim from local residents. It is said that the owners of the neighboring house to the west sold their property shortly after the Hagerty house was completed. John Hagerty wrote that friends said that the house "looked like the ladies' wing at Alcatraz or a fruit crate that had washed up on the beach. But it was our pride and joy and we loved it dearly." In its early days, the house was a popular destination point for field trips by students from the Harvard School of Design and the Rhode Island School of Design.

Despite all good intentions, however, living in the house initially proved difficult and costly. In an article appearing in Interior Design and Decoration in August 1949, John Hagerty details the original design intent of the house as well as the trials and tribulations his family experienced living in a "functional" house which was not well-suited for the New England climate. He writes: "The house was to be focused like a camera toward the magnificent expanse of ocean with its granite ledges. Blank walls would cut out the view of neighboring houses, and the East side, facing the sea, was to be all windows...the main body of the house would be elevated to allow for the high tides that rolled up in the Autumn. It would stand on Lally columns, and substantial stone walls, all planned to offer little resistance to a head-on attack of the sea." But when the ribbon window frames were installed, "I carried over a chair and put it in what eventually would be the study. I discovered, to my great surprise, that when I sat down the window sills were so high from the floor that all the view was completely obliterated. The height of the kitchen sink determined the height of the windows on the first floor, not only in the kitchen and pantry, but in the study, maid's room, bathroom and the only south window of the living room. The view was nonchalantly sacrificed to design so that the band of windows would run around the house in a rigid ribbon, all the same height from the floor...This was my first run-in with "functionalism"." Hagerty writes that "the architect" (Walter Gropius) was "joined by an associate" (Marcel Breuer) who was captivated by the new materials available in America, such as the terra cotta pipe he wanted to use for chimneys and the cylindrical beauty of pipes and radiators which he strung by the yard in front of the large living room windows that faced the sea.

Hagerty's loudest criticisms were directed at the architects' inability to accommodate the wind and weather-related problems inherent in the site. In short, "the beautifully proportioned arrangement of

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cubes" leaked like a sieve and the family lived in mortal terror of rains and winter storms. By the end of the first year more than half of the large, metal windows had rusted shut. Because Gropius insisted that the flashings over the window frames be cut back so they wouldn't show, water leaked into the house. "Rain ran through the partitions, and flowed from the light fixtures in the ceilings and the outlets in the walls", short-circuiting the electrical system and ruining plaster throughout the house. As a result of an incorrect specification for the mortar used on the stonework, the lime mortar dissolved, leaving pyramids of white powder on the living room and loosening stones on the walls and chimneys. "Rivulets of a nasty brown color trickled from the rusting metal frames and ran their irregular course over the white siding". Yet, because "the house was the first of its kind" and a landmark for sightseers, students and architects, the family continued to maintain the house, as designed, each spring calling in painters and plasterers to repair the previous season's damages. After living in the house for a decade, the family finally set about correcting as many of the problems as possible. "At one third the original cost of the house, we tore out all the flashings and the windows, replacing those with old fashioned, double hung wooden ones". Stone walls were repointed with a salt resistant cement. Hagerty concluded his criticism noting that "some critics have shuddered at the change, and I must confess we have lost the wiry, electric, about-to-take-off charm that our European beauty had. However, in her place, we have a weather-proof, ship-shape naturalized American home." Gropius reportedly never spoke to the Hagerty family again.

Despite changes to the house necessitated by the effects of its coastal location, the Hagerty House remains an excellent example of International Style architecture. Subsequent changes to the windows, although not replicating the original metal units, have restored much of the original design intent and the house's airy quality. The house exhibits the three major distinguishing aesthetic principles of the International style: a sense of volume as opposed to solidity; regularity as opposed to symmetry; and detail achieved through intrinsic elegance of materials, technical perfection, and fine proportions as opposed to applied ornament (Hitchcock and Johnson: 13). The structure embodies key elements of the International Style including a lack of ornamentation and flat roof; ribbon windows and floor-to-ceiling plate glass windows contrast with large, blank expanses of exterior wall. The non-supporting nature of the walls, made possible by the structural steel skeleton, are highlighted by cantilevered projections and decks. The beauty of industrial design is highlighted by the extensive use of piping for railings, the constructive simplicity of the interior stairwell and built-in bookcases. The house is a showcase for mass produced yet aesthetically pleasing hardware and an equal interest in the arts, epitomized by the inclusion of the Ossorio mural. In its use of native stone for foundations and walls, the Hagerty House is also a unique adaptation of the International Style to the rockbound coast of New England. The desired smooth wall surface is achieved through the use of vertical wood sheathing, more in keeping with New England traditions than the more prevalent stuccoed surfaces initially favored by International Style designers. There is an emphasis on openness to the outdoors and an integration with the landscape through decks, terraces and gardens. Taken together with the three houses they designed in Lincoln in

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1938 and 1939, the Hagerty House helps define Gropius and Breuer's regional expression of the International Style once they arrived in America and serve as prototypes for subsequent American residential designs.

Josephine Curry Hagerty (1878-1950) was a graduate of Radcliffe College. Her husband, John, had been associated with Harvard School of Design and was a Harvard graduate. Like her deceased husband, Josephine Hagerty enjoyed an appreciation of nature and of art and was a collector of paintings. The choice of Gropius as architect and the modernist painter Ossorio to paint the stairway mural is indicative of her interest in "avant garde" art. Josephine continued to live in the house until her death in 1950. Josephine and John Hagerty were the parents of three sons, John, Robert and Frances Willard. John Hagerty, executor of Josephine's estate, sold the property to Vincent and Margaret Roberts in 1951. He subsequently died in 1958. Frances Willard Hagerty married Mary Frances Connolly in the 1940s and when their sons were toddlers, moved out of the Gropius House and into the larger and more conventional adjacent house, also owned by Josephine Hagerty, who conveyed it in that year to Francis and Mary Frances. Francis died in 1977; his wife continues to live at 355 Atlantic Avenue. A long-time and well-known Cohasset resident, Francis Hagerty was the owner of the Hagerty Company, manufacturers of bonded plywood rowing shells before World War II and later, racing sloops.

Born in Berlin, Germany in 1883, Walter Gropius was an internationally known architect by the time he joined Harvard's faculty in 1937. After studying architecture in Germany, Gropius initially worked in the office of Peter Behrens from 1907 to 1910. Maintaining a private practice for several years, Gropius became well known for his Fagus Factory at Alfeld (1911). Revolutionary for its time, the Factory incorporated various elements that were to eventually define the International Style, including the use of glass curtain walls, unrelieved cubic blocks and corners which were free of visible supports. During World War I, Gropius served as an officer in the German army. In 1919, Gropius was responsible for merging the state's academies of art and applied art at Weimar into a single institution known as the "Bauhaus" (House of Building) and served as director from 1919-1925 at Weimar and from 1925-1928 at Dessau. During Gropius' tenure, the emphasis of Bauhaus training shifted from craft to industrial design. Gropius' design for the new school building at Dessau (1925) is a landmark in the fusion of architecture and industrial design, epitomizing the creation of a purely functional structure, without unnecessary adornment or elaboration. With himself and the Bauhaus Institute under increasing attack from the Nazi regime in Germany for their non-conformist ideas, Gropius left Germany for England in 1928. He practiced with architect Maxwell Fry after 1934 but designed little of distinction before he left England to teach at Harvard in 1937. Gropius and his Bauhaus colleague Marcel Breuer accepted teaching positions at Harvard at the invitation of Dean Joseph Hudnut and almost immediately began to revolutionize architecture in this country as chief pioneers of the International Style. Gropius teamed up with Breuer on a number of architectural designs between late 1937 and 1941. The earliest of these were four houses in Massachusetts in 1938 and 1939, including both Gropius' and Breuer's own residences

(continued)

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet****Hagerty House
Cohasset (Norfolk County)
Massachusetts**Section number 8 Page 5

and that of their neighbor James Ford in Lincoln and the Hagerty House (the first three were listed to the National Register in 1988 as part of the Woods End Road Historic District). Gropius served as the chairman of the Department of Architecture at Harvard from 1938-1952. In 1945 he was a founding partner of The Architect's Collaborative (TAC) in Cambridge, with which he was actively involved until his death in 1969.

Marcel Breuer was born in Hungary in 1902 and came to study at the Bauhaus in 1920. After his graduation in 1924, he served as the Master of the Bauhaus carpentry shop from 1924-1928 and is perhaps best known for his experiments in the design of tubular steel furniture. Breuer moved to London in 1935, where he briefly partnered with architect F.R.S. Yorke. Breuer emigrated to the United States after receiving Hudnut's invitation to teach at Harvard in 1937. He continued to teach at Harvard until 1946 at which time he moved his architectural practice, known as Marcel Breuer and Associates, to New York City. Breuer retired in 1976 and died in 1981.

During the mid to late 19th century this oceanfront land belonged to the Kimball family and was the site of two hotels, both of which were known as the Pleasant Beach House. The first hotel was located near the northwest edge of the point and was destroyed by fire in 1881. After the fire a second hotel was constructed further east near the side of the Hagerty House. It was severely damaged by fire in 1909 and later demolished. Kimball's Point was subsequently subdivided into large house lots. The easternmost shoreside property was purchased by Henry L. Kincaide, a Quincy, Massachusetts furniture store owner who apparently built the adjacent stuccoed Craftsman-Spanish eclectic style house at 355 Atlantic Avenue.

In 1937 the trustees of the estate of Henry Kincaide sold a 1.75 acre lot of land to Josephine M. Hagerty, including the early 20th century residence. The 1.75 acre parcel was subsequently subdivided by the Hagerty family in 1946 to its present configuration with the older house located on the slightly larger section and the newer Gropius-designed house occupying the smaller northern section containing 33,600 square feet. John Hagerty, executor of his mother's estate, sold the house, including furnishings, to Vincent and Margaret Roberts in 1951. During their brief ownership, the Roberts apparently discarded the furnishings; the few Breuer chairs which remain in the house today were among the objects rescued by the Hagerty family. The property was purchased by Arthur and Elizabeth Klonower in 1952 who subsequently sold it to Morris and Bette Leff in 1959. Robert and Sarah Harkness acquired the property in 1960 and sold it to the present owner, Richard King Anderson, in 1971.

Archaeological Significance

Since patterns of prehistoric occupation in Cohasset are poorly understood, any surviving sites would be significant. Prehistoric sites in this area may offer the potential to further document the extent and effects of Native settlement in the Boston Harbor/Boston Bay locale and the relationships and/or differences between

(continued)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hagerty House
Cohasset (Norfolk County)
Massachusetts

Section number 8, 9 Page 6, 1

that area and coastal Native settlement to the south in the North River and Plymouth Harbor locale. Potential prehistoric sites on the nominated property can contribute to a greater understanding towards the effects of sea level rise on Native settlement and subsistence through time. Possible quarry sites in this area also indicates the potential for technological studies during the prehistoric period.

Historic archaeological remains described above have the potential to further document patterns of 19th and early 20th century recreational landuse which characterized the Kimballs Point and Cohasset locale. Archaeological survey and testing can locate surviving components of the first and second Pleasant Beach Houses and their related facilities. This information can be used to document the layout of 19th century shoreside hotels and the activities which occurred around them. Detailed analysis of occupational related features associated with the hotels can provide social, cultural, and economic information on individuals who frequented the hotels. In total, the above information can document the extent to which the Pleasant Beach Houses were characteristic of mid to late 19th century recreational trends which characterized New England coastal locales. This information may also contribute data on the extent to which the Pleasant Beach Houses laid the basis for 20th century coastal development which included the Gropius House.

(end)

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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(continued)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hagerty House
Cohasset (Norfolk County)
Massachusetts

Section number 9 Page 2

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

**National Register of Historic Places
Continuation Sheet**

**Hagerty House
Cohasset (Norfolk County)
Massachusetts**

Section number 9, 10 Page 3, 1

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Who Was Who in America with World Notables, vol. VIII, 1982-1985, Marquis Who's Who, Inc., Chicago, 1985.

(end)

10. GEOGRAPHICAL DATA

Verbal Boundary Description:

The nominated property occupies Map 22, Lot 23 in the local tax assessors' records (see enclosed copies of tax maps).

Boundary Justification:

The boundary of the nominated property is drawn to include that acreage which survives from the original parcel and which is eligible for listing on the National Register of Historic Places. The property was formerly an integral part of a 1.75 acre lot which included the adjacent property at 355 Atlantic Avenue. The parcel was subdivided to its present configuration by the Hagerty Family in 1946.

(end)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Hagerty, Josephine M., House

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Norfolk

DATE RECEIVED: 5/06/97 DATE OF PENDING LIST: 5/19/97
DATE OF 16TH DAY: 6/04/97 DATE OF 45TH DAY: 6/20/97
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 97000529

NOMINATOR: STATE

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 6-4-97 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



Josephine Haggerty House
357 Atlantic Avenue
Cohasset MA
Robert Egan April 1995
Cohasset Historical Comm.
#2 of 6
Northwest end



Josephine Hagerty House

357 Atlantic Ave.

Cohasset MA

David Wadsworth April 1995

Cohasset Historical Commission

5 of 6

South west side



Missing Core Documentation

Property Name

Hagerty, Josephine M., House

County, State

Norfolk,
Massachusetts

Reference Number

97000529

The following Core Documentation is missing from this entry:

Nomination Form

Photographs (#s 1 and 3-4)

USGS Map

MASSACHUSETTS BAY

JERUSALEM ROAD

ROAD

PLEASANT BEACH
3 1/8 Acres Plot 14
2.38 Acres A Plot 15

ATLANTIC

ATLANTIC AVE.

ATLANTIC

17

ROAD

JERUSALEM ROAD

Flats 8.0 Acres

9.235 Ac. Plot 10

Flats 5.15 Acres

9900± Plot 9

30800± Plot 17

23000± Plot 18

55439 Plot 19

28225 Plot 20

Lot 2C 21,490± Plot 21

2B 69525± Plot 22

57150± Plot 23

JERUSALEM ROAD

See

Sheet 17

21

Scale 1 inch = 80 feet
Hartley L. White, Civil Engineer.
Block C. 1917.

21

See Sheet 21

134870 Plot 13

21850 Plot 12

23000 Plot 11

20125 Plot 10

13932 Plot 9

3600 Plot 8

10165 Plot 7

134870 Plot 13

14111 Plot 12

134870 Plot 11

21584 Plot 10

44300 Plot 9

64887 Plot 8

4740 Plot 7

24

NICHOLS RD.

AVE.

22

Hagerty House
357 Atlantic Ave
Cohasset, Mass
Town Assessors Map
Sheet 22
August 1996
1" = 80'



Hull Hagerly House
MASSACHUSETTS
 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

U.S. GEOLOGICAL SURVEY
 1984

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 1978. Field checked 1979. Map edited 1984. Supersedes Hull and Nantasket Beach 1:25,000-scale maps dated 1971 and 1974.
 Selected hydrographic data compiled from NOS charts 13269 (1960), 13270 (1962) and 13272 (1982). This information is not intended for navigational purposes.
 Projection and 1000-meter grid, zone 19; Universal Transverse Mercator
 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 more the projection lines 6 meters south and 42 meters west as shown by dashed corner ticks
 Bankin Island, the Brewer Islands, Call Island, Little Call Island, and Green Island under jurisdiction of Hull Town

CONTOUR INTERVAL 3 METERS
 NATIONAL GEODETIC VERTICAL DATUM OF 1929
 OTHER ELEVATIONS SHOWN TO THE NEAREST 0.3 METER
 DATUM IS MEAN LOW WATER
 DEPTH CURVES AND SOUNDINGS IN METERS
 THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
 SHOULDER SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
 THE MEAN RANGE OF TIDE IS APPROXIMATELY 2.8 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

Meters	Feet	DECLINATION DIAGRAM	ADJOINING MAPS
1	3.2808		1 Boston North
2	6.5617		2 Lynn
3	9.8425		3 Boston South
4	13.1234		4 Norwood
5	16.4042		5 Weymouth
6	19.6850		6 Scituate
7	22.9659		
8	26.2467		
9	29.5275		
10	32.8084		

To convert meters to feet multiply by 3.2808
 To convert feet to meters multiply by 0.3048

FOR SALE BY U. S. GEOLOGICAL SURVEY
 RESTON, VIRGINIA 22092

Topographic Map Symbols

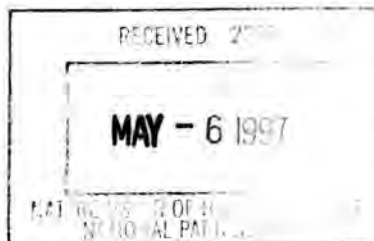
Primary highway, hard surface	
Secondary highway, hard surface	
Light duty road, hard or improved surface	
Unimproved road, trail	
Route marker: Interstate, U. S., State	
Railroad: standard gage; narrow gage	
Bridge: drawbridge	
Footbridge, overpass; underpass	
Built-up area: only selected landmark buildings shown	
House; barn; church; school; large structure	
Boundary:	
National, with monument	
State	
County, parish	
City, town, precinct, district	
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The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

April 24, 1997

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



Dear Ms. Shull,

Enclosed please find the following nomination form:

Josephine M. Hagerty House, 357 Atlantic Avenue, Cohasset (Norfolk County), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property within the district were notified of pending State Review Board consideration 30 to 75 days before the meeting and were afforded the opportunity to comment.

Sincerely,

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

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

cc: Mr. Richard King Anderson, Owner
Mr. Noel Ripley, Chair, Cohasset Historical Commission
Mr. Merle S. Brown, Chair, Cohasset Board of Selectmen
Mr. David H. Wadsworth, National Register Coordinator, Cohasset Historical
Commission
Ms. Lisa Mausolf, Preservation Consultant

Enclosure