NPS Form 10-900
United States Department of the Interior
National Park Service

OMB No. 1024-0018

SG-2421

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Davenport Estate Historic District
Other names/site number: Wakefield Estate
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 1465, 1485, 1493 Brush Hill Road
City or town: Milton State: MA County: Norfolk
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ✓ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ✓ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide _X_local

Applicable National Register Criteria:

_X_A ___B _X_C _X_D

Brona Simon March 26, 2018

Signature of certifying official/Title: SHPO Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: Date

Title : State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper — Date of Action: 5/17/18

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	x
Site	
Structure	
Object	

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
6	0	buildings
7	1	sites
12	3	structures
0	0	objects
25	4	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling, secondary dwelling
AGRICULTURAL: storage, animal facility, horticultural facility, agricultural fields, outbuildings
LANDSCAPE: garden

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling, secondary dwelling
AGRICULTURAL: storage, animal facility, horticultural facility, agricultural outbuildings
LANDSCAPE: garden
EDUCATION: education-related

7. Description

Architectural Classification
(Enter categories from instructions.)
Colonial
Federal
Victorian
Shingle
Colonial Revival
Craftsman

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
WOOD: shingle (walls, roofs), clapboard (walls), posts, rails (fencing)
BRICK: (foundations)
STONE: (fieldstone foundations, walls, slate roofs)
ASPHALT: (roofs)
SYNTHETIC: plastic, fiberglass (walls, roofs)
METAL: wire (fencing)

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

Summary Paragraph

The **Davenport Estate** is a 22-acre property located in Milton, Norfolk County, Massachusetts, near the intersection of Brush Hill Road and Blue Hill Avenue (MA Route 138). The property, owned presently by the Mary M. B. Wakefield Charitable Trust, includes three Milton street addresses, each assigned to one of the property's three residences on Brush Hill Road: 1465 is the Mansion, a Georgian double house constructed between 1792 and 1794; 1485 is the Red Cottage, an outbuilding converted to a Shingle Style residence in about 1920; and 1493 is the Farmhouse, a center-chimney house constructed in the second quarter of the 18th century. The Red Cottage and the Farmhouse are set well back from the road. There is an array of agricultural outbuildings, including a large Carriage Barn built in 1864 and eleven other smaller buildings and structures. Developed first as a family farm in the early 18th century, and later serving as a country and suburban estate in the 19th and 20th centuries, it has been held by eight generations of descendants of John and Naomi Foster Davenport, who first settled in this area. The property retains the core sections of landholdings that grew in size over the 18th and early 19th centuries, but lost its primary agricultural function and shrank in size after the middle of the 19th century. Surviving landscape features from this long history include agricultural fields, networks of paths and fencing, nurseries and orchard, and more recent formal gardens. The buildings and cultural landscapes associated with the Davenport Estate retain integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

The Davenport Estate sits between the northern foothills of Great Blue Hill and the low marshy land along the Neponset River. Today, this area has ample houses on large lots, and the land is flanked by the large, open spaces of the Neponset River Reservation to the west and the Blue Hills Reservation to the east. Brush Hill Road forms the Estate's northeast border, as it runs its course through the town of Milton near Blue and Brush hills. Across this street is the densest development in the area, the 60-acre Fuller Village senior living center. Fencing on the edges of the property marks the angles of the northwest border, separating it from neighboring lots that were at one time part of the Estate. The southwest border lies within a heavily wooded area near the boundary between the towns of Milton and Canton, which was also part of this property at one time. On the southeast side, the property is adjacent to large residential lots and the Thacher Montessori School along Blue Hill Avenue and Green Street. The area surrounding the Estate was characterized first by family farms and later by rural and suburban estates, and much of the land to the property's south and west was historically associated with the Davenport family, as was the lot at the corner of Brush Hill Road and Blue Hill Avenue.[1]

Visually, the property as a whole resembles a thick T set on its side with the large top tracing Brush Hill Road and the narrower stem extending southwest into the interior ; a small trapezoidal lot is attached to the south. (**See the Sketch Map of the Davenport Estate Historic District; hereafter "Map."**)[2] Stone walls and fencing delineate the parcel as a whole as well as its subdivisions, and many of these represent longstanding functional divisions of the Estate's agricultural lands. Internally, the property's primary circulation corridor is the Lane that serves as the main entry to the site today, providing access from Brush Hill Road and running southwest to the center of the property. Historically, another lane ran southeast from the center of the property and linked it to Canton and Green streets and Blue Hill Avenue, but most of that path is now part of adjacent properties. A brook and a pond bisect the southern section of the property and flow into the Neponset River to the west. The parcel is relatively flat on the east, and it slopes down to the west and the river.

The property's present shape reflects its acquisition history, use, and subdivision over time. For clarity, it is convenient to think of the property as comprised of two primary clusters of buildings: around the Farmhouse at the interior of the property and around the Mansion House at the north end of the property adjacent to Brush Hill Road. There are four distinct lots, known as the Mansion Lot, the East Lot, the South Lot, and the New Lot. The Mansion Lot and the East Lot make up the top, and the South Lot and the East Lot make up the stem of the T. The earliest resources are located at the juncture of the southern stem and the top of the T, including the Farmhouse, the sites of several other agricultural buildings, and the large barn until the early 20th century. The Red Cottage and the Garage are also located in this area. The **South Lot** is

[1] Research on the Davenport Estate is included in a number of reports prepared for the Mary M. B. Wakefield Charitable Trust, gathered together in the bibliography and the references included below. These documents were prepared as part of the Trust's learning-by-doing initiative, which supports work by graduate students in architectural history, historic preservation, archaeology, material culture, and archives management. Archaeological research is summarized in Belkin, "MHC Memo [on Archaeology for the Wakefield Trust]," 2016. The property has not been widely known outside its neighborhood: it was mentioned briefly in A. K. Teele's *History of Milton, Massachusetts, 1640–1887* (1887); one photograph of the Mansion house was added to the Historic American Buildings Survey in 1940 (as Isaac Davenport house HABS MASS,11–MILT, 8, it appears to be a copy photo).

[2] This parcel is a comparatively complex and multi-sided polygon, which can be a challenge to describe because few of its resources and topographical features are clearly oriented to the cardinal directions. When research began, there were no names applied to the various sections of the Davenport Estate, so some of the research associated with the property employed different nomenclature than that used here.

located to the southwest of this cluster; about five acres in size, the interior section of the property was part of the initial land purchases made by John Davenport early in the 18th century. It includes the Henhouse, the Root Cellar, and the Staff Cottage, and its stone walls trace the early agricultural uses of the property. A small trapezoidal lot located south of the Farmhouse and east of the South Lot is a wooded field of about two acres known as the **New Lot**. This land, also originally part of John Davenport's early acquisitions, was re-purchased by descendants in the 1970s to serve as a buffer to street-side development on Blue Hill Avenue. The sections of the current property to the north and nearer to Brush Hill Road were acquired in the early 1790s by Isaac Davenport, great-grandson of John, who built the Mansion there. The **Mansion Lot** is a large regular rectangle, just under ten acres in size, and it has always defined the yard and gardens of the Mansion House. This is the largest and most densely developed section of the estate, with most of its buildings, including the Mansion, the Carriage Barn, the Greenhouse, the Mist and Pump Houses, the Carpenter Shop, the Sheep Shed, the Summerhouse, and the new Llama Shed; this is also the location of the Nurseries and Orchard, and the formal gardens, including the Front Garden, the Dragon or Witches Garden, and the Terrace Gardens. Across the Lane to the east, and acquired at the same time as the Mansion Lot, is the the **East Lot**, now partially wooded. The large barn (noted above) was located in this area near the Farmhouse throughout the 19th century.

The Farmhouse Area:

The **Davenport Farmhouse (1493 Brush Hill Road, MLT.126, 1725–1748, Sketch Map # 1)** stands at the end of the Lane in the interior of the property in its current configuration. It sits at the intersection of the South and East lots, and faces toward Blue Hill Avenue and the older roadway in this vicinity, which followed the path of Canton Avenue and Green Street. Stone walls mark a small rectangular area in front of the house and the path that once led to the old roadway; post-and-rail fencing runs intermittently around the perimeter. The end of the Lane creates a parking area at the back of the house, which now serves as its primary entry, and a grassy lawn surrounds the house, with remnants of plantings associated with the last owner's efforts of the 1950s, including lilacs, Kousa dogwoods, honey locust, tulip trees, eastern red cedars, oaks, and a Carolina silverbell. The **Farmhouse Garage (MLT.1925, mid-20th c., Map #2)** sits to the northeast of the Farmhouse, and between these, a wood-and-wire fence divides the back yard from the former front. The **Red Cottage (1485 Brush Hill Road, MLT.1783, converted to residence 1920, Map # 3)** stands to the northwest across the Lane, at its intersection with the Service Lane between the South Lot and the Mansion Lot.

While the **Farmhouse (Map #1, Photos #1 and #2)** has been traditionally associated with John Davenport, founder of the family line in Milton who first appeared in the tax records in 1707, recent research suggests that it was more likely built in the mid-18th century when his son, the elder Samuel Davenport, owned the property. Aligned with the cardinal directions, the Farmhouse's traditional front faces south toward Blue Hill Avenue; its rear faces north toward the Lane and the Red Cottage. A six-bay, double-pile frame building with a central chimney and an offset entry, the Farmhouse rises two stories from a fieldstone foundation to a gable roof. A shed-roofed lean-to and a gableroofed ell extend from the rear of the building. Modern materials make up most of the Farmhouse's exterior envelope. The foundation has been mostly overlaid with Portland cement, while gray-painted wood shingles sheathe the walls and gray asphalt shingles cover the roof. Flat board trim frames the corners and cornices of all four walls, and the brick chimney is trimmed with lead flashing at the roof ridge.[3]

[3] See Greene, Graham, Dempsey, and Paske, "The Davenport Farmhouse: A Preliminary Report on its History" (2009), which describes our current understanding of this building's history and forms the basis for this section of the nomination; there can also be found more detailed discussion of the building's structure and finish. The literature on early New England buildings is quite

Research on the Farmhouse, including assessments of building fabric and documentary evidence, has identified at least five major construction phases during its lifetime. As a timber-framed structure, the Farmhouse adheres to regional building practices of the period, utilizing substantial hewn posts and beams harvested from New England's extensive stock of timber. The phase-one core was constructed as three bays, formed by eight single-story posts set into sills, joined by girts and plates, creating room bays on either side of the chimney bay. Joinery in the chimney bay, jowled posts on the first floor, the orientation of the central stairs, and a course of corbelled brickwork on the chimney stack in the attic level all indicate that the Farmhouse was originally a single-story building. The building's early first-floor plan included the hall on the west side, the center entry, and chimney, and, on the east side, the parlor in the front (south) and behind it another small room (north). This unusual interior arrangement combined elements of the hall/parlor and the center-chimney plans—single-pile, or one tier of rooms on one side—and double-pile, or two tiers of rooms on the other. The second phase of expansion included raising the western section of the house to two stories and adding a two-story section to its west side. To accomplish this expansion, the builders likely removed and replaced the original roof, added a second-story frame atop the existing hall and chimney bays, and constructed an exterior wall on the east end of the chimney bay. The third phase included the raising of the east side and the construction of a new roof over the entire building. All three of these phases are believed to have been completed during the 18th century, and while they added significantly to the amount of space in the building, no heated spaces were provided in these additions. Although it is likely that the Farmhouse underwent technological improvements throughout the 19th century, at the turn of the 20th century more substantial changes included the creation of the present rear ell and lean-to, the installation of a second-floor bath, and window replacements. The final major phase of change was accomplished in the 1940s, when the house was modernized for occupation by Mary M. B. (Polly) Wakefield, the property's last owner, and her husband Kennard. These changes included closing in and finishing the ell, the creation of a pantry and first-floor bathroom, and reconfiguration of the west rooms on the second floor. In addition, at this time many of the surfaces and trim were refreshed with knotty pine.

Although the house was constructed in several stages, it is now regularly fenestrated on each elevation, and includes primary entries on the south and north sides. Eleven 6/6, double-hung sash windows light the south façade, all of identical size and aligned vertically. The windows' sash configuration and flat board trim with applied ogee molding are found in most parts of the building. The main entry point, offset in the third bay from the east, is a wood-and-glazed door. On its upper section, eight small rectangular lights are arranged in a 4/4 pattern while two long, flat panels ornamented with applied moldings comprise its lower section. Openings on the Farmhouse's west side are arranged symmetrically: five windows are aligned vertically, two on each floor with one attic window centered in the gable end; a bulkhead provides access to the cellar at the northwest corner, while a window well lights its southwest corner. The east side, while similar to the west side, contains six windows instead of five. Although the original fenestration was probably identical, one first-story opening was modified, probably during the 1940s, with two adjoining 4/4 wood-sash windows. Roughly centered on the north wall of the Farmhouse, the single-story lean-to serves as the current primary access point for the building and has three openings—two doors and a window. The rear ell projects from the northwest corner, fenestrated differently on each of its three sides. Three unevenly spaced windows on the west wall and one on the east match the window type on the Farmhouse's main block, while a modern window lights the attic on the ell's gable end. On the main block, the north wall contains two second-story windows. To the east of the lean-to, trellised walls enclose a work area near the bulkhead and the second rear door.

large, but the key sources for understanding this building include Abbott Lowell Cummings, *The Framed Houses of Massachusetts Bay* (1979) and James L. Garvin, *A Building History of Northern New England* (2001).

The Farmhouse's traditional main entry on the south side of the building opens into a small lobby and enclosed stairwell within the chimney bay. **(See Image #1, Floor Plan of the Farmhouse)**. Communicating with the lobby and flanking the chimney bay are two rooms, varying in depth but each thirteen feet wide, designated the hall and parlor. On the west side, the larger hall, at 24 feet deep, occupies its entire bay in the Farmhouse core; by contrast, the easternmost bay is divided between the fifteen-foot-deep parlor in the front (southeast) that communicates with a smaller (northeast) room in the rear. Feather-edged wall sheathing is found sporadically in the Farmhouse core and may exemplify some of its earliest finish; it includes a diminutive ovolo and is oriented vertically on interior walls and horizontally on exterior walls. Each room's present appearance, however, reflects layers accumulated during the various phases of construction and alteration. In the parlor, the paneled fireplace wall and molded four-panel doors suggest this was the "best" room during the 18th and early 19th centuries. Horizontal wood panels above the hearth and the nearby built-in cupboard likely date to the earliest construction phases, while, as suggested by paint analysis, the Federal-style mantel was probably added early in the 19th century. While the vertical sheathing is visible on two of the parlor's walls, the south and east walls have been covered in wallpapered sheetrock. In the hall, the Farmhouse's characteristic sheathing covers the west wall, but Colonial Revival finishes added during a 1946 renovation campaign visually dominate the space. The chimney wall was covered in knotty-pine paneling, and the hearth was likely rebuilt. New board-and-batten doors were installed at the entry and the basement stairway, with knotty-pine mitered trim. Matching pine baseboards, narrow hardwood floors, and a plaster ceiling were also added. **(See Photo #3)**.

Opening from the hall, two unheated rooms occupy the Farmhouse's westernmost bay, added during phase two. These rooms were labeled "milk rooms" on a 1938 sketch plan of the house, designations perhaps disclosing their historic use. The eight-foot-wide bay is presently partitioned so that the south milk room is slightly deeper—thirteen feet to the north milk room's eleven. Evidence in the ceiling fabric suggests that the partition has been reconfigured since the 1946 renovations. The two plank-style doors that link the hall to each milk room are 18th-century in style, and while their original location is undetermined, shadows of the former hardware suggest that they were also reconfigured. Wood shelving lines the walls of the north milk room on its east, west, and south sides. Cut lines on the wall fabric suggest that there was once a window opening in the wall shared by the north milk room and the rear ell.

At the rear (north) of the Farmhouse, a door near the intersection of the east wall of the ell and the north wall of the lean-to now serves as the principal entrance to the building. The rear entry opens into the north lobby, a seven-by-eight-and-one-half-foot space that communicates with the ell, the bathroom, hall, and kitchen. The lobby's five doors and surrounds are of the same vintage as the 1946 finishes in the hall. The first floor of the ell is comprised of one twelve-by-fifteen-foot room that opens to the north lobby and the bathroom; the room was labeled as the "shed" on the 1938 sketch plan, suggesting that it was not enclosed at that time. As with many of the other rooms, the ell exhibits finishes from several periods. The beadboard-and-batten door opening from the ell to the bathroom may be 18th century in origin, but has likely been reconfigured and had its hardware replaced. The eight-by-six-foot bathroom's finishes seem to date to around the 1946 renovation. Its linoleum floor covering extends through the north lobby to the kitchen. The kitchen, a complex volume, encompasses space in both the core and the lean-to addition, and it communicates with the north lobby and the northeast room. The kitchen was also renovated in 1946; however, the cabinets, countertops, and appliances are of a more recent vintage. Cabinetry dating to the Colonial Revival renovation can be found in the adjacent northeast room, which presently serves as the pantry. This nine-by-eleven-foot room, along with the parlor, comprises the easternmost bay of the Farmhouse core.

The second story of the Farmhouse is reached by a winding staircase that leads from the south lobby to a ten-by-five-foot upper lobby. At the east end, the second-story plan is similar to that of the first floor, with the upper lobby opening to chambers above the parlor and the smaller rear room. A bathroom was added at the rear of the chimney bay in phase four. On the west side, more changes have been made over time. A north-south passage leads from the stair to the rear of the building, and there are now three rooms: the hall chamber, the largest at twelve by sixteen feet, occupies most of the south (front) section of the western bays, while the north (rear) section is divided into the north chamber and the smaller north storeroom. The interior spatial arrangement of the west section of the building originally included a more traditional parlor chamber that likely opened to a west storeroom, a relationship similar to the two rooms to its rear. The combination of finishes on the second story is similar to that of the first—the oldest finishes can be found in the core, while Colonial Revival details visually dominate most of the rooms.

The Farmhouse attic extends over the entire core, accessed from the south lobby. A four-panel door separates the attic stairway from the south lobby; on its unpainted, attic side are several late 18th- and 19th-century signatures, the earliest of which dates to 1794. The roof is comprised entirely of rafters with no purlins, exhibits a mix of hewn and sawn timbers, and employs reused members. The consecutive numbering on the sawn oak rafter feet, which flank the hewn rafters in the chimney bay, suggest the sawn rafters were installed in a single campaign. Neither the ell nor the lean-to addition has a second story; however, the ell has its own attic, and evidence survives there, on the back wall of the main block, that there had been an earlier ell.

Northeast of the Farmhouse stands the wood-framed **Farmhouse Garage (Map #2, Photo #4)**, appearing first on the tax assessor's maps in 1955.[4] The Garage, like the Farmhouse, is aligned with the cardinal directions; it faces west toward a small asphalt driveway that connects with the Lane. The two-car garage is clad in wood clapboards on its north and west walls and tarpaper on its south and east walls. Two modern garage doors make up most of its façade. The north wall is fenestrated by two windows—one 6/6 sash window and one two-light window in the gable end just below the peak of the roof. The east and south sides have one six-light window and one 6/6 sash window, respectively. The asymmetrically gabled roof is clad in asphalt shingles.

The building traditionally known as the **Red Cottage (Map #3, Photo #5)** is located at the end of the Lane opposite the Farmhouse; the building earned its sobriquet for the color of its shingles. Unlike the Farmhouse and Garage, the Red Cottage is oriented to the Lane rather than the cardinal directions. The building may have begun its life as a 19th-century ancillary agricultural structure, and it was altered around 1920 to serve as housing for estate employees. Between 1920 and 1936, the building was extended eight feet on its northwest side; renovations undertaken as late as 2006 give the building its current appearance and plan.[5] Its informal entry faces southeast toward the lane, though its historic façade and more formal entrance is on the northeast wall facing toward Brush Hill Road at a distance. Measuring 22 feet by 26 feet and nearly two full stories high, the building sits on a fieldstone foundation and culminates in a high gambrel roof oriented at a right angle to the lane.

[4] Information on this building is summarized in Dayl Cohen's "The Davenport Estate Outbuildings, Milton, Massachusetts" (2007), hereafter, Cohen, "Outbuildings...."; more details on structure and finish can be found there.

[5] The information on this building is summarized in Zachary Violette, "Draft Red Cottage Report" (2006), a salvage effort prepared during the last renovations. During this work, the building's finishes were partially removed and the building's internal structure was briefly visible; it appeared that the building included an earlier frame that predated the early 20th-century work that created its domestic plan.

The Cottage exhibits elements of several late 19th -and early 20th-century aesthetic trends, including the Shingle, Craftsman, and Colonial Revival styles. The roof has an overhang of one foot on three of its sides, and its deep eaves are covered in beadboard. On either side of the roof are large shed dormers situated toward the Lane side of the building. Wood shingles are utilized for both the roof cover and siding and most of the windows are 6/6 sash; there is no other exterior surface decoration. The formal façade wall includes a glazed four-panel door with thick moldings, placed slightly off-center. Two windows are located at each side and a smaller 3/3 sash window is adjacent to the door; the dormer includes three regularly spaced windows. Around the corner, facing the Lane, a modern glazed and paneled door opens in the center of the southeast gambrel end and serves as the Cottage's present, informal entry; the side door was formerly located in the southernmost bay. Two windows flank the door and two more windows fenestrate the second story but are not aligned with those of the first floor. On the southwest side are three irregularly spaced windows on the first floor and two in the dormer above. The northwest side has two openings on each floor, again irregularly spaced, and lacks the deep overhang present on the building's other three sides.

On the ground floor, the Red Cottage's interior space is organized around the large 19-by-21-foot living room that encompasses about two-thirds of the plan. (**See Image #2, Floor Plan of Red Cottage**). This space is entered from the northeast circulation area, flanked by the east galley kitchen, and augmented by an alcove positioned adjacent to the circulation space. A vestibule connects the living room, north entrance, and staircase; a bathroom is also found here. Wood floors are found throughout the living room, vestibule, and alcove; the same simple wood trim is also employed throughout. An enclosed, winding stairway, fitted with a Craftsman-style square newel post and balusters, leads to the second story. A narrow hallway runs through three-quarters of the floor, opening to three bedrooms and a bathroom, which incorporates the former sewing room that had been tucked behind the stairway. The second-floor finishes are identical to those of the living-room area of the first floor.

The East, South, and New Lots:

The East, South, and New lots surrounding the Farmhouse and its neighboring buildings are the primary surviving landscapes associated with the property's long agricultural history. (**See Sketch Map, p. 66**). The South Lot and the New Lot were part of John Davenport's initial purchases in Milton, an assembled property that is believed to have been a long rectangle extending to the west toward the Neponset River and to the east toward Blue Hill. The East Lot was part of the cluster of parcels purchased by great-grandson Isaac Davenport at the close of the 18th century that extended the property north toward Brush Hill Road as well as west and east. The property's farmers used these lots as tillage and later as pasture in the 18th and much of the 19th centuries. The large cleared sections of the south field evoke the broad, open landscapes that would have extended far beyond today's parcels. Throughout the 20th century, portions of these parcels have been reclaimed by general woodlands and planted with nursery stock.[6]

The **South Lot** is a parcel of about five acres, roughly rectangular in shape, bounded by the Service Lane to the north, and delineated by stone walls that have been recorded in this configuration since at least 1828 (**Photos #9 and #10; compare the Map of the District to Image #3, Tucker Plan of Estate 1828, and Figure #4, Briggs & Bowker Plan of Estate 1865**). The **New Lot** sits to the east, two acres in size. The densely wooded areas that characterize the south end of these lots make the property line difficult to discern as it moves south and west. A vernal stream flows diagonally southwest of the Farmhouse, and the

[6] Information on the landscape of the Estate comes from draft reports prepared by Erica Max, including "Catalogue of Features," (ca. 2006), "Impressions of Polly Wakefield's Garden," (2006), and "Timeline for Wakefield," (2013); Deborah Merriam, "The Wakefield Estate from Private to Public Garden: A Preservation Approach for a Cultural Landscape"(2012); and Maggie Redfern, "Maryfield: A Preservation Plan for the Mary M. B. Wakefield Estate" (2012).

northern section of the lot is a broad open field. In addition to the perimeter walls, internal divisions of the lot have survived, including parts of the diagonal wall that created a triangular field at the southeast corner of the property, and another diagonal running east-west, a remnant of a walled cowpath that funneled cattle from the pastures and meadows to the west of the property's current boundaries into the barnyard behind the Farmhouse. Along this wall and that dividing this lot from the Mansion Lot, several outbuildings stood from the middle of the 19th century into the early years of the 20th century, making this area one with high archaeological potential.

Two buildings are now located at the north end of the South Lot.[7] The **Henhouse (MLT.1785, early 20th c., Map #4, Photo #6)** is situated along a dry-laid stone wall that divides the South and Mansion lots, northwest of Red Cottage. It faces southwest across the gently sloping open meadow and orchard of the South Lot. Sitting on a concrete foundation, the 51-by-13-foot building was likely constructed in the early 20th century and may have been located elsewhere before it was moved to its present location.[8] The wood frame is encased in vertical wood boards, surmounted by an asymmetrically pitched gable roof. Windows and doors are 20th-century replacements, and the roof is covered in asphalt shingles. The main, south elevation has two entry points through board-and-batten doors. Nine 6/6 sash windows comprise the remaining fenestration. The slope of the meadow creates two levels in the Henhouse, requiring a split-level foundation. Two partitions of wood and chicken wire divide the interior space. The **Root Cellar (MLT.9012, early 20th c., Map #5, Photo #7)** is located southwest of the Henhouse, dug into an embankment and shored up by the diagonal stone wall that created the cowpath. Its fifteen-by-five-foot front wall and outer roof are constructed of coarse aggregate concrete, and it has one board-and-batten door. Three concrete steps lead down from the door at ground level to the floor of the cellar. The interior dimensions of the cellar are twelve and one-half feet by nine feet, three inches, with a seven-foot clearance. Rubble granite and fieldstone laid with thick lime-mortar joints comprise the interior walls, and the ceiling is reinforced concrete.

A third building, the **Staff Cottage (MLT.1786, early 20th c., Map #6, Photo #8)**, is located at a distance from the others, in the wooded area at the southwest corner of the property, and was likely moved to its present location during the early 20th century. The wood-framed, single-room building measures approximately twelve by ten feet, sits on a foundation of fieldstone piers with Portland cement mortar, and culminates in a cedar shingle-clad hipped roof. Wood shingles cover the exterior walls, and the principal entry is a board-and-batten door on the northwest side. Each side is fenestrated with square hopper windows; the window on the principal side is the largest, with six lights. Framing the windows are post-and-lintel architraves. Millwork molding outlines the building just below the line of the eaves. On the interior, the floor is covered in three-inch wood boards and the walls and ceilings are covered by fiberboard.

The **East Lot** lies south of Brush Hill Road and east of the primary path that divides this area from the Mansion Lot. **The Lane (MLT.9043, ca. 1794, Map #23, Photo # 22)** is the narrow road lined with rows of oaks, Norway maples, and Kousa dogwoods that divides the Mansion Lot from the East Lot and provides access to the interior of the property. The Davenport Estate's boundary with the Thacher School marks the southeast side of this lot; the school's parcel was associated with this one before 1936, when the property extended to the intersection with Blue Hill Avenue and included the triangular parcel located between Canton Avenue and Blue Hill Avenue. The Lane is partially lined with a fairly high stone wall that

[7] Information on these buildings comes from Cohen's "Outbuildings".

[8] The smaller sheds on this site are said to have been moved, in some cases from one site to another on this property (the mist house) and in other cases from another farm property in Canton also owned by Henry Binney; little solid evidence has been located to confirm this, but the rearrangement of agricultural outbuildings has been well documented. See Thomas C. Hubka, *Big House, Little House, Back House, Barn* (1985).

may represent one of the property's oldest landscape features, and the fieldstone wall that runs along Brush Hill Road extends several feet into the property along the Lane; the school boundary is demarcated by a chain-link fence. Evidence from period plot plans suggests that the Davenports were already using a portion of this adjacent land when Isaac purchased it in the 1790s. This lot has high potential for archeological research, as historic maps show that an outbuilding, probably a large barn, stood in its southwest corner near the Farmhouse. Though not as densely vegetated as the formal gardens or nurseries of the Mansion Lot, it is believed that Polly Wakefield used this area as a tree nursery, as evidenced by existing clusters of locusts and black walnuts. An allée of Norway maples runs across the lot roughly aligned with the interior path of the adjacent Mansion Lot. The allée is surrounded by pine, spruce, and oaks, and an open area along the Lane.

The Mansion House Area:

When Isaac Davenport purchased land to the north of the family's farmstead in the 1790s and constructed his new Mansion house there, he launched the development of a second cluster of buildings on the large square Mansion Lot to the north of the Farmhouse. The five buildings and two gardens in this area are located in the east quadrant of the lot, near the Lane and Brush Hill Road, shifting the formal entry of the property to Brush Hill Road. Another short path to the north, the **Circular Drive (MLT.9041, ca. 1794, Map #21**), provided access from Brush Hill Road past the cluster of buildings before turning in a circle before the Mansion and joining the Lane. Along that drive are found the **Mansion House (1465 Brush Hill Road, MLT. 125, 1794, Map #5),** closest to Brush Hill Road, and the **Carriage Barn (MLT.1780, 1864, Map #15**), nearest the Lane. That access point was later closed, and thereafter most visitors to the Mansion entered along the Lane. In its earliest configuration and today, the Mansion has been flanked by terraced gardens along the west side of the property overlooking Fowl Meadow and the Neponset River. To the east, between the Mansion and the Lane, was originally a working landscape marked by an earlier stable aligned with the front wall of the Mansion. This was in place by 1828 but no longer surviving; a well and pump had also been located here. Today a small cluster of garden buildings are located here: the **Greenhouse (MLT.9010, 1970s, Map #10**), attached to the Mansion's rear ell, and the **Pump and Mist Houses (MLT.1782, early 20th c., Map #11**), located southeast of the Mansion. A number of important trees survive in this area, in particular a large sugar maple at the center of the circular drive. The stable was set farther south from Brush Hill Road and was replaced by the Carriage Barn as part of the remodeling campaign of the 1860s.. The **Front Garden (MLT.9038, ca. 1900, Map #13**) was added between the two buildings at the turn of the 20th century, and within the front garden is the **Summerhouse (MLT.9011, 1938, Map #14**). A small **Dragon Garden (MLT.9037, ca. 1990, Map #12)** was added in the 1990s, behind the Pump and Mist Houses. The remaining three quadrants--with their buildings, gardens, and landscape features--are described in the Mansion Lot section below.

The **Mansion House (Map #5, Photos #11, 12, 13; compare #11 to Images #5 Bullard Memory Painting and #7 Haskell Photo of the Mansion**), built for Isaac Davenport and his wife Mary May Davenport, is a well-preserved and richly ornamented example of one of the region's most emblematic types, and is a fine example of the houses constructed by members of the local elite at the turn of the 19th century to demonstrate their refinement and elegance.[9] The house today consists of a two-story main block with a deep rear ell, with smaller expansions including the front porch, the side entry porch and bump-out, and dormers on the rear ell. Initial construction of the main block is believed to have begun between 1792,

[9] See Zachary Violette, "Isaac Davenport House, Milton, MA" (2008), for a detailed description of the history of this building and its building fabric. Buildings of this type and period are some of the best known and best loved in New England; see generally Richard Bushman, *The Refinement of America* (1993), Fiske Kimball, *Domestic Architecture of the American Colonies and the Early Republic* (1922), and James Garvin, *A Building History of Northern New England* (2001).

when Isaac Davenport purchased the land here from Dr. John Sprague, and 1794, when the house appears on a plan of an adjacent lot Davenport purchased from the Church of Dorchester. Like many large houses of this period, the Mansion took the well-known double-house form, popular with the wealthy and fashionable, and employed a significant amount of rich Georgian ornament to trim its exterior and its major rooms. It is distinctive for its use of a blind monitor on its hipped roof, an embellishment seen in a handful of other houses in the vicinity, including the Josiah Quincy House in Quincy. Most of its rooms retain the finish of this period, when designers and their patrons embraced the use of classical Roman moldings and complex architraves and entablatures to emphasize mantels, doorways, and cornices, while retaining Georgian-paneled wainscoting and walls and richly turned newel posts on staircases.

Since the time of its construction, the Mansion has undergone a series of expansions and spatial reorganizations as succeeding generations of the Davenport family occupied the building and adjusted it to their changing needs and ideals. The building maintains the form and the majority of finish of its initial configuration, while smaller sections of the building can be associated with each of these successive waves of change, helping to illuminate the distinctive phases of its long existence. The house experienced remodeling that established a simple but certainly Victorian aesthetic in the middle of the 19th century: changes that included the addition of the front porch, the removal of the kitchen from the main block into the rebuilt rear ell, and the introduction of a dark polychrome paint scheme. This work increased the number of public spaces of the main floor, while significantly expanding and improving the service spaces and the domestic technology of the home, through the addition of central heat and bathrooms. This work, attributed to William Pitt Preble Longfellow, was completed in about 1861 for Isaac Davenport Haywood and his second wife, Mary B. Vose Hayward. Subsequent owners undid and downplayed the aesthetic character of this work through the incorporation of varied interpretations of the Colonial Revival style during the early 20th century, especially through re-trimming two of the public rooms and applying great swaths of pale paint. The 1903 designs by James T. Kelley for Henry and Mary May Hayward Cunningham included extending the ell and the bump-out, remodeling the service spaces there, redecorating the dining room, remodeling the ell's second-floor bedrooms, and adding a new Tuscan east porch. Work attributed to Phillip Richardson for Henry P. and Alberta Sturdevant Binney included re-trimming the west room to match the north parlor in 1931 and improving the third-floor bedrooms in 1936. Like many of the better-known survivals of Boston-area estates, the Davenport Mansion demonstrates how the family, over two centuries of occupation, adapted the house to their evolving conceptions of suitable domestic spaces, first for a country house and later for a suburban estate.

The Mansion house is oriented with its front wall parallel to Brush Hill Road to the northeast. The main block is generally square, measuring about 40 by 30 feet, and is surmounted by a slate-covered, hipped roof of slight pitch. Two chimneys, each with multiple flues, rise on either side of the center bay, flanking a windowless monitor that rises from the center of the roof. A cornice lies just below the roofline, and a balustrade with turned balusters of Classical design runs along the roof's perimeter on the main block's front and side walls. All four corners of the main block's clapboard-covered walls are trimmed with beveled wood quoins. The fenestration is mostly regular, but shows the evidence of successive modifications in several areas. On the façade, nine box-framed, 6/6 sash windows feature architraves with molded outer edges, overhanging window caps, and louvered shutters. The original entry point is now outfitted with a wide, twelve-panel, Colonial Revival door with an older Queen Anne sash transom. The opening is accentuated by a Georgian surround that incorporates original and reproduction material comprised of two fluted Doric pilasters surmounted by an entablature decorated with modillions. The northwest side of the main block has only three openings on each floor, with the two on the north section placed close together and the third placed toward the building's rear; the 6/6 sash windows match those on the façade. On the first floor, a door in the northernmost bay opens to the porch, from which stairs lead to the formal gardens. On

the southeast side, the fenestration reflects the mid-19th- and early 20th-century alterations, described below. The rear wall of the main block, now largely obscured by the ell, likely originally had a three-bay configuration with a central entrance; only two windows on the main block, aligned vertically in the westernmost bay, are still visible.

Extending from the south side of the main block of Mansion, the ell is the second to have been located here and is believed to have been constructed and modified in two phases. Its distinctive sections include a full 2 ½ story segment with a gable roof and two chimneys, probably dating to around 1861, and a single-story, flat-roofed segment, dating to 1903. The ell opens to an enclosed, glazed rear porch that communicates with the Greenhouse. The ell is covered by clapboards matching the reveal of those on the main block, and is framed by flat corner boards and a cornice. Its fenestration is irregular and shows evidence of multiple modifications. The first floor of the east side has a four-part window made up of narrow, 4/4 sash, while the west side has a doorway, two 6/6 windows similar to those on the main block, a small window, four 4/4 windows, and one additional 6/6 window. On the second floor of each of the three sides are two 6/6 sash windows. All of the ell's windows feature post-and-lintel frames. There are dormers on the east and west sides of the ell's slate-covered roof—a wide shed dormer with two 6/6 windows on the west and three interconnected dormers on the east. The interconnected dormers fill most of the roof's slope and vary in form. The northernmost is a small, hipped-roof dormer that joins a pair of 2/2 sash windows; to the south, a low, windowless shed dormer encases a plumbing stack. To the furthest south, a large shed dormer, significantly higher and wider than the first dormer, houses two 2/2windows.

To the main block and ell, two smaller extensions have been added, providing porches, improving the side entry, and expanding the size of the small rear (south) room and the ell. A six-foot-deep porch, added in 1864, wraps around the north and west sides of the main block. Of simplified Victorian Gothic design, the hipped roof is supported by narrow, chamfered posts with a latticework spandrel. Glazed window panels and latticework railings enclose the three westernmost bays of the porch. The addition of this porch speaks to the increased interest in the restorative value of the outdoors, making the porch one of the most common amenities of middle-class and elite housing in this period. On the east side of the Mansion, an eight-foot-deep bump-out begins about midway along the main block and extends to the rear ell; this expansion of the south/rear room was first accomplished in the 1861 remodeling and extended into the ell in 1903. The side door was accessed through a portico for much of its history, its style changing with the period. In 1903, it was enclosed by a portico with two Tuscan columns supporting an architrave and pediment. Along with the addition of the portico and the bump-out, the window in the southernmost bay of the main block was replaced with a tripartite 4/4 window. The bump-out is sheathed in clapboards, and both the bump-out and portico feature a modillioned cornice.

As a classic Georgian double house, the Davenport Mansion's interior is organized around a wide center hall and staircase on each of the two primary floors of the main block. (**See Image #6 Floor Plans of the Mansion, First Floor**). While the main block's interior went through a series of 19th- and 20th-century alterations, these modifications focused on the finishes of the rear rooms of the first floor, while the general spatial organization and the front rooms and the second floor changed very little. The center hallway contains the highest level of finish in the house, and many of the most important Georgian details survive. Its centerpiece is certainly the staircase with its newel post consisting of a twisted shaft upon a roped, urn-shaped base. The newel post's cap is elaborately detailed, and its steps and moldings are repeated along the banister's handrail. Square balusters, less ornate than the newel post, rise with the stairs to the second-story landing, where there are four newel posts, smaller but of the same design as the central newel. On the first floor, the walls feature thickly feathered wainscoting panels and an elaborate Georgian cornice ornamented with dentils and modillion blocks. The second-floor finishes in the hall are similar to those on the first

floor—the wainscoting is identical, while the cornice excludes the dentils. (**See Image #8, Haskell Photo of the entry hall**).

Opening from the hall are the four principal rooms of the first floor. Each of these rooms is sixteen feet wide, but each varies in depth, as the chimney bay is deeper on the east side of the house. The front rooms retain their early finish and were the best rooms. The finishes in the north room—the house's original parlor—display flat-paneled wainscoting and delicate fret-and-interlace patterns on its over-door entablatures, cornice, and fireplace friezes. The fireplace projects into the room from the south wall, and small built-in cupboards are positioned on those side walls. The window casings represent a later alteration, featuring Greek Revival corner blocks. The north room communicates with the rear/west room through two doors on either side of the fireplace. On the opposite side of the central hall, the east room is believed to have been the original dining parlor. At fifteen by sixteen feet, it is slightly smaller than the north room, and it is finished in heavier Georgian elements, including a tripartite denticular cornice. The room has no wainscoting; rather, a three-inch chair rail runs around its perimeter. The fireplace surround is the most elaborate in the Mansion house, decorated with fluted pilasters topped by acanthus-leaf capitals, a three-part cornice featuring the date "1794" in raised numbers, and a crosseted over-mantel. (**See Image #9, Haskell Photo of the east parlor**).

The east and south rooms communicate with one another and the exterior through a small vestibule in the chimney bay, which opens to the side yard and the Circular Drive. This allowed convenient exterior access between the dining room and the kitchen, which at first occupied the south corner of the house and in turn opened into the first rear ell. The south room was refinished at least twice: first in the 1860s, then in 1903, at which time the room was enlarged (through the construction of the bump-out) to its present size, nineteen by thirteen feet. As a result, the south room displays a combination of Victorian and Colonial Revival finishes. Doors, architraves, and wainscoting were preserved from the Victorian period, while an Adamesque Revival mantel and two Colonial Revival china cupboards topped by scalloped coves date to the 1903 renovation campaign. The west room, at twelve by sixteen feet, is the smallest room on the first floor of the main block and may have originally served as a storeroom. It was probably remodeled in the 1830s or 1840s, evidenced by the corner block window casings. The room was refinished again in the 1930s to mimic the style of the parlor; the alterations opened doors on either side of the fireplace, providing access to the front room. Its fireplace surround is nearly identical to the north parlor, as are its cornice and Greek Revival window surrounds.

The ell can be accessed through the main hall and the south room; its long rectangular interior space is partitioned longitudinally into two tiers of rooms. On the west side, the section closest to the main block contains a small hall and a rear entry, the rear service stair, a small bathroom, and a closet; it communicates with the kitchen on the east side but not with the rooms behind it, the laundry and a maids' sitting room also known as the shed. The laundry room has its own boiler stove (**Walker model #10**), soapstone sinks, closet, and water closet, and opens to the west into the kitchen. The shed, in the ell addition, is accessed from the small hall on the east side of the ell. Also on the east side of the ell, a butler's pantry lies between the dining room, the south room of the main block, and the present kitchen. The pantry dates to the 1861 construction of the ell, but most of its finishes date to 1903 when the room was expanded by seven feet; some of the early 20th-century cabinetry remains, mixed with mid-20th-century replacements and newer appliances. A small rear kitchen entry inserted between the bump-out and the original ell wall contains the bulkhead to the cellar. The kitchen is 14 by 17 feet and contains a large pressed-brick chimney and range, a Walker Pratt & Company model #50. The kitchen opens to the 1903 ell addition, which contains a large pantry, a closet-lined hallway that leads to the rear porch, and a final small rear room.

On the second floor of the main block, four chambers (similar in size to their first-floor counterparts) open off the central hall. (**See Image #6, Floor Plans of the Mansion, b, Second Floor**). On either side of the hall, the pairs of rooms also communicate with each other via pass-through closets along each chimney. On the east side is a bathroom; it was probably converted from one of the closets early in the 20th century. The level of finish in each room mimics that of its counterpart below, with the most elaborate details found in the two front chambers above the original parlor (north room) and dining room (east room). In the north chamber a modillioned cornice is similar to that of the central hall, and a pilaster-and-entablature fireplace surround with a paneled overmantel can be found here and in the east chamber. (**See Image #10, Haskell Photo of the east chamber**). The south and west chambers, while possessing a simpler level of finish than the front chambers, are nevertheless intact examples of what is believed to be original fabric in their Georgian-style cornice and fireplace surrounds. On the second floor, the rear ell extends only through the first (1861) ell section. On its east side is a bathroom and a bedroom, and on its west side is the rear staircase (enclosed by a recently added glass partition), two closets, and a bedroom. The ell's second floor was refinished during the 1903 renovation phase; its two bedrooms, generously sized at fourteen feet square and 14 by 18 feet, exhibit Colonial Revival-style fireplace surrounds and picture moldings.

The third floor's finished spaces are located in the attic of the 1861 ell section; access is only available via the rear staircase. (**See Image #6, Floor Plans of the Mansion, c, Third Floor**). A bathroom containing the original plumbing closet is located across the staircase's small landing. Through a door on the south side of the landing, a hallway leads to two bedrooms; these rooms were subdivided from one larger space in 1936. The rooms, constrained by the location of the dormers, have irregular shapes and sizes; the west bedroom is slightly larger and has its own closet. The third level of the main block of the house is a large, open space with visible framing and a low clearance, reaching full height only under the monitor. There is evidence here of the rebuilding of the roof frame and monitor, perhaps to better support the slate roof.

Under the main block, the basement runs the full length and depth of the Mansion. Its primary access is by a stair under the central staircase; the stair ran to the kitchen during the first phase of occupancy. On either side of the basement staircase, two brick arches support the east and west chimneys; once supporting the large kitchen fireplace and oven, the east arch is substantially larger and is supported by two rows of brickwork. A wine cellar, constructed from beadboard, encircles the west chimney at the rear corner of the basement. In the southeast corner, stairs lead to the kitchen through a trap door; this was likely the location of the original bulkhead. The original "octopus" hot air furnace, a Revolving Ridgeway #10, its coal bin, the current steam boiler, and its corresponding oil tank are still present.

Extending from the rear glazed porch of the Mansion House, the A-frame Greenhouse (**Map #10, Photo #13**) was constructed in the 1970s. The wood frame peaks approximately eleven feet above grade, with its floor dug into the ground to create a self-sustaining solar-heated pit. Its framing members are covered in wood shingles on its north and south sides and corrugated plastic siding on its east and west sides. A small enclosed passage connects the greenhouse to the house's rear glazed porch; thus, the greenhouse can be reached through the porch or through an exterior board-and-batten door in the passage.[10] The Greenhouse is considered noncontributing due to its age.

Deciduous trees and evergreens, including hemlock, a red oak, and a sugar maple, shade the Circular Drive that serves as the principal approach to the Mansion. A picket fence extending from the northeast corner of the porch separates a dooryard from the Circular Drive. Between Brush Hill Road and

[10] Information on this building is summarized in Cohen, "Outbuildings..." (2007).

the traditional principal entrance to the house, the original front dooryard is comprised of grassy pathways meandering around stone birdbaths, deciduous trees, and plant beds, which are bordered by rectangular stone pavers. A privacy wall shields the house from view along Brush Hill Road, a recent addition. From the west side of the porch, stone steps lead to a small side yard. The side yard is connected to the front dooryard, but a yew and box hedgerow border clearly marks the yard as a separate space. The yard is primarily flat and grassy, save for a row of three trees, two lace bark pines, and a paper bark maple. There is also a latticed area that was one of Polly Wakefield's first nurseries, to the west of the house.

To the southeast of the Mansion, the **Mist and Pump Houses (Map #11, Photo #14)** provide irrigation to the property's extensive landscaping and are reminders of the earlier work functions that once clustered east of the house. The two single-story buildings are attached at right angles with the rear wall of the long Mist House extending east from the Pump House and roughly aligning with the corridor of Brush Hill Road. The Pump House is the older of the two structures, a gable-roofed, wood-frame building built prior to 1930, while the Mist House is a long, low greenhouse built in the mid-1970s. The Pump House, a plank structure built around a concrete floor, originally served as a chicken house. It is sheathed in wood shingles and covered by an asphalt-shingled roof. The main entrance to the building is on its north side, through an off-center board-and-batten door. Two windows light the east wall. The interior is divided into two rooms containing a mechanical well and a backup generator. The mechanical well feeds misting pipes in the Mist House, creating the appropriate atmosphere for propagating plants. The Mist House is long and low, lightly framed under an asymmetrical gabled roof and covered by fiberglass. Its interior has long shelves for plants and pipes that deliver the mist powered by the adjacent pump. A pergola supports grape vines and runs along two sides of the Pump House, composed of four-by-four-inch posts supporting two-by-four-inch crossbars.[11] While the Pump House is contributing, the Mist House is noncontributing due to its age.

Behind the Mist and Pump Houses is a small **Dragon** or **Witches Garden (Map #12, Photo #15)**, so named for its elaborate gate and its plantings and begun in the 1990s. The gateway structure consists of two roughly four-by-four wood posts topped by a curved cross-element, resembling the shape of a pagoda roof, the ends of which are fashioned into representations of dragon heads. The entry is roughly aligned with the Mansion's rear glazed porch, and the gate itself has the same geometric design found throughout the terrace gardens. Asian-influenced elements characterize this garden; aside from the entry gate, a metal pagoda atop a granite post is the garden's centerpiece, and Japanese maples and white pine witches' brooms are the primary vegetation. The Dragon Garden is considered noncontributing.

In the 1860s, when I. D. Hayward took over and remodeled the Mansion, his major contribution to the landscape was the replacement of the earlier stable and barn with the surviving **Carriage Barn (Map #15, Photo #18)** in 1864. The large multipurpose building appears to be the work of William Pitt Preble Longfellow, also commissioned during the 1860s to design alterations to the Mansion, and a cousin of Hayward, Morris Dorr. Surviving plans show that the main block was altered at least once, in 1931, when the plans of the west wing and rear stabling were reconfigured and the east garage was added. This building accommodates a number of functions that might on other properties have been accommodated in different buildings, providing room for vehicles as well as animals and their feed. Repairs and interior remodeling in 2014 altered circulation and added two restrooms, again in the west section.[12]

[11] Ibid.

[12] Information on this building is summarized in Cohen, "Outbuildings..." (2007); this building has been cleared and rehabilitated as noted here in 2014. Maggie Redfern brought attention to the role of Morris Dorr in the design of this building.

The Carriage Barn is located southeast of the Mansion house at the intersection of the Circular Drive and the Lane. Like the house, it sits parallel to Brush Hill Road, a large two-story wood building with a slate-covered hipped roof and a rubble-laid fieldstone foundation. Measuring approximately 45 by 31 feet overall, two hipped-roof blocks intersect to create an L-shaped structure with a low lean-to along the southeast side. These three sections—main block, west wing, and lean-to—vary in depth, with the main block being the deepest and projecting several feet past the other two sections toward the building's front. The sections are aligned, however, along the continuous rear (southwest) wall, and the rear roof hip stretches unbroken across the main block and the west wing. A hipped-roof, one-story garage was inserted in 1931 at the east corner, in front of the lean-to. Unlike the rest of the Carriage Barn, the garage sits on a concrete foundation and its façade wall is nearly flush with that of the main block. A fieldstone retaining wall supports an embankment on the north side of the barn, and, as the ground slopes downward toward the rear of the building, the full height of the cellar wall becomes visible on the building's west side. The Carriage Barn walls are covered in two different types of wood siding: clapboards on the first stories of the main block, the west wing, and on the garage addition, and board-and-batten with a scalloped lower edge on the second stories of the main block, west wing, and on the lean-to. At the intersection of the main block and the lean-to, a tall brick chimney culminates in a corbelled brick cap. Located low on the rear slope of the roof is a four-sided, hipped-roof cupola with a weathervane.

Roughly centered on the main block, the primary entrance is a double-width door comprised of beadboard panels on its lower two-thirds and six four-light windows across its upper third. The doors rise almost the full height of the first story. Flanking the main entrance are a single-width garage door opening to the garage addition to the east and a beadboard-and-batten door with applied flat board trim opening to the west wing. There are two 6/6 sash windows on the primary façade's first story: one faces west toward the Mansion where the main block extends past the plane of the west wing; the second is west of the west wing entrance. A beadboard-and-batten door, similar in style to the west wing entrance door, opens to the second story above the main block entrance; it has a slight roof projection that gives it the appearance of a dormer. On the northwest side of the Carriage Barn, two sliding wood doors grant access to the cellar. The remaining openings on this side are two 6/6 sash windows on the first story and a shed-roofed dormer. On the rear wall are four window openings, evenly spaced across the west wing and main block, with the same 6/6 windows. A board-and-batten door grants access to the west wing on the second-story. The rear wall of the lean-to includes a door with a paneled lower section and nine-light, glazed upper section and a flanking 6/6 sash window; above is a half-height wood door, through which the second story of the main block can be reached. On the southeast side of the Carriage Barn is a new door at the northernmost corner of the lean-to, two six-light casement windows in the lean-to, and one 6/6 sash window in the garage addition. Two shed-roof dormers flank the chimney on the roof slope of the main block.

On the Carriage Barn's interior, the main floor is divided into two functional zones: areas for vehicles to the northeast, and areas for livestock to the southwest. A partition separates one large chamber (used first for carriages and subsequently for automobiles) from five horse stalls. Originally there was no interior circulation connecting the two zones, but recent remodeling has opened the large central room to the rear stables and to the new east restrooms. The floor of the large room is mostly covered in wood planks, save for a central concrete section with a drain. A wood workbench is built in underneath the window on the northwest wall; otherwise the interior walls are faced in horizontal beadboard wainscoting and plaster. What was originally a window was changed into a door during the 1931 alteration on the east wall. This opening has since been closed and a larger central opening provides access to the east restrooms. Five horse stalls comprise the livestock area at the south end of the carriage barn's main block, an arrangement dating to 1931. Measuring 34 by 14 feet, the livestock area is covered in beadboard from floor to ceiling on its north wall, and beadboard wainscoting and plaster on its south wall. The floor is clad in wood planks and the

ceiling is plastered. A trap door in the ceiling leads to an airshaft into the attic, connecting it to the cupola. The stalls are separated by partitions constructed of painted-wood boards with stained coping attached to floor-to-ceiling posts. Pairs of stalls are equipped with coned-shaped hay chutes built from beadboard and iron bars. The chutes can be filled through trap doors connecting the stalls to the attic. In the west wing, a large chamber and a small tack room comprise the first floor; from the large chamber stairs connect the main level to the attic. This space had partitioned rooms along the west wall—including a man's room, a grain room, and a harness room—prior to 1931.

The upper level of the barn under the high hipped roof is a very large open space, primarily unfinished and likely used for hay and other feed storage. Here, the substantial truss system supporting the Carriage Barn's roof is visible. Pairs of hipped trusses support the main block and the west wing, set at right angles to one another to support the purlins of each roof structure; triangular trusses support the long rear roof line and rear corner. The basement or ground level is two long rooms divided by a masonry wall, and the building's undergirding, recently reinforced, is visible here.

The **Front Garden (Map #13, Photo #16)** was planted between the Mansion and the Carriage Barn, part of the general Colonial Revival treatment the Estate received in the early 20th century.[13] The rectangular garden measures approximately 50 by 100 feet and is set off from its surroundings by high yew hedgerows and post-and-rail fences with ornamental finials on many of the posts. Entries to the garden are located on its northwest side facing the yard next to the Greenhouse, on the northeast side facing the Circular Drive, and on the southwest side opening onto the Service Lane at the edge of the Mansion Lot,adjacent to the Summerhouse. The garden has three subsections, or rooms: the largest, at the northeast end, is known as the flower garden, with smaller pattern gardens and wildflower sections to the southwest. The circulation paths include two major axes, running the length of the garden and perpendicularly across its width at the center of the larger room. The Summerhouse stands at the southernmost point of the garden's principal axis, while a pentagonal *tromp l'oeil* feature accents its opposite terminus. This panel is composed of decorative latticework arranged diagonally to suggest a diminishing focal point, with a mirror at its center. The secondary axis runs from the main entry and across the large room with a second *trompe l'oeil* panel on the opposite wall. The central feature of the larger room is a circular fieldstone-and-concrete birdbath, surrounded by a circular path and quadrant beds. Eastern redbuds and azaleas are found in this section of the garden. Pedestals and sculpture are positioned before each of the panels, including several animal and bird sculptures. The pattern garden or parterre includes two narrow beds, shell-shaped bowls, with a third *trompe l'oeil* panel and a bench at the east end. The wildflower garden is dominated by the Summerhouse and the gate, with a large tulip tree in the corner. The gate is comprised of seven rows and eighteen columns of metal circles, and it is topped by one of the family's private crests, three interlocking circles. The plantings within these general features changed over time under each owner.

Built ca. 1938, the **Summerhouse (Map #14, Photo #16)** is a ten-foot-square structure with a pyramidal hipped roof covered in cedar shingles; a metal pinwheel is affixed to its peak. Six-inch-square posts, four corner posts, and two additional posts on each side support the roof. Flat wood-strip latticework fills the space between posts. On the northeast side, a screen door serves as the main entry point, flanked by two sections of latticework running the full height of the building and by two abstract curvilinear concrete sculptures. The remaining three sides are identical, covered in latticework except for a wider center section in which the lattice rises approximately three feet with open space above. Mesh screen behind the

[13] Information on the landscape of the Estate comes from multiple reports prepared by Erica Max including "Catalogue of Features," (ca. 2006), "Impressions of Polly Wakefield's Garden," (2006), and "Timeline for Wakefield," (2013) ; Merriam, "The Wakefield Estate...."(2012); Redfern, "Maryfield...." (2012); and Maureen T. O'Brien, "Cultural Landscape report for the Front Garden at the Mary M.B. Wakefield Trust, Milton, Massachusetts" (2009).

latticework protects the interior. Its brick floor is laid in a parquet pattern, and a wood pendant lantern hangs from the center of the ceiling.[14]

The Mansion Lot:

The remainder of the Mansion Lot is divided into three general functional zones surrounding the house and adjacent to the agricultural fields, and buildings to the south. The north quadrant, to the northwest of the Mansion, is made up of **Terraced Gardens (MLT.9039, ca. 1794, Map #16)** where the topography falls toward the river. This is the earliest section of the designed gardens on the site, as well as the area embellished by Polly Wakefield in the mid- and late 20th century. The west quadrant combines some garden areas with extensive nursery areas, also designed by Wakefield. The south quadrant includes pasture and **Nurseries and Orchard (MLT.9040, Map #20)** as well as a small number of buildings: the **Sheep Shed (MLT.1784, early 20th c., Map #17)**, the modern **Llama House (MLT.2900, 2012, Map #19)**, and the **Carpenter's Shop (MLT.1781, 18th c., Map #18)**, among the site's earliest buildings. The larger Mansion Lot is bounded by the Lane on the southeast, by Brush Hill Road on the northeast, and by the **Service Lane (MLT.9042, Map #22)** that runs the length of the southwest boundary before turning and forming the northwest boundary and intersecting with Brush Hill Road; these are clearly marked with stone walls and fences. A smaller service lane runs across the large lot, dividing the Brush Hill Road quadrants from the inner quadrants, running behind the Carriage Barn, the Front Garden, and the Mist and Pump Houses on one side, with the Carpenter's Shop at the corner of the Lane and the modern Llama Shed behind it. A mortared fieldstone wall runs along Brush Hill Road and the west side of the Lane until it reaches the circular drive; a split-rail fence encloses the lot on its south, west, and part of its east and west sides. In 2014, a large-gauge deer fence was installed around the north quadrant to protect the formal plantings of trees, shrubs, and perennials in this area from deer browsing.

The **Terraced Gardens (MLT.9039, Map #16, Photo #19)** extend west of the Mansion, a designed space of long standing with outdoor garden rooms created by Polly Wakefield over the mid- and late 20th century.[15] These gardens were constructed on a series of terraces that seemingly conform to the topography of the land as it slopes toward the Neponset River. The Mansion and its side- and dooryards stand upon the highest terrace level, and the side yard is known as the *piazza terrace*. The principal access point between the Mansion and the Terrace Gardens is in the southwest corner of the piazza terrace, where a double gate leads to the central pathway through the gardens. A gate at the northeast corner of the dooryard leads to a secondary parallel pathway. These gates are identical in style, a geometric design of intersecting and overlapping squares, a pattern repeated throughout the gardens. The Terraced Gardens are divided by this central path that leads from the Mansion down to the site of one of the earliest garden features documented for the site, a summerhouse that sat at the edge of the Mansion Lot overlooking the river as early as 1828. Stone steps are found at the level changes of the terraces, and today there is a grassy area known as the Rolling Lawn and the site of the Summerhouse is marked by an urn and benches. To the northeast of this garden path is an area known as "the dog wood," an extensive stand of various Kousa dogwoods. Propagated and planted by Polly Wakefield, these trees are laid out in rows and represent significant testament to her horticultural efforts. A conifer stand screens the property from Brush Hill Road and the view west where neighbors built on land formerly part of the Estate.

[14] Information on this building is summarized in Dayl Cohen's "Outbuildings..." (2007); Maureen O'Brien corrected the building dimensions.

[15] Information on the landscape of the Estate comes from multiple reports prepared by Erica Max including "Catalogue of Features" (ca. 2006), "Impressions of Polly Wakefield's Garden" (2006), and "Timeline for Wakefield" (2013); Merriam, "The Wakefield Estate..."(2012); and Redfern, "Maryfield..." (2012).

The more formal gardens are located to the south of the central path, organized around a parterre system of intersecting axes, creating a grid that is more clearly defined in the areas closest to the Mansion. Paralleling the central path, a long path extends down the terraces, beginning at the Front Garden and running the length of the gardens to the westernmost property line. The path terminates at the Kalmia (or mountain laurel) garden, framed by a foursquare planting of dawn redwoods and lined by a pair of Kalmia hedges, which focuses on a large gingko at what would be the terminus of the path. These two parallel paths are crossed by the major perpendicular axis at the third level of the terrace, an allée that crosses the entire quadrant. The allée begins 100 feet from the property line at Brush Hill Road, runs through the Terrace Gardens, crosses the small service lane that runs to the rear of the Carriage Barn, and continues through the nursery spaces to the south border of the Mansion Lot.

The spaces created at the intersections of these paths are a series of outdoor garden rooms featuring varying species of flora. Some of the rooms have clearly defined boundaries such as lattice fencing, rows of trees, or hedgerows, but others are more loosely confined by circulation paths. The geometric garden gates, described above, are found at key intersections throughout the gardens. On the second terrace level, a diagonal axis diverges from the central path and extends through two rooms on the second and third terrace levels, and eventually connects with the allée. The first room along the diagonal axis is a sitting area with a wood-and-stone table and metal chairs bordered by low hedges; the groundcover within the space is pebble aggregate pavers and some plant beds. A weathervane, topped with a brass-colored grasshopper figure, stands in the room's northwest corner, giving this space the name grasshopper garden. Stone steps lead down the diagonal axis to the third terrace level and another room where a bronze bowl survives. At the intersection of this diagonal, the long path, and the allée, is the centerpiece of the garden rooms, an octagonal stone fountain. Made of concrete and sixteen slabs of fieldstone, the fountain is recessed into the ground and surrounded by stone benches along the sides of the room.

The planned gardens extend some distance into the interior of the property as cultivation or nursery spaces in the west quadrant of the Mansion Lot, ending at the Service Lane that forms the lot's southwest border. Here the allée is lined with Kousa dogwoods on both sides, and in its final, southernmost section the dogwood trees are accompanied by stone-paver-lined plant beds and a fence constructed of wood posts and rope. Atop some of the posts are family crests composed of three interlocking circles. Enough examples of these decorations remain to suggest that if they did not top all the posts, they were at least employed with some regularity. Roses grow within the plant beds, and wood-and-cinder-block benches are tucked between some of the dogwood trees. At the southern terminus of the allée is a large gray urn atop a granite slab that serves as a focal point. Surrounding wood posts, lattice remnants, and modern pebble-aggregate pavers further highlight the terminus. There are parallel and perpendicular paths dividing this quadrant into smaller dogwood nurseries.

The south quadrant of the Mansion Lot has long served as orchard and pasture space, roles it continues to play today (**Map #20, Photo #21**). The inner sections of the area were pasture and nursery, with a vernal pool and a manmade pond located near the Sheep Shed. Closer to the Lane, the remainder of the quadrant is occupied by a fenced orchard, including pear, apple, and crabapple trees. The Carpenter Shed is located in the east corner of the quadrant, at the intersection of the primary lane and the Service Lane running into the interior of the Mansion Lot.

Facing southward on a slight rise in terrain, the **Sheep Shed** (**MLT.1784, Map #17, Photo #20**) sits near the center of the entire lot, aligned closely with the cardinal directions, facing south into the pasture. The shed-roofed building, likely constructed in the early 20th century, was reportedly moved to its present location in the mid-1970s. Approximately 18 by 10 ½ feet, the shed is constructed of vertical planks nailed

directly to a wood sill on its south and north sides. The sill sits directly on the ground on its southeast corner; as the slope increases, the sill is supported by cinder blocks. Horizontal wood boards sheathe the east and west walls, while the north and south walls are covered in wood shingles. The Sheep Shed has symmetrical fenestration on its façade; two pairs of twelve-light casement windows flank Dutch double doors. Another Dutch door on the east wall provides a secondary point of entry; while the doors on the south side have translucent plastic lights, the east door is made entirely of wood. The north wall is fenestrated by three hopper windows of varying sizes. On the interior, a gated wood divider partitions the easternmost 5 ½ feet of the room, and a wood lattice forms a hay feeder on the west wall.[16]

The **Carpenter's Shed (MLT.1781, Map #18, Photo 17)** is oriented southeast toward the primary lane and includes three components: a 17½-by-13½-foot 1½-story timber-framed core with a gable roof (18th century); a one-story, shed-roof garage addition (ca. 1930–1935); and a one-story, shed-roofed rear addition (ca. 1970). The main block of the Carpenter's Shed is a single room, with one entrance on the southeast gable end. Wood clapboard siding sheathes the main block, and cedar shingles cover the roof. First-floor fenestration features wood box frames and drip caps ; gable-end windows at the attic level are framed by wood shutters. Decorative ovolo moldings can be found underneath the drip caps on the board-and-batten entry door and both attic windows. The 6/6 sash windows on the first level appear to be 20th-century replacements; the entry door is also not likely original to the building. The loft window shutters, which do appear to be original, are attached with two single-knuckle strap hinges fastened with butterfly-head wrought nails and latched with hand-wrought hooks. The cornices on the gable ends have ovolo molding similar to the entry door casing; eaves have thirteen-inch box cornices with crown molding. Physical evidence in the building's frame and fabric suggests that it may be the oldest extant outbuilding on the property, with its core built concurrently with the Farmhouse in the 18th century; however, map evidence places the outbuilding in its current location only after 1917. The interior is arranged as a work and storage space with shelving and a workbench. Wood boards of varying widths comprise the floor, and narrow vertical board wainscoting runs from floor to ceiling on the north wall. The additions are sheathed in a combination of clapboard, board-and-batten, and corrugated plastic siding. The garage's concrete floor serves as its foundation, while the storage shed sits on cinder blocks. A vehicle door serves as the main entry point; its south wall is fenestrated by two irregularly spaced 6/6 sash windows. The storage area is accessed through two board-and-batten doors on its north side. Both additions are surmounted by shed roofs covered by asphalt sheeting.[17]

In the decade since the transition of the Davenport Estate from family to non-profit institutional ownership, the property has been subject to more intensive use and cyclical maintenance. One new building, the Llama House (**Map #19**), has been added to the district, and temporary meeting and parking spaces have been created in the landscape through clearing. The Llama House is considered noncontributing due to its age. Adaptations during the rehabilitation of the Red Cottage and the Carriage Barn have been noted above. Overgrown areas have been cleared and deferred repairs and painting have improved the site's general appearance. These new stewards have done much to enhance the various components of this significant historic landscape.

[16] Information on this building is summarized in Cohen, "Outbuildings..." (2007).

[17] Information on this building is summarized in Cohen, "Outbuildings..." (2007); this building is now more accessible and its fabric should be reexamined.

Archaeological Description

The Davenport Estate Historic District is located in an area of intense ancient Native American settlement from the Paleo-Indian through the Contact periods. One ancient Native American site is located in the district and seven additional sites are in the general area (within one mile). The Wakefield/Davenport Site, a Middle Woodland and Late Woodland Period site with little additional information is located within the district. Only one projectile point was recovered during the Boston University excavations, a Woodland Period projectile point recovered from a disturbed context. More examples of ancient Native American artifacts may be recovered from the Estate, since the BU excavations are still ongoing. Environmental characteristics of the district indicate the presence of locational criteria that are favorable for the presence of ancient sites. Well-drained, level to moderately sloped terraced areas are present; however, no areas of the district are located within 1,000 feet of wetlands, an important locational characteristic commonly used by many researchers as an indicator for high ancient-site potential. Environmental characteristics are present indicating that sites could exist in the district locale that are not necessarily dependent on distance to wetlands or other locational characteristics common to many prehistoric sites. Brush Hill Road may have been a Native trail during the late prehistoric and Contact periods. Quarry sites for the procurement of lithic raw materials have also been identified in the Milton locale, Raw materials suitable for lithic tool manufacture could be present in the drumlin formation on which the proposed district is located. Each of these activities could indicate the presence of usually small, special-purpose-activity sites or campsites in the district area. Given the above information, the size of the district (22 acres), and known Native settlement in the town and region, a moderate potential is present for locating ancient Native American sites in the district.

There is a high potential for locating significant historic archaeological resources in the district. Three historic archaeological sites are recorded on the Estate. Historic archaeological sites MLT-HA-6, 7, and 8—the Barn Foundation Area, the Retaining Wall Area, and the Chicken Coop Area respectively, are recorded on the Estate. Each of these sites is discussed in the archaeological significance section of this nomination. Since 2006, archaeological research conducted by Dr. Mary C. Beaudry of the Department of Archaeology at Boston University has conducted archaeological research at the Estate, resulting in at least fourteen reports and theses. Those studies have unequivocally identified archaeological deposits with integrity spanning the entire period of significance for this nomination. Thus, there are both documented archaeological resources with integrity and potential archaeological resources at the Estate. Documented and potential archaeological resources may include structural evidence from residences, barns, outbuildings, and occupational-related features (trash pits, privies, wells). Much of the archaeological work performed at the Estate has been in the area surrounding the Farmhouse. Archaeological survey in the area surrounding the Mansion has also been conducted, however, not to the extent of research conducted near the farmhouse. Reconnaissance and archaeological testing has been done in the area west of the Mansion House, beneath the current terrace walls and on the property boundary, for evidence of Isaac Davenport's summerhouse. Archaeological research conducted to date has indicated that the Mansion area of the Estate was kept clean during its period of occupation, resulting in few archaeological signatures of human activities. Other areas of the Estate, especially the farmhouse locale, contain numerous forms of archaeological evidence of the activities conducted on their premises.

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.)

[x] 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.

[x] 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.

[x] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

[ ] A. Owned by a religious institution or used for religious purposes

[x] B. Removed from its original location

[ ] C. A birthplace or grave

[ ] D. A cemetery

[ ] E. A reconstructed building, object, or structure

[ ] F. A commemorative property

[ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Agriculture
Architecture
Archaeology
Conservation
Landscape Architecture

Period of Significance
1706–1967

Significant Dates
1706 land acquisition
1725–48 construction of Farmhouse
1794 construction of Mansion
1864 construction of Carriage Barn
1920 conversion of outbuilding to Red Cottage

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Samuel Davenport
William P. P. Longfellow
Morris Dorr
James T. Kelley
Phillip Richardson
Alberta Binney
Mary May Binney Wakefield

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

The Davenport Estate National Register Historic District is a 22- acre property located in the west end of Milton, Massachusetts, a suburban community in Norfolk County, south of Boston. This significant open space includes a total of 23 contributing resources, eleven buildings, eight structures, and four sites; there are three noncontributing resources, one building, one structure, and one site. The components of this landscape can be clearly linked to each of the eight generations who lived here, from their first purchase of land in 1706 to the death of the last family occupant in 2004 At that time the property became a historic site and arboretum held by the Mary May Binney Wakefield Charitable Trust, which is dedicated to life-long participatory learning.; The Trust owns the entire property. The Davenport Estate is significant under National Register Criteria A, C, and D in the areas of architecture, agriculture, landscape architecture, conservation, and archaeology for the period of 1706 to 1967. The period's beginning date marks the first purchase of land in the district by the family and the beginning of their work to improve it, the end date is 50 years ago. The Davenport Estate meets Criterion A for its association with the growth and development of the town of Milton and the broader Boston basin, tracking changes in agricultural practice and in settlement form as the region's density and character changed over three centuries. The Davenport Estate's landscape includes buildings, structures, fields, and gardens that are well-preserved examples of key types that have been identified as emblematic of the periods of their construction and use. They are key to understanding the unfolding of the family's relationship with the land and the community, supporting its significance under Criterion C. The property and its collections are still under study as part of the Wakefield Trust's programs in participatory learning, and there is an ongoing archaeology program here, making it additionally eligible under Criterion D. Criteria Consideration B, moved properties, is relevant to this district: several of the smaller outbuildings may have been moved from a nearby farm or from another location on the property. These buildings have historical associations with the site, remain in an appropriate setting and environment, and were designed to be movable; this movement took place during the period of significance as part of adjustments to changing farming practices and landscape design. As the historic core of a property that served as the seat of the same Milton-based family for nearly three centuries, the Davenport Estate exhibits significance at the local level, and its buildings and cultural landscape retain integrity of location, design, setting, materials, workmanship, feeling, and association. For these reasons, the Davenport Estate possesses significance and demonstrates integrity as a district eligible for listing in the National Register.

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

The Davenport Estate demonstrates its significance in several areas. In the areas of agriculture and community development, the Davenport Estate's changing cultural landscape mirrors the growth and development of the town of Milton and, more broadly, eastern Massachusetts. The Estate began as a modestly sized farm where family members pursued the mixed-grain and animal husbandry that characterized New England's colonial agriculture. The rich natural resources for which the area was well-known meant success for the family; the farm, its farmhouse, and outbuildings expanded as the Davenports procured more acreage. Around the turn of the 19th century, the property became the seat of a family member who grew wealthy as a Boston merchant and was the site of his grand country house. At mid-century, selective alterations and expansions created a Victorian aesthetic, with better service spaces

and agricultural support structures. The Davenport Estate was later subdivided and inherited by members of the family, and like other large Milton farms, this one was broken up as the town became an attractive Boston suburb at the turn of the 20th century; its surrounding neighborhood retains these characteristics. Over the 20th century, the core of the property and many of its historic buildings remained intact as the family embraced and emphasized its colonial legacy, and its landscape was elaborated with the gardens and nurseries developed by the last family owner, an accomplished horticulturist and arborist. In the area of social history, the Davenport Estate holds the stories of not only the family who owned and ran the property, but also the servants, farmers, and laborers in their employ and the tenants who lived alongside them. The buildings surviving on the Estate, significant in the area of architecture, reflect a number of characteristic New England building types and styles. The 18th-century New England Colonial Farmhouse, the late 18th-century Georgian Mansion house, the mid-19th-century Victorian Carriage Barn, a turn-of-the-century Cottage converted from a former outbuilding, as well as a number of other outbuildings demonstrate the changing uses of the Estate. These buildings have readable phases of change that reflect both the tastes and values of the several periods of their creation as well as the adaptation of those forms to the changing architectural fashion and domestic planning of succeeding generations. The property also retains key landscape features, including stone walls, open fields, pasture, and woodlands associated with its agricultural significance, and designed gardens and nurseries associated with its successive owners, all embodying its significance in the area of landscape architecture. The family employed a series of Boston-area builders, architects, gardeners, and landscape architects to implement these aesthetic and functional changes, linking these resources to well-established trends. Its last owner, in particular, was also interested in the conservation aspects of property management. The archaeological potential of the site has been demonstrated in the sampling and testing programs that have revealed a wealth of information about lost components of the landscape and evidence of activities in the landscape. With the support of the Trust, research over the last ten years has uncovered a wealth of information about the property in studies of the collections, buildings, gardens, and landscapes. The essay that follows provides a narrative history based on that research, identifying the individual choices and historical forces that created the resources and established their context and significance over four periods: Davenport Farm, 1706–1793; Isaac and Mary May Davenport's Country Seat, 1794–1859; Isaac Davenport and Mary Vose Hayward's Rural Retreat, 1860–1901; and Twentieth-Century Stewards, 1902–1966.[18]

Davenport Farm, 1706 to 1793

Davenport Farm is located in what is now the western section of the town of Milton, but it was initially part of the large town of Dorchester, which stretched far to the south from its core south of Boston. [19] Prior to 1662, the area was known as Uncataquissett, and the English had already settled nearby

[18] The major research that informs this essay is summarized in a series of reports initially prepared for the Wakefield Charitable Trust, including: Claire Dempsey with Sara Belkin, Rebecca Bertrand, Erin Doherty, Shelby Graham, Maria Kohls, Annie Rotner, and Zachary Violette, "Biographies of Wakefield Property Owners and Occupants" (Boston University, 2015, hereafter Dempsey et al, "Biographies"; these essays summarize research in genealogies, vital records, census schedules, tax and directory research, etc.); Claire Dempsey, with Rebecca Bertrand, Shelby Graham, Annie Rotner, and Zachary Violette, "Probate Summaries for Owners of the Wakefield Property, Milton, MA" (Boston University 2015, hereafter Dempsey et al., "Probate Summaries"); and Claire Dempsey, with Shelby Graham, Leo Greene, Maria Kohls, and Annie Rotner, "Title History of the Wakefield Property, Milton, MA, (Boston University, 2015, hereafter Dempsey et al., "Title History"). In addition, the reports by Cohen, Greene et al., Merriam, Redfern, and Violette, identified in the Description section 7, include critical research. Archaeological research is summarized in Belkin, "MHC Memo [on Archaeology for the Wakefield Trust]," 2016.

[19] Dorchester at first extended to Blue Hill, but after the new grant of 1637, it extended to the boundary with Plymouth Colony ; the present towns of Milton, Canton, Stoughton, Sharon, Foxborough, and much of Wrentham were then part of Dorchester. Twenty years later, the town set off land to the Punkapoag and established the second 'praying town' in Massachusetts. Milton

at the Lower Mills Village area on the Neponset River.[20] The majority of the area south of the Neponset and northwest of Blue Hill and the town of Braintree had been laid out in lots in 1660, when it was the "Sixth Division" of land in the town of Dorchester. In the 17th century, large towns seldom distributed all their extensive lands at once, but rather held some out as a sort of land bank for town proprietors. These proprietors then gradually divided the extensive holdings among themselves, providing land for their children or for sale. The proprietors of Dorchester split the Sixth Division into two ranges to the north and south of a "parallel line" that ran between Dorchester and Braintree, dividing the area roughly in half. They carved out about 65 long, narrow lots that ranged from tens to occasionally hundreds of acres, but over three-quarters of them were 60 acres or less. In contrast to some towns, where land was distributed by type, so that each landholder had small, discontinuous parcels for houselot, upland, meadow, woodlot, and pasture, this plan divided the entire area into comparatively large parcels. These lots were distributed to selected residents of Dorchester in proportion to taxes paid and would create a dispersed landscape of farms of various sizes. According to Milton historian A.K. Teele, many parcels "rapidly changed hands" after the incorporation of the town, as proprietors cashed in their allotments.[21] Milton's population grew to just under 400 residents by 1700, as the town's agricultural and industrial bases expanded and townspeople established residences in its west sector along Canton Avenue and in the Blue Hills area near the present-day Milton-Canton border.

Members of the Davenport family first came to this property when a portion of this land, which had been retained by the town of Dorchester, was subdivided for distribution and settlement early in the 18th century. The 160 acres of common land was in the far southwest corner, and in town meetings held in 1705 and 1706, a committee of the town was tasked with measuring and selling it. While these town meeting records are incomplete, they do suggest that the first of the parcels that would eventually comprise the Davenport farm could have been carved out from this common land.[22] First appearing on the Milton tax list in 1707, John Davenport (1664–1725) is believed to be the founder of the family line in Milton. The youngest son of Thomas and Mary Davenport of Dorchester, John married Naomi (b. 1668/9), likely the daughter of Timothy Foster of Dorchester. The pair had, six sons and one daughter: John (1695–1778), Samuel (1699–1773), Ephraim (1699–1774), Joseph (1701–1752), Stephen (1703–1784), Mehitable (b. 1705–d. unknown), and Benjamin (1707–d. by 1737); all but Benjamin were born in Dorchester.[23] Although John may have inherited a portion of his father's Mount Bowdoin property in Dorchester, he removed to Milton in his forties. He had earlier leased land not far to the south (now Canton) from the Punkapoag, but did not take up residence there. John's acquisition of Milton land

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was the first English town set off from Dorchester, but the southerly section remained part of Dorchester, known as the South Precinct, until portions were set off to Wrentham in 1724 and as Stoughton in 1726.

[20] Since its incorporation, Milton's original boundaries have remained largely intact, but for the addition of the Blue Hill lands, divided between Milton and Braintree in 1712. To the north and east, the Neponset River forms the border between Milton and Dorchester; the boundary remained largely unchanged when parts of Dorchester were annexed by Boston in 1870 and 1912. To the south, the section of Braintree that formed the boundary with Milton was established as part of Quincy in 1792. The land along Milton's 1662 border with South Precinct Dorchester to the west, was established first as Stoughton in 1726 and then as Canton in 1797. The town today, lying south of Boston between the city and the Blue Hills range, encompasses about thirteen square miles.

[21] See A. K. Teele, *The History of Milton, Massachusetts, 1640–1887* (1887), 15, 17, hereafter Teele; Erin Doherty, "The Davenport Estate: Land Use, Agriculture, and Architectural Display" (Boston University, 2011) ; Brian Donohue, *The Great Meadow: Farmers and the Land in Colonial Concord* (2004) ; and John Frederick Martin, *Profits in the Wilderness: Entrepreneurship and the Founding of New England Towns in the Seventeenth Century* (1991).

[22] "Dorchester Town Records," in *Records of the City of Boston, 1634–1914* (Waltham: Graphic Microfilm of New England), microfilm, p. 496, reels 175-6.

[23] B. F. Davenport (commissioned by), "The Davenport Family, *New England Historic and Genealogical Register*, Vol. 33 (1876), pp. 25–34; Dempsey et al., "Biographies."

cannot be fully described, but reconstruction of family holdings and detailed reconstructions by earlier researchers suggest the general location of John's property. In May 1706, John purchased two parcels from Milton residents John Daniel and Thomas Vose; the land totaled 49 acres located in the Sixth Division near the Great Blue Hill and running from the meadow lands on the Neponset River to the Braintree line. These deeds, by noting Davenport as an abutter, also suggest that Davenport had already acquired parcels from the Dorchester common land. At the time of his death, he owned 114 acres, but it is not currently known how he acquired the balance of these holdings. [24]

John Davenport presumably lived on his Milton land by the time of his youngest son's 1707 birth in Milton. On May 16, 1715, when a committee of men from Milton and Dorchester measured the boundary between the two towns, as it ran from the top of Great Blue Hill to the Neponset River, the boundary was settled as the dividing line between John Davenport's land in Milton and the properties belonging to Isaac Royall and Ebenezer Clapp in Dorchester (present-day Canton).[25] This land included the southern section of the current parcel, including the lots known in this report as the South Lot and the New Lot, but extending northwest toward the Neponset River and southeast across what are now Green Street and Blue Hill Avenue toward Blue Hill; it is likely to have been a long rectangle based on the strips established for lots in the Sixth Division. Longstanding tradition and most local history and genealogical sources identify the Farmhouse as having been constructed by John soon after he arrived in Milton. But as will be described below, some evidence suggests that the house was more likely located elsewhere on the large property. John Davenport's farm as much as quadrupled the average land grant in Milton, and as he accumulated his land four decades after the town lots were laid out, his ability to purchase that much property signaled that he was a man of some means. The land would likely have provided him with each of the types of land necessary for the mixed grain and husbandry agriculture practiced in eastern Massachusetts. The river lands would have provided meadow hay for animal feed, higher land might be cleared for tillage and bread grains, and open areas used for pasture, but these likely constituted a small portion of the farm at this time. For early Massachusetts famers like the Davenports, it was a significant and arduous task to clear land for tillage and to work the extensive woodlands that were likely as yet unimproved.

John Davenport died in 1725 at age 59, leaving his wife Naomi with four unmarried children, likely still living at home. John provided one-third of his estate for his widow and divided his remaining property among his children, bequeathing a greater proportion to his younger, unmarried sons. Having already provided for his oldest son, John, one-third of the estate was to be split among his older children Samuel, Ephraim, Joseph, and Mehitabel, and one-third between the younger sons Stephen and Benjamin.[26] The property was held together for about a decade after John's death, and presumably Naomi continued to reside in this house until her death in 1739. Agreements and deeds among the sons indicate that in the end Samuel and Stephen became "joint tenants and owners of the buildings and one hundred fourteen acres of land" in Milton, while the other heirs relinquished their shares in this real estate. The brothers reached an agreement on how to establish independent ownership in 1734, dividing the land into two unequal parcels.[27] Samuel was to take 42 acres on the northwest end of the lot, and Stephen was to

[24] See Dempsey, et al., "Biographies," and Dempsey, et al.," Title History." Both John Daniel and a Captain Vose are identified in the Dorchester Town Records for their association with the survey and eventual sale of the Dorchester common land in Milton; "Dorchester Town Records," 496. Some of the early deeds for the property were never recorded with the Registry of Deeds and survive only in the Wakefield Family Papers, on deposit with the Massachusetts Historical Society.

[25] "Milton Town Records, 1668–1729, transcribed in 1838," in *Massachusetts Local Tax List Through 1776* (Waltham, MA: Graphic Microfilm of New England), microfilm reel 20, p. 156,.

[26] John Davenport, Suffolk County Registry of Probate, Docket # 5070, 1725; Dempsey, et al., "Probate Summaries."

[27] Indenture between Stephen and Samuel Davenport, transcribed in Dempsey et al., "Title History."

take 72 acres to the southeast. While the indenture described extant landscape features, such as the stone wall on the south property line and the farmhouse lane providing access to Samuel's land, it only mentions buildings in conjunction with Stephen's lot. That lane provided access to the main road to Taunton, which followed today's Green Street, from the east end of Samuel's property along Stephen's property. This document suggests that the John Davenport house was on Stephen's, not Samuel's, land; it is Samuel's land that we are concerned with here.[28]

Before his father's death, Samuel Davenport (1697/9–1773) had been living in Roxbury and was employed as a housewright. He had married Rebecca Holbrook (b. 1699–d. unknown), daughter of Daniel and Abigail Craft Holbrook of Roxbury, likely before the birth of their first child in 1720. Samuel and Rebecca had three sons and four daughters: Samuel (1720–1793) and Rebecca (b. 1723–d. unknown) were born in Roxbury ; Abigail (1726–1738), Sarah (1730–1738), Benjamin (1733–1738), Elizabeth (1736–1806), and Seth (1739–1813) were all born in Milton. It is presumed that Samuel moved to Milton shortly after his father's death, perhaps to assist his mother. But as he reached his early 40s, Samuel removed from Milton to the town of Mendon near the Rhode Island border, first purchasing 40 acres of land there in 1741, and perhaps taking advantage of more and/or cheaper land in that more western community. By 1748, he had purchased another 35 acres there and sold his 42-acre Milton parcel to his son Samuel for 400 pounds, and at that time he described himself as a yeoman and resident of Mendon.[29] Samuel's will confirmed the transaction, in which he bequeathed to his son Samuel "all my housing and land in the County of Suffolk if any there be that remains not included in the deed I formerly gave him of land in said County of Suffolk."[30]

Our current understanding, then, is that the Farmhouse was constructed by the elder Samuel Davenport, who reported his occupation as housewright, presumably shortly after he moved to Milton, but before he moved to Mendon and sold the property to his son, between 1725 and 1748. The house faced south like most houses of the period, and it was located quite near the boundary with his brother Stephen's property. In its earliest form, the Farmhouse was likely a single-story, three-bay, center-chimney structure with a gable roof. In early timber-framed buildings, the mode of construction dictated the spatial arrangement, and this house exemplifies the traditional early New England house plan in some respects, but diverges from the period idiom in key aspects of its construction. The general plan, with rooms on either side of a central chimney bay, was fully developed in England by the time of the Great Migration, was then transplanted to New England, and became one of the region's most common plans. Whereas buildings of the period were usually either single-pile or double-pile in plan, the Farmhouse core exhibits elements of both forms.[31] The larger hall was located on the west side of the chimney bay, and the original (east) cellar communicated with it, linking the spaces for food storage and preparation. On the east side of the chimney bay, the summer beam, typically found in the center of the room, was instead positioned toward the rear of the farmhouse, suggesting the presence of a partition wall dividing a small,

[28] Research on the adjacent parcels has established the general contours of land held by Stephen's descendants, summarized in Claire Dempsey with Shelby Graham and Annie Rotner, "The History of the Davenport-Stevenson-Wolcott Property" (Boston University, 2009).

[29] See Dempsey et al., "Biographies." Samuel's Mendon purchases were recorded in the Worcester County Register of Deeds Book 43, pages 251 and 252; they were not recorded until 1760. See also Dempsey et al., "Title History."

[30] Samuel Davenport, Worcester County Registry of Probate, #15543, 1773, in Dempsey et al., "Probate Summaries." The elder Samuel Davenport was able to leave 60 pounds to each of his daughters and to provide property or financial assistance to each of his sons.

[31] Leo Greene, et al., "Davenport Farmhouse"; see also Abbott Lowell Cummings, *The Framed Houses of Massachusetts Bay, 1630-1720* (1979), and James Garvin, *A Building History of Northern New England* (2001).

unheated rear room from the front parlor. The garret likely included additional sleeping and storage space. Samuel chose a house of moderate size for his young and growing family.

The younger Samuel Davenport (1720–1793) resided in Milton for most of his life, having moved from Roxbury as a child and acquiring the Milton property from his father at the age of 28. Samuel married twice, first to Sarah Whiting of Dedham in 1741, with whom he had at least seven children. Sons Lemuel (1742–1802), Nathaniel (1747–1813), Rufus (b./d. 1752), and Isaac (1753–1828), and daughters Sarah (b. 1744–d. unknown), Abigail (b. 1749–d. unknown), and Melitiah (1759–1854) were all born in Milton. Sarah died in 1764, and Samuel then married Sarah, widow of Reverend Nathaniel Tucker, in 1769. He seems to have served briefly as selectman and in the militia, as he is described as Lieutenant and later Captain. Samuel described himself as "victualler" in a 1767 deed, which may indicate the purpose of the Farmhouse's "milk room."[32] Around the time he took over his father's property, the younger Samuel began to increase the size of his homestead by accumulating land to its southwest in the neighboring town of Canton (then Stoughton). Featured prominently in Samuel's land transaction history are the Royall and Clapp families, identified earlier as abutters to John Davenport's land in the Milton Town Records. Between 1753 and 1785, Samuel purchased six parcels in Canton, totaling 28 acres, from William Royall and various members of the Clapp family; two of the parcels are described specifically as woodland. This land brought the size of his home farm up to 70 acres and his total holdings to 84 acres.[33] As Samuel accumulated additional property, his progression from "husbandman" to "yeoman" to "gentleman" is apparent within the deeds.[34]

The first three generations of Davenports in Milton established themselves as a family of comfortable means in 18th-century Massachusetts. Late 18th century tax valuation lists reported the holdings of the younger Samuel Davenport and portray a comfortable enterprise.[35] The largest proportion of improved land was his pasture, 28 acres, a number that could support ten cows. Smaller portions of the farm were dedicated to tillage—four acres—and mowing land—eleven acres—proportions that are typical of mixed-grain and husbandry farming. Samuel's total of 43 improved acres was significantly larger than the average Massachusetts farm that contained 20 acres of improved land. His land produced 80 bushels of grain, likely including rye and corn, 49 barrels of cider, 5 tons of English and upland mowing hay, and 6 tons of fresh meadow hay per year. Samuel also had an array of animals that would aid his efforts while also producing for the market. Two horses and two oxen provided transport and assistance for plowing and related heavy work. Six cattle, twenty goats and sheep, and three swine would provide milk, cheese, and meat for the family and for sale. Here again Samuel was well supplied: fewer than half of Massachusetts farmers owned three or more cattle, and only twenty percent had three or more

[32] Dempsey et al., "Title History."

[33] Samuel purchased two additional properties, the locations of which have not been determined. The majority of his deeds were left unrecorded until after his death, and his will does not specify the total amount of his holdings nor the specific locations of the parcels. See Dempsey et al., "Title History," "Probate Summaries," and Samuel Davenport, Norfolk County Register of Probate, Docket # 5242, Will, 1794.

[34] See Dempsey et al., "Biographies." Teele described Samuel as a silversmith who "carried on his business partly in Milton;" however, Samuel never identified himself this way in his land transactions. He also noted that Samuel served on the jury that tried Captain Preston for the Boston Massacre. Teele, p. 563.

[35] These figures are a composite of data from the 1771 tax list, the best studied of the surviving lists and the year for which both Milton and Stoughton records have been consulted, and 1780 and 1792 lists, which provide more specifics about output; there were some fluctuations in the acres and output reported, but the figures remain in the range reported above. Erin Doherty, "The Davenport Estate: Land Use, Agriculture, and Architectural Display" (Preservation Studies Program, Boston University, 2011), and Bettye Hobbs Pruitt, "Self-Sufficiency and the Agricultural Economy of Eighteenth-Century Massachusetts," in *The William and Mary Quarterly*, Third Series, Vol. 41, No 3. (July 1984), 333–364, especially 335–340.

adult swine, while sixteen percent of comparably sized farms had no horse and twenty-six percent had no oxen. Finally, the Davenport Farm could be considered above average on a local level. Samuel's Milton real estate was valued at £11.8s; the average annual worth for the town was about £9, and the most frequently occurring values were £1 and £5.

If Samuel used his land the way most Massachusetts farmers did, his smaller tillage fields would have been located close to the house, and if the configuration of the fields recorded in the early 19th century reflect accumulated improvements, then these fields and their fences are those that survive on the South Lot today. Three lots of three acres and one single-acre lot pinwheeled out from the Farmhouse and its barns, with narrow walled tracks funneling animals toward the barn from the larger pasture lands beyond. Where the family placed their garden is still not known, nor has evidence been uncovered about any ornamental planting on the farm in the 18th century. As identified by the 1771 Tax Valuation List, the Davenport Farm contained one house and two outbuildings. The house in all likelihood is the Farmhouse believed to have been built by Samuel Sr. The Carpenter Shed contains several indicators that it, too, is of 18th-century origin. Later historic maps show that two structures, both likely barns, once stood near the Farmhouse, one to the east and another along the angled stone wall to the northwest.

Preliminary research on the Farmhouse confirms that its earliest core was expanded twice in the 18th century, but it is not yet known whether Samuel the elder or younger made the later changes; some of the last changes may even have been accomplished by Isaac Davenport, youngest son and primary heir of the younger Samuel. The Farmhouse was first expanded by raising its western half to a full story and adding a two-story bay to the west side of the house. Framing methods and finish during this second phase of construction were similar to the Farmhouse core, suggesting that the expansion was completed during the mid-18th century, not long after the building's initial construction. The resulting, rather unorthodox, building would have had disproportionate east and west sides, as service spaces were added to the west; a more common 18th-century practice would have placed these service spaces within a rear lean-to. The new second-floor was left unheated, perhaps to avoid rebuilding the chimney. In plan, the original first-floor configuration of the core remained, save for the addition of two rooms in the westernmost bay. These two spaces, known as "milk rooms" according to family tradition, were unheated, included unpainted shelving, and the addition communicated with the expanded cellar, all indicators that the spaces could have been used for food storage. During its final 18th-century phase of construction, the eastern bay was raised to two stories and the present gable roof was installed. With this expansion, the house more closely resembled period center-chimney types, albeit with an extra western bay that gave it an asymmetrical form. Like the second-story rooms on the west side, the rooms added to the east side were left unheated and their configuration mimicked the plan of the floor below, with one large front room and one smaller rear room. Interior finishes were probably also modified during this third construction phase or shortly thereafter. In the hall, the opening of the firebox was reduced in size, and an oven was constructed next to it, reiterating the hall's use as the place for cooking. In the opposite parlor, the fireplace surround was added, with an architrave supporting a frieze and mantel shelf, a common turn-of-the-19th-century style for the "best" room (**See Image #1: Floor Plan of the Farmhouse**).

Upon his death in 1793, the younger Samuel Davenport left his homestead to his youngest son, Isaac. Samuel bequeathed to Isaac "the whole of my Estate real and personal and mixed in whatever it consists, or where ever it may be found (which is not disposed of above) to Him and his Heirs forever." The probate record does not include a description of Samuel's holdings, their boundaries, or size. Samuel's second wife—Isaac's stepmother, Sarah Tucker Davenport—survived her husband, and she received all his household goods as well as "the east Lower Room of [his] dwelling House," likely the

parlor, and "as much of the Cellar room as she shall have occasion for."[36] She may therefore have continued to live in the Farmhouse, maintaining her independent household, until her death in 1795.

Isaac and Mary May Davenport's Country Seat, 1793–1859

By the time of his father's death in 1793, Isaac Davenport (1753–1828) was 40 and well established as a Boston merchant. When he assumed control of the property, he marked the Estate's transition from a family farm to a wealthy gentleman's country seat by expanding the acreage and constructing a new Mansion house. Isaac Davenport was born in Milton, and had served briefly during the early days of the Revolution in Captain Bradley's Milton Company. As a young man, Isaac styled himself a trader and made investments in local real estate. Whatever his plan may have been at that time, his path to Boston and a successful mercantile career must have been assisted when he married Mary May (1769–1853), daughter of prominent Boston resident Samuel May, in 1787, when he was thirty-four and she was eighteen. He moved to Boston and continued to gain wealth and success, as evidenced by his elevated status as "merchant" in subsequent deeds.

Isaac had business partnerships with fellow Milton residents John McLean, best known for the bequest that established McLean Hospital, and Richard Dalton (R.D.) Tucker; Davenport's interests included steel, barrel iron, gunpowder, window glass, and cattle. Isaac increased his wealth through commercial activities conducted out of his Boston Long Wharf store and through real estate investments. While he seems to have been a resident in Boston in the 1790s, as recorded in his deed transactions, he was not noted in Boston directories, perhaps living with business associates or the Mays. His primary identification was with Milton, where he returned after the brief but profitable city sojourn. There he established his primary long-term residence, and there he and Mary May had two daughters, Mary May Davenport (1795–1843) and Louisa Goddard Davenport (1807–1859). Isaac was a prominent Milton citizen, serving as one of the founding subscribers of Milton Academy as well as owning a pew in the Milton meetinghouse and a plot in the Milton burial ground.[37]

In the years immediately before and after the death of his father, Isaac Davenport acquired property near the family homestead and used the newly acquired land to reshape and reorient the property. Adding to the land he inherited from his father, his own purchases adjacent to it effectively doubled the size of the home farm and transformed it from a primarily agricultural operation to one that provided the life of retirement and refinement aspired to by wealthy Bostonians. Isaac seems to have kept all the property inherited from his father, save for a five-acre parcel in Milton he sold to Nathaniel Davenport (likely his older brother) in 1794. To that, he added tracts to the north, so that the property would extend to the road to Dedham (now Brush Hill Road), which ran generally east-west from the road to Stoughton and Taunton (now Canton Avenue and Greene Street). Isaac accumulated most of the Milton portion of his additions to the homestead through two purchases: two parcels he bought from Dr. John Sprague in 1792, totaling fifty acres, and a parcel bought from the Church of Dorchester in 1794, of nineteen acres. Two of these parcels, one from Sprague and the Church lot, like others associated with the Sixth Division, were long and narrow, and ran parallel to the north lot line of the existing farmstead; the other Sprague lot straddled the Dedham road. This meant that his newly expanded homestead occupied an important intersection of town and regional roads, especially after the road south to Taunton was supplemented by the Brush Hill Turnpike (now Blue Hill Avenue) in 1805. When listed in the

[36] Samuel Davenport, Norfolk County Registry of Probate, # 5242, Will, 1794; Dempsey et al., "Probate Summaries."

[37] See Dempsey et al., "Biographies."

Massachusetts Direct Tax List of 1798, Isaac Davenport's holdings were valued at nearly $4,500. In Milton, his acreage in five parcels totaled 140 acres; in Canton, his four parcels totaled 79 acres; he owned five acres in Dorchester and a store on Long Wharf in Boston as well. Davenport reported two houses; one valued at $300, likely the Farmhouse, and the other, likely the Mansion house, with an associated outhouse valued at $2,200. A preliminary analysis of the local schedules reveals that Isaac's estate was one of the more valuable in the area, perhaps in the top ten percent.[38]

Among the ways that Isaac communicated his wealth to his peers was through his ability to build and furnish a large house that incorporated novel trends and expensive finishes.[39] The house has long been said to have been built in 1794, and the plot plan associated with the Church of Dorchester purchase, measured and drawn by Mather Withington, includes a drawing resembling the Mansion, confirming its construction between 1792 and 1794.[40] Isaac built during a period of improvement in Milton and in the rural towns around Boston, when those benefiting from the overall prosperity adopted an array of genteel building forms and landscape choices. In Milton, local surveys have identified 64 properties built between 1775 and 1830, most concentrated along Adams Street, Brush Hill Road, and Canton Avenue. While many of these were built by full-time residents, some were built on the tradition of country houses that had been established by Massachusetts governors Jonathan Belcher and Thomas Hutchinson in the colonial period. These properties included a number of high-style Georgian and Federal style dwellings, and like them, Isaac's house reflected many of the established modes for an ambitious house. Two stories in height and topped by a fashionable hipped roof, the house also included a blind monitor that added height and distinction. The house was a large square block, two rooms across the front and double pile in plan, with a rear service ell. Its full-depth central hall served two rooms on either side, all heated by paired chimneys. This overall form was the longstanding mode for large country houses, especially in the South Shore region of eastern Massachusetts, and the house further boasted fashionable ornament in its corner quoins, roof balustrade, cornice, and pedimented entry. Comparable examples included the Josiah Quincy house in Quincy (NR 1976, NHL 1997), the William Wildes house in Weymouth (WEY.132), and the Edward Richards house in Dedham (demolished), all built in the late 18th century.[41] This house marked a distinct contrast to the Farmhouse: in its plan and form the Mansion included both more and different spaces and more signals of the genteel life within (**See Image #7, Haskell photograph of the Mansion, and Image #6 a/b/c, Floor Plans of the Mansion**).

Similar displays of wealth can be found in the Mansion's finish and furnishings. The interior is decorated with fine Roman classical ornament, fashionable at the time and illustrated in the books of William Pain and other English designers. Each fireplace had a decorative mantel on the first floor with paneling above, and elaborate overdoors were added in the hall and primary rooms. Each of these elements was composed of multiple moldings, carving, and fretwork. Upon his death in 1828, a detailed inventory of the Mansion was undertaken by his executors; the inventory, coupled with the extant finishes

[38] Dempsey, et al., "Title History," and Dempsey et al., "Biographies"; Isaac purchased additional land in the town and adjacent communities, as well as parcels with buildings in Boston.

[39] Violette, "Isaac Davenport House."

[40] The Mansion is shown on land Isaac had purchased in 1792 and the plan was created in 1794. It also illustrates the Farmhouse, with both of those buildings shown on adjacent parcels, and suggests that the farm outbuilding was actually located on the Church land. See Dempsey et al., "Title History."

[41] Survey information from search of properties built between 1775 and 1830 in the Massachusetts Historical Commission database, Massachusetts Cultural Resource Information System (MACRIS), http://mhc-macris.net/ [accessed August 31, 2010]; comparable South Shore properties identified by Violette in Isaac Davenport House, Milton, Mass., from properties included in the Historic American Buildings Survey.

in the house's core, illuminates the function of each room and the material culture of the Davenports.[42] The front entry, with its elaborate overdoors and long stair with richly turned balusters, welcomed and impressed guests, and contained a set of dining tables, a lolling chair, various carpets, runners, and mats. A parlor and dining parlor occupied the two front "best" rooms; the elaboration of finish and the size of the north room suggest that it was used by Isaac and Mary as the social parlor. Fully furnished with card tables, a sofa, eight mahogany chairs, two looking glasses, a carpet, and a hearth rug, and providing storage for more than 100 individual pieces of glassware, the room seems clearly intended for polite entertaining. Across the central hall, the east room served as the Davenports' dining parlor and held the most valuable contents including a dozen chairs, two Pembroke tables, a clock, a looking glass, prints, a carpet and rug, and a fire set; the Davenports also stored their profuse quantities of dining wares here. The Mansion house also had two storage closets and two kitchens, one presumably within the rear ell, which held even more items associated with running a household of considerable size, as well as a storeroom containing table linens. Even the kitchen spaces were differentiated; while the smaller kitchen within the main block contained tables, chairs, a light stand, warming pans, and laundry service items, the larger rear kitchen held the objects necessary for meal preparation including a boiler and a furnace (**See Image #8 Haskell Photograph of the Mansion, entry hall, and Image #9 Haskell Photograph of the Mansion, east/small parlor**).

The second story contained four chambers in the Mansion's main block, as well as an indeterminate number of "back chambers," presumably in the rear ell. Each of the four front chambers was heated. Of all the upper-story chambers, the north contained the most delicate decorative elements as well as the most expensive furnishings. Its high-post mahogany bed, bolster, pillows, mattress, and dimity curtains were valued at $40; the room also contained an easy chair and six additional chairs, a washstand, and a toilet. The remaining chambers were furnished with similar trappings, with decreasing fineness moving toward the rear of the house. In the chamber entry, the Davenports amassed a substantial quantity of bed linens. The back chambers' partitions were not described; however, there was room enough for four beds and a cot, three chests and four trunks, an undisclosed number of chairs, and the house's only bathtub. The back chambers perhaps lodged the Davenport's servants just above the rear kitchen (**See Image #10 Haskell Photograph of the Mansion, east chamber**).

Elijah Tucker's plot plan, apparently prepared for Isaac's heirs, provided a similar level of detail about Isaac's farm in 1828 (**See Image #3 Elijah Tucker Plan**).[43] The map provides the earliest known representation of the Davenport property, illustrating buildings on the estate as well as the subdivision of the land into individual fields. The division of Isaac's property displayed on Tucker's map does not correspond with the size and shape of the lots when they were purchased, but rather a division associated with the lot's use. Isaac had positioned his Mansion on the land he purchased near the Dedham road, facing that roadway rather than oriented to the south as earlier houses, like the Farmhouse, would have been. The main access to the property thus became the Lane from Brush Hill Road, which extended well into the lot and to the Farmhouse, leaving the long-time path from the Taunton road, along the lane between this farm and the adjacent property now owned by Isaac's cousin William Davenport, in a secondary role. A building southeast of the Mansion house, near the current location of the Carriage Barn, was the earlier building of that function located on that site. A sketch of the building by an unknown hand suggests a simple gabled block with a large double-door entry, a form common to

[42] Inventory of estate, Isaac Davenport, Norfolk County Register of Probate, #5215, Will; Dempsey et al., "Probate Summaries."

[43] This plot plan is located in the Wakefield Family Papers, "A plan of land lying in Milton and Canton belonging to the heirs of Isaac Davenport Esq. late of Milton deceased, taken from a survey in October 1828 and laid down from a scale of ten rods to an inch by Elijah Tucker." This plan does not include descriptions of the lots' uses, but the same lots are identified on later plot plans described below.

buildings designed to store carriages and shelter horses.[44] The land around the house was an ell-shaped six-acre lot, "including the yards and house lot as far as the summer house," divided into three subsections. A small lot between the road and the carriage house was likely a working yard, and it was separated out from a large section behind, running along the Lane, and another toward the river. To the northwest of the Mansion, and on an axis to it, was the small Summerhouse, positioned along the bound between the house lot and a large adjacent field. This is the first certain indication that the property owners enjoyed the leisure opportunities offered by their landscape and gardens. The land to the west of the house sloped gradually down toward the Neponset River, and a common period treatment would have been to formalize that natural feature into a series of terraces culminating in the small shelter. The other land in this area that Isaac had purchased was divided into comparatively large fields, suggesting they were pasture or woodlot. Another small building sat at the intersection of the present-day Blue Hill and Canton avenues; as Blue Hill Avenue was historically Brush Hill Turnpike, the building may have been a toll stand. A third dwelling, labeled "Cotton house," is shown along what is now Green Street in Canton, which may have been the home of one of the family's long-term employees, Josiah Cotton; see below.

That Isaac was still operating a significant farm is confirmed by his inventory and this plan. The Farmhouse now had two outbuildings associated with it, one to the north, roughly where the Red Cottage stands today, while a second and larger building was located northeast along the Lane at the edge of the East Lot, which later maps show as a barn. Within his "carriage house and stable" could be found a number of agricultural implements, such as a corn sheller, a hay picker, a harrow, plows, a stone drag, scythes, hay forks, and rakes. Isaac's livestock was also listed—one yoke of oxen, two carriage horses and one farm horse, sixteen cows and one bull, and two swine and five shoats—along with their feed (corn, English and salt hay, and oats), which could have grown on the property. In addition, Isaac had several modes of transportation from which to choose, owning a coach, two chaises, a phaeton, three sleighs, and a covered wagon, as well as multiple ox carts and wagons ; often, Isaac retained both a "best" and an "old" model of his vehicles. The "old house" contained implements for cheese-making as well as 78 cheeses; these items could have been contained within the Farmhouse's milk rooms. It is not yet known the extent to which Isaac pursued scientific farming or engaged in the improving efforts and attitudes that characterized his contemporary "cultivating gentlemen," though he did once win a prize for his swine.[45] In returning to his family farm, Isaac Davenport satisfied two different but compatible goals, continuing his family's legacy in the town and adopting a new way of life accessible only to the wealthy.

Isaac and Mary May Davenport occupied an ample property with a large complex household that likely included both members of their extended family and various employees. In each census taken during this period, more people are noted within the household than the nuclear family that included only the parents, Isaac and Mary, and their two daughters. The household size varied over time, including between ten and sixteen members, which made identifying these individuals challenging.[46] Some may be

[44] Wakefield Family Papers, Milton, MA.

[45] See Tamara Plakins Thornton, *Cultivating Gentlemen: The Meaning of Country Life among the Boston Elite* (1989) and Dempsey et al., "Biographies."

[46] Among the seven non-family members in 1800 were a boy and girl between the ages of 10 and 16, three men and one woman between 16 and 26, and one woman between 26 and 45. The 1810 census shows nine non-family members: three males 16-26, two females 16–26, and one female 26–45 plus three free persons of color. With the 1820 census, residents likely included Isaac's family as well as his daughter Mary's, husband Joseph Henshaw Hayward (who was paying his poll tax in Milton) and their daughter Mary. Beyond this group of six, there were ten non-family members, the four males were distributed over all four age groupings (1 10–16, 1 16–26, 1 26–45, 1 45+), the females included four young women (2 10–16, 2 16–26) and one older female (45+) , and there was one free colored person. Seven were reported as naturalized individuals, and a schedule of occupations noted four in agriculture and one manufacture. See U.S. Census of Population, Milton heads of

members of the extended family, as it appears that Isaac may have taken in young men for education, perhaps in trade. Running a property of such size would have required many hands, and, as genteel citizens, the Davenports would likely have employed laborers to take on most of the domestic and agricultural tasks and may have tenanted the Farmhouse. The household and the property regularly included people of color in the Davenport household or occupying houses on the property, as noted in the census records and other documents related to the property. In 1797, Isaac conveyed a dwelling house on his property in Canton to Isaac Slaid, a "blackman" and laborer, which Slaid occupied until 1802; the Cotton house noted on the Tucker map likely belonged to the same family known to have lived and worked on the Estate in the mid-19th century; see below.[47]

At the time of his death in April of 1828, Isaac Davenport had accumulated a substantial amount of wealth in investments and real estate, worth nearly $120,000.[48] His homestead included the Mansion house surrounded by 3 ½ acres, valued at $4,000; an orchard measuring 2 ¾ acres, valued at $500; and the remaining 140 acres and its buildings, valued at $6,000. His other local real estate holdings also included lots in surrounding towns and totaled another 150 acres. His Boston holdings included store number 8 on Long Wharf, his most valuable holding, as well as seven brick and two wood houses in the North End and on Beacon Hill; he also had significant holdings in Maine. He held stock in an insurance company, a bank, and two turnpikes, and notes against nearly twenty firms and individuals, several of which were "doubtful." What he did not hold was any investment in shipping or in manufacturing.

Isaac Davenport made specific and fairly elaborate plans for his estate in a long will he wrote about two years before his death at age 75. Essentially he created a trust, to be managed by his executors, to hold and manage his property and to support his heirs until their deaths. His wife Mary May was 59 and his daughters Mary May Davenport Hayward and Louisa Goddard Davenport (later Wigglesworth) were 33 and 21, respectively, at the time of his death. His wife Mary was given the use and improvement of the Mansion and surrounding property of her choosing for her natural life. The estate itself would be divided into two moieties, or portions; Louisa's was specified to include her mother's Milton land and Isaac's Boston real estate. Each moiety was to be managed by the trustees, and its income would pay for the support of the daughters and their families. Each daughter would receive the income from her moiety, and from that income they would pay their mother's income, expenses associated with the property, and the trustees' expenses. Since property went to the children or to the surviving sister but not to the husbands, Isaac seems to have devised this scheme to ensure his legacy stayed with his daughters and was not squandered by a son-in-law. Isaac appointed his former partner Tucker and his brothers-in-law Benjamin Goddard and Samuel May as his executors, but as time went by, this duty went to his sons-in-law, in spite of his concerns about them. The executors were allowed to sell property in order to raise the funds needed to support his widow and his daughters and their children, with the exception of the Boston property. He also instructed that his Milton land not be sold until after the death of his wife.

Isaac's legacy, as he intended it, remained intact for three decades after his death. During his widow Mary's life, the property was managed as he planned: his farm, real estate, and other investments were overseen by his executors. A series of minor modifications to the Mansion house were undertaken, although the precise sequence is unclear. Nonetheless, evidence from two undated photographs and two memory paintings by Isaac and Mary's granddaughter, Josephine Hayward Binney Bullard, are helpful to

household Isaac Davenport, 1800, 1810, 1820, Dempsey el al., "Biographies." For more information on the Haywards see section 8, page 41.

[47] Dempsey et al., "Biographies."

[48] Isaac Davenport, Norfolk County Registry of Probate #5215, Will, 1828, Dempsey et al., "Probate Summaries."

reconstructing some of these changes (See Image #5, Bullard Memory Painting).[49] The exterior views show the addition of a classically derived porch on the north façade and an arcaded rear ell, seemingly larger than first rear ell inferred from Isaac's inventory; neither of these alterations is extant. Behind the house was a small building of unknown function, which was also noted on mid- and late 19th-century maps. The building was a single story in height under a gable roof, with at least two doors and two windows, and painted in darker tones of ocher, red, and green. The yard adjacent to the Mansion shows a curved drive, grassy lawn, and a pump, and trees screen this parcel from the Lane. The companion painting illustrated the interior of the rear ell, a comparatively rare view of a workspace, showing a large fireplace, sink, tile and wood floors, back stair, and fire buckets arrayed along the long west wall.

Mary Davenport continued to live at the estate, where she was regularly reported as the head of household for more than 25 years. In the early decades, other residents are not named.[50] For 1850, far more information is reported, including the names and corresponding ages, sexes, races, occupations, and places of birth for all the residents. In addition to Mary and Catherine Davenport, aged 81 and 86, the household contained family members Louisa Wigglesworth, already widowed, 42, and her sons Samuel, 4, and Francis, 2, all born in Massachusetts. Louisa had married Dr. Samuel Wigglesworth (1811–1847) in 1841 when she was 34 and he was 30. Samuel was the son of Thomas and Jane Norton Wigglesworth and was educated at Harvard, earning an MD in 1834. Louisa went blind shortly after her marriage, and Samuel's death notice in the *New England Journal of Medicine* noted that his specialty was ophthalmology.[51] The estate was also home to Angelina Frink, 30, born in Connecticut; Margaret McGowan, 25, Betsy McGurdy, 24, born in Ireland; Josiah Cotton, 47, and Lydia Cotton, 14, presumably his daughter, African-Americans born in Massachusetts. Cotton's occupation was the only one reported: coachman. Five years later, several members of the family had died, including Mary May Davenport, her young grandson Frank, and Josiah Cotton. But the service staff was quite stable, still including Frink, McCurdy, and Lydia Cotton; the new members of the household were laborer Ferdinand Kenny and Mary and Ann McGurdy, perhaps sisters of Betsy. It seems likely that most of these individuals served as domestic servants and aids to the aging women, the young boys, and Louisa.[52]

In addition to the household in the Mansion, the property also included tenants who ran the farm and occupied the Farmhouse and the Cotton house. Information about tenants can be challenging to gather, but in this case the family papers include a variety of materials that identify some of the individuals who worked the large agricultural operation. As noted above, the 1828 plot plan of the Estate

[49] Josephine Bullard painted these from memory in 1908. She was 72 at the time and presented the Mansion prior to its 1860s remodeling that would have occurred when she was in her late twenties. See Violette, "Isaac Davenport house," and Dempsey et al., "Biographies."

[50] See U.S. Census of Population, Milton head of household Mary Davenport 1830, 1840. In 1830, the census immediately following Isaac's death, Mary and only three women are reported as residents, a woman between 50 and 60 and two teenaged young women, a significant reduction from the previous three reports, perhaps in part because daughter Mary and her husband and children were then living in Boston. In 1840, another woman around Mary's age came to live on the estate, perhaps Catherine Davenport who was reported in the 1850 census and believed to have been a cousin. Two males, including one boy under the age of five and a young man between 20 and 30, as well as four teenaged girls, were counted as well. Louisa, age 33, does not seem to have been counted here and was, perhaps, with her sister in Boston.

[51] The Wigglesworths, father and sons, were Boston merchants at 16 India Wharf and long-time residents at Franklin Place in Boston. Samuel is also known for his report in the *Boston Medical and Surgical Journal* (1847) on his experimental treatments with *cannibus indica*. He apparently was ill late in life, retiring from his medical practice. Together Samuel and Lydia had two sons, Samuel Norton Wigglesworth (1845–1861) and Francis Thomas Wigglesworth (1846–1854). See Dempsey et al., "Biographies."

[52] See U.S. Census of Population, Milton head of household Mary Davenport 1850, Massachusetts Census of Population, 1855, and Dempsey el al., "Biographies."

included a building labeled "Cotton house," which may be the building formerly owned by Isaac Slaid and perhaps associated with Josiah Cotton, who has long been identified as a servant of the family. Josiah was the son of Joseph and Rose Cotton, and he may have been one of the people of color unnamed in earlier census records. He married later in 1850, and by 1855 was reported in a separate household with his wife Sylvia, though his daughter Lydia was still reported with the Davenport family. Several of the farm tenants have been identified as well from agreements between Estate trustees and a series of men and partners contracted to run the farm. In 1836, Joseph and Charles Stevens leased the "milk farm" with all its utensils and animals for five years at $350 annually, but in 1838 a new lease went to Charles W. Tracey and Nathan Stone for $500 per year. In 1846, the trustees entered into a longer-term relationship with Joseph A Stevens, executing two five-year leases, a relationship that seems to have ended in 1855. Stevens agreed to rent the land for $350 per year and was instructed to sell the hay and grain as it was harvested, keep up with his own repairs, keep and mend the fences, and mow the bushes as needed. At his disposal were sixteen cows, four oxen, carts, and tools to be returned at the end of his tenure. In 1850, the agricultural census noted twenty milch cows, ten other cattle, and four swine. The farm yielded corn, barley, Irish potatoes, hay, and market-garden produce. The Stevens household included the 28-year-old Joseph, reporting his occupation as yeoman; 60-year-old Lybel Stevens, likely his mother; Mary McGurdy, 26, and perhaps kin to the McCurdy in the big house; and William Brophy and Osvaldo Bancroft, both laborers. Mary and William were born in Ireland and Osvaldo was reported as mulatto. The next lease was with Edward E. Cowles, apparently under similar terms, and his household in 1855 included his wife and young son, four male laborers, and a teenage girl. [53]

Mary May Davenport died in 1853 at 84. She had been living in Milton and with her daughter, Louisa, in Boston late in her life. She held no real estate on her own, so her death did not disrupt Isaac's plans. Her eldest daughter, Mary May Hayward, died in 1843 at 48, and her share in the Estate thus went to her son and five surviving daughters. From her personal estate, Mary May Davenport made bequests to her grandson and granddaughters, and special arrangements to confirm gifts made to two nieces and to provide assistance to a third, "Abby Olcott," her niece Abigail May Alcott, wife of Amos Bronson Alcott and mother of Louisa May Alcott. She also arranged for her daughter Louisa to have $200 that she might use to assist "our old servant" Josiah Cotton. Louisa Goddard Davenport Wigglesworth took over the Milton property after her mother's death and maintained her Boston household as well. She died in 1859, and her son Samuel two years later. The deaths of Louisa and Samuel initiated a complex division of Isaac Davenport's estate among his six grandchildren, the daughters and son of Mary Hayward, which would culminate in the takeover of the core of the property by Isaac's grandson and namesake, Isaac Davenport Hayward. [54]

Isaac Davenport and Mary Vose Hayward's Rural Retreat, 1860–1901

Isaac Davenport (I.D.) Hayward (1828–1878), namesake and grandson of Isaac and Mary May Davenport, took over ownership of the core of the Estate as the sixth generation of the family in Milton in 1862. It is not clear whether Hayward had expectations for inheriting the property as a younger man, as his grandfather's will had designated the Mansion core for his aunt Louisa after his grandmother's death. But as events unfolded, beginning in 1857, he bought portions of the Estate from his aunt and sisters and eventually held all of the lots that held the Estate's major buildings, while the outer fields were distributed among his sisters. He eventually owned the most visible, albeit much smaller, portions of his

[53] Dempsey et al., "Biographies," and Wakefield Family Papers, on deposit at the Massachusetts Historical Society.

[54] Mary Hayward, Suffolk Country Registry of Probate, #38777, Will, 1853, and Dempsey et al., "Biographies."

grandfather's holdings on Brush Hill Road, a property of about 55 acres. Gradually, the scale of farming diminished as the surrounding neighborhood took on the character of a suburban "borderland." Hayward remodeled the Mansion, built an ornamental new Carriage Barn, and likely embellished the property with more picturesque landscape elements. During Hayward's tenure at the property, the estate was transformed from its primarily agricultural function toward a more leisured, Victorian representation of rural life.[55]

Born barely a month after his grandfather's death, I.D. Hayward, known as Davenport (but for the purpose of clarity referred to here as Hayward), spent his childhood in Boston. His mother, Mary May Davenport, had married Joseph Henshaw Hayward (1789–1853) in 1816. Joseph was born in Boston, the son of physician Lemuel Hayward and his second wife Sarah Henshaw Hayward. Early in their marriage, Mary May and Joseph lived for a time in Milton, but later they lived in Boston at several locations. Lemuel's family property, along Washington Street, was later developed as Hayward Place, where Joseph and Mary lived for a time before relocating to 510 Washington Street, their longer term residence. Mary and Joseph had, besides I.D. Hayward, six daughters.[56] Hayward's early career was in business, and he was employed in a series of commercial firms between 1849 and 1862. He was educated at Boston Latin School, entering in 1839, but apparently did not attend college. He then lived at home on Washington Street and later farther out of the city in Dedham and Roxbury, perhaps with relatives. He had certainly been aware that he would inherit a portion of his grandfather's wealth, especially after his mother's death in 1843. He took a major loan from his aunt Louisa in 1851, perhaps in preparation for his first marriage in 1852. Hayward's first wife, Mary H. Griswold of Salem (1833–1857), was the daughter of Alexander and Amelia Griswold. The couple had one child, George Griswold (1854–1910). The Haywards then bought property in the newly emerging suburb of Brookline, a house at the corner of Vernon Place and Harvard Street that no longer survives.[57] They lived there until 1857, and perhaps he relocated because of the death of his wife that year. Also likely contributing to his change of plans was the death of his grandmother and his father in 1853, which may have improved his financial prospects. He purchased a portion of the Milton homestead from his aunt and his sisters: a one-acre triangular lot created by the intersection of Brush Hill Turnpike and the Old Canton Road and a nine-acre lot at the intersection of Brush Hill Road and Blue Hill Avenue ; the larger lot was later subdivided and a portion is described here as the East lot. He may have intended to build his next house there. But in 1859, his aunt Louisa died, and two years later, her son Frank, leaving the Hayward siblings as the sole heirs and Hayward as the only male heir to Isaac Davenport's estate. Hayward was living in Milton in 1860 and married again that same year, to Mary B. Vose of Dorchester (1830–1901), daughter of Elijah and Rebecca Vose. In 1862, he purchased the Mansion house and nine surrounding acres from his sisters.

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[55] See John Stilgoe, *Borderlands: Origins of the American Suburb, 1820–1939* (1988).

[56] The Hayward daughters were: Mary Davenport Hayward (1818-1886), who married George Alfred Whitney (1809–1860) in 1841; Sarah Henshaw Hayward (1823–1833); Louisa Davenport Hayward (1826–1876), who married George H. Frothingham (1823-1875) in 1844; Harriet Stillman Hayward (1830d. unknown), who married Rev. William Copley Winslow (1840–1917) in 1867; Catherine Davenport Hayward (1833–1923), who married Samuel Hay Savage (1827–1901) in 1860; and Josephine Hayward (1836–1917), who married Henry P. Binney (1838–1878) in 1860 and George E. Bullard in 1881. See Dempsey et al., "Biographies." Two of Lemuel's sons were also physicians and connected by marriage to other physicians, including Mary May Hayward's brother-in-law Samuel Wigglesworth. Hayward Place played a role in planning and preservation history, described in Michael Holleran, *Boston's 'Changeful Times': The Origins of Preservation & Planning in America* (1998), chapter 3, "Selling Permanence," pp. 65–83.

[57] Vernon Place was one of the first subdivisions in the town that would become famous for its wealth and its exceptional architecture and landscape. See Erin Doherty, "The Davenport Estate in Milton, Massachusetts: A Case Study in Architecture, Landscape, and Suburban Ideals," Master's Project (Preservation Studies Program, Boston University, 2012),I and Keith Morgan, Elizabeth Hope Cushing, and Roger G. Reed, *Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts* (2013).

Even before Hayward assumed ownership of the 70-year-old Mansion house, he retained the services of architect William Pitt Preble Longfellow (1836–1914) to renovate the building and later to add a new Carriage Barn. Longfellow, a Boston native, was the older cousin of better-known architect Alexander Wadsworth Longfellow, and at this time he was in partnership with Morris Dorr (1835–1911), Hayward's younger cousin (Dorr's mother was Joseph Hayward's sister). Their office was at the Studio Building on Tremont Street, a center for artists at this time.[58] Longfellow graduated from Harvard in 1855 and attended the Lawrence Scientific School, graduating in 1859. He practiced early in his career with Edward Cabot, and his collaboration with Dorr must have been shortly after that. In 1869 he was appointed Assistant to the Supervising Architect of the U.S. Treasury; three years later, he reopened his Boston practice. When he became the editor of the *American Architect and Building News,* he was instrumental in establishing the journal's authority. He was appointed Professor of Architectural Design at the Massachusetts Institute of Technology in 1881, but soon left that position to direct the School of Drawing and Painting at the Museum of Fine Arts. He was the author of several standard architectural texts, including *A Cyclopedia of Works of Architecture of Italy, Greece, and the Levant* and *The Column and the Arch.* Two Boston-area buildings, aside from the Davenport property, have been attributed to Longfellow: the William Cook house (CAM.5) and the Edward Dodge house (CAM.313), both in Cambridge. He also designed a model tenement for the Boston Cooperative Building Company.[59]

Longfellow signed two contracts with Mattapan builder J. H. Burton Company in October 1861 and April 1864, respectively. The work for the Mansion house, totaling more than $6600, entailed rebuilding the rear ell, partially rebuilding the roof, remodeling the former front kitchen into a dining room, and extending the porch on the principal elevation. Not specified was the addition of the house's first central heating system, remnants of which include a series of ducts used to heat the east side of the building, an ornate cast-iron register, and a "Revolving Ridgeway" furnace in the basement. The primary effect of these changes on the building's plan was to improve its services and upgrade its technology, an opportunity afforded by the Haywards' wealth, and consistent with the Victorian concern for a smoothly operating domestic sphere in which to nurture the family. The removal of the kitchen from the main block provided additional isolation of work and workers. It also provided a fourth public room for the main floor and shifted the dining room to a space still convenient to the kitchen. Later renovations and their extensive reuse of 1860s building materials have made understanding the precise configuration of the ell difficult; however, finishes specified by Longfellow are still present in the southwest stairwell and second-story door surrounds.

The overall changes to the exterior were comparatively modest, suggesting that the client and the architect had agreed to retain and improve the core of the Mansion rather than replace or dramatically change it. They extended and/or replaced the earlier porch, creating the all-important, if simplified, Victorian Gothic wraparound porch, screening a new main entry door. Few elements of the new aesthetic were as important as this one, demonstrating the value of nature and the outdoors and creating a transitional space between the house and its surrounding yards. They also added a dark, polychrome paint scheme, shifting from the paler colors that, by mid-century, were perceived as glaring and inappropriate to the tone and texture of their surrounding environment. Of special note was the decision to rebuild the roof in largely the same manner as before the renovations, instead of choosing to add a popular mansard

[58] The surviving contracts and specifications are with Longfellow; there are no signatures on the Carriage Barn drawings, which are stamped with Longfellow and Dorr's seal. Wakefield Family Papers, on deposit at the Massachusetts Historical Society.

[59] Violette, "Isaac Davenport House."; David P. Handlin, *The American Home: Architecture and Society, 1815–1915* (1979), pp. 252–266.

or cross-gabled Gothic roof that would have provided the complex silhouette favored at the time. This conservatism was perhaps indicative of local building practices during the period. As in many parts of New England, the Greek Revival style had a very long period of popularity, and many adaptations to the Italian or Gothic modes were accomplished through the modest addition of bracketed cornices and lancet windows to buildings that remained resolutely symmetrical and classical. Notably, builders continued to favor the traditional five-bay, center-hall plan, which retained circulation and cellular arrangement of spaces that continued to serve domestic ideals.[60] The work on the Mansion appears to have been an example of a circumstance noted by Calvert Vaux in *Village & Cottages*, where "many interesting associations and family reminiscences . . .linger around the old house," and so it is cherished by the family. In these instances, he advised, it would "be more wise to do the best that can be done with an old house," warning that "the best way is to do as little as possible beyond obtaining the leading features of arrangement and appearance that the alteration or addition is designed to procure."[61]

Whereas Longfellow's Mansion house renovations exhibited moderate use of a Victorian aesthetic, the design for the new Carriage Barn displayed all the trappings of the novel style, including an asymmetrical, cross-hipped roof, and Stick-Style variations between board-and-batten and clapboard siding. His specifications also called for a conical turret (the cupola seems to have replaced this feature in the final design), shed dormers (the locations of the dormers were slightly altered), and diagonal flat stickwork on the primary entryways. Longfellow's plan also had differentiated spaces for carriages, carts, and harnesses, a space for grain storage, and eight stalls for livestock. This carriage house was located slightly south of its predecessor, rather than with its street-facing façade in alignment with the Mansion, which may have improved the path to the house. Unfortunately, little information is currently available on other landscape treatments that might have been associated with this remodeling. It seems likely, however, that specimen trees might have been added at the circular drive and around the house and terraces, and that a more decorative flower garden might have been added as well. The property's last owner reported that during this period the front yard was marked by a privet hedge and that cherry trees were planted on the west terraces.[62]

Not long after Hayward made his purchase and improvements, in 1865, the siblings decided to divide the remainder of their holdings in Milton and Canton. Each of the six received a share of the home farm as well as one or more of the additional lots held by the estate. To accomplish this division, the estate commissioned an extraordinarily detailed plan of the property, building on the work accomplished by Tucker in 1828. Surveyed by Briggs and Bowker in 1865, it is the best representation of the farm at the height of its agricultural productivity.[63] (See Image #4, Briggs and Bowker Plan). Hayward's lands are shown on the map, although he had already purchased those parcels from the other heirs. His lots on Brush Hill Road, still described as the road to Dedham, included his Mansion house, his new Carriage Barn, the Summerhouse, and the building located directly behind or south of the house. The Farmhouse and its associated buildings were also rendered in significant detail. Grouped together near the current location of the Red Cottage were two rectangular building footprints, and across the entrance to the adjacent field is a group of four buildings identified by the surveyors as sheds. The barn was long and appears to be in two sections, and off the south end of it were one moderately sized- and one very small

[60] Massachusetts Historical Commission, "Milton Town Report," 8–12; Thomas Hubka, *Big House, Little House, Back House, Barn* (1984), pp. 133–138.

[61] Calvert Vaux, *Villas & Cottages* (2nd ed. 1864), pp. 217–219.

[62] Polly Wakefield Garden notes, multiple years, Wakefield Family Papers, Milton, MA.

[63] L. Briggs and E. F. Bowker, "Plan of Partition of an Estate in Milton belonging to the Heirs of Isaac Davenport, Dec'd," Norfolk County Registry of Deeds, March 1865, and Dempsey et al., "Title History."

building. Tracts immediately adjacent to the Mansion house and the Farmhouse were used as tillage, as was one located far to the west. An "old orchard" and a "pasture of young cedars" were located just past the tillage, outside the property's present boundaries. Farther away from the property's central core were woodland, grassland, and marshes. Missing from this rendering is any suggestion of ornamental plantings or landscape treatments.

An important feature of this map is that, in addition to its depiction of the agricultural imprint on the landscape, it also portrays a very different future for the parcels with the division into lots for the six heirs. Two of these honor the earlier divisions, including the Farmstead lot, which went to daughter Josephine Hayward Binney, and the tillage adjacent to the Mansion, which went to Mary Hayward Whitney; these were the smallest lots. The parcels to the south and west established new configurations, ignoring the recorded field layout and its network of stone walls.[64] Some of these parcels were easier to develop than others, as they included frontage along the main roads; others included significant land-locked sections of the property and harder-to-develop marsh. The family seems to have at least considered making some of the property more accessible through the construction of a picturesque new road, running inland from the bend in Brush Hill Road, then turning along a meandering diagonal south before finally taking a turn to reach the Old Canton Road. But they must have decided against such an investment in infrastructure. It also appears that the siblings did not intend to develop the land right away. Most of the land was held by its recipient for at least two decades before the parcels were sold to those who would build the long drives and construct large suburban residences on them. The exception was the Farmhouse lot, which Josephine sold almost immediately to her sister Louisa Hayward Frothingham. A dozen years later, after Louisa's death, her heirs sold the lot to Hayward.[65] It is not currently known who was employed on the farm in the years before the subdivision or whether the land was jointly worked during the years the siblings continued to own the land. The Estate's 55 acres would likely have still needed agricultural management and labor, and the Farmhouse is likely to have remained a tenanted property throughout this period.[66]

With the Mansion house remodeled and a new Carriage Barn in place, Hayward and his family settled into rural life. Although the Estate was significantly smaller after the siblings' subdivision, the buildings retained a secluded aspect and the farm portion sustained some aspects of its agricultural function. The 1860 census had shown Hayward living in the Mansion house with his eldest son, George

[64] Claire Dempsey with Leo Greene, Dayl Cohen, Annie Rotner, and Shelby Graham, "The Breakup of Davenport Farm during the late 19th Century" (Boston University, August 2009). The Farmstead lot (lot 2) went to daughter Josephine Binney, the tillage adjacent the Mansion (lot 3) went to Mary, what was later known as the long pasture on the Canton section of the property (lot 1) went to Hayward, the large central lot (lot 4) went to Catherine, the long lot from the woodlands across Brush Hill Road (lot 5) went to Harriet, and the largest lot (lot 6), including a significant quantity of marsh and which also ran across Brush Hill, went to Louisa.

[65] See Dempsey et al., "The Break-up of Davenport Farm," and Dempsey et al., "Title History"; Mary sold lot 3 in 1885, Catherine sold lot 4 in 1889, Louisa's heirs sold lot 6 and Hayward's heirs sold lot 1 in 1902; it is not yet known when Harriet sold lot 5.

[66] The U.S. Census of Population, 1870, 1880, and 1900, report farmers in close proximity to the Mansion house residents, who may be the tenants of the Farmhouse or otherwise employed on the Estate. Additional research is necessary to clarify this period. In the 1870 census listings, the Welsh family was listed immediately after the Haywards and may have been renting the Farmhouse. Bartholomew reportedly "worked on farm," just as one in the Hayward house, just above him, had. Bartholomew and Margaret, both 30, had a daughter and listed their places of birth as Ireland. In 1880, the Parlow family, immigrants from New Brunswick, may have rented the Farmhouse. George, listed as a farm laborer, and his wife Kate had four children under the age of 5. In 1900, Patrick and Catherine Magee, Irish immigrants in 1885 and 1886, may have occupied the Farmhouse with their five Massachusetts-born children. See Jonah Blustain, "Foodways and Medicinal Practices of Irish American Tenant Farmers on the Davenport-Wakefield Estate, Milton, MA" (a thesis submitted in partial fulfillment of independent work for distinction, Archaeology Department, Boston University, 2009), pp. 111–2.

(aged 5), after the death of his first wife and before his second marriage. Hayward listed his occupation as "farmer," but continued to employ only domestic servants and probably leased the land to tenant farmers as his predecessors had done.[67] Also listed under Hayward's household were three Irish immigrants: two female domestic servants in their twenties and one male laborer in his thirties. The female workers, Catherine and Mary Grey, did not stay with the Estate for long, but Ferdinand Kelly had been in the household a decade earlier; by the time the next census was conducted five years later, they had left the Davenport Estate. Hayward and his second wife, Mary Bartlett Vose Hayward, soon had two children, Mary (1863–1929) and Roland (1865–1906), and the household expanded. The 1865 census shows under the Hayward's employ one Irish laborer, Michael Toonly, 22, and three female domestic servants from Nova Scotia, Isabella Frasch, 23, Jessica Monroe, 24, and Sarah Morris, 24. None were still listed under the household in the 1870 census. By that time, Mary and George were listed as "attending school," while youngest son Roland, 5, is listed as "at home." The Haywards then employed three different female domestic servants, all Irish immigrants: Ellen Sane, 22; Augusta Mulkay, 24; and Catherine McClusky. One male, Lawrence Shay, 23, is listed as "working on farm."

I. D. Hayward died intestate on May 12, 1878 at age 50. Mary Hayward, his widow, and his three children shared his estate, which included 55 acres in Milton and Canton that had previously belonged to Isaac Davenport, a number of Boston properties, and land in Maine. Hayward's appraisers designated the Mansion, stable (Carriage Barn), barn, and seventeen acres as Hayward's homestead; it was valued at $1,500. The Farmhouse and eleven acres were valued at $2,500, while an adjacent parcel of twenty-seven acres of pastureland in Canton was valued at $2,200. The 1880 census showed that all three Hayward children still lived at the Estate in the first years after their father's death. Mary and Roland were still teenagers attending school, but George, 26, was listed as a physician. The Haywards employed three servants, married English immigrants George and Jane Evans, and Margaret Porters, an immigrant from Nova Scotia; all three were in their thirties. The 1900 census showed that only Roland, 35 and employed as a broker, still lived in the Mansion house with his mother. In addition to three female domestic servants, the Haywards had taken on a boarder, Ida Hammon, 49. Servants Elizabeth Nelson, 18, and Ida Swanson, 24, emigrated from Sweden in 1891 and 1899, while Effie Buchanan, 39, emigrated from Ireland in 1881. Mary Hayward lived until 1901, dying at age 71. The property then passed to I. D. Hayward's three children, George Griswold Hayward, his son by his first wife, and Mary and Roland, his children by with his second wife. By agreement among themselves, the heirs gave the Boston property to George Hayward and the Milton and Canton property to Mary and Roland.

Twentieth- Century Stewards, 1902–1966

Three generations of Davenport descendants occupied this property during the 20th century, the chief property owners and occupants being, first, Mary Hayward Cunningham, then her cousin Henry P. Binney, and finally his daughter Mary May ("Polly") Binney Wakefield. These family members brought a new attitude to their home, adding to the close association with the family itself an appreciation of the colonial legacy of the property, the town, and the region. These occupants were more attuned to its history and to the role played by the family and its network of kin in the formation of the local community of Milton and the development of the larger Boston region. This heightened interest can be seen in the work they undertook on the houses, which undid many of the Victorian-era changes and emphasized the 18th-century aspects of both the Farmhouse and the Mansion. This is also the period during which the landscape was embellished with more ornamental gardens and plantings that created, on a small scale, a

[67] By 1865, Hayward was listed as "merchant," five years later, at the age of 47, he claimed "no occupation" and was worth $155,000. He often reported a Boston address in the city directories there; Dempsey et al., "Biography."

setting like those associated with the Country Place era. Finally, this ornamental landscape was complemented with the extensive plantings and nurseries associated with a more ambitious practice of horticulture. The last property owner, Polly Wakefield, specialized in woody plants and in particular the Kousa dogwood, demonstrating exceptional knowledge of and an interest in experimentation and research, all captured in the landscape that survives there today. Her interest in the property's historical value and in stewarding the property for future enjoyment and learning was accomplished with the establishment of the Mary M. B. Wakefield Charitable Trust, which owns the property today.

Mary Hayward Cunningham (1863–1929) owned the property from 1901, when her mother died and she was 35, until her own death in 1929 at age 66. She shared ownership with her younger brother Roland (1865–1906), an amateur entomologist, who seems not to have had a great impact on the site during his brief ownership prior to his early death at 41. He left his share in the Milton/Canton property to Mary; it was valued at that time at $17,450.[68] Mary had married Henry Winchester Cunningham (1860–1930) in 1899; the two had no children. Henry Cunningham, son of James Henry and Lucinda Stearns Winchester Cunningham, was a graduate of Harvard. After a European tour, he was employed with the Continental Sugar Refinery, where his father was also employed, and retired at 38. Founded in 1866 and located in South Boston, the company was part of the consolidation of refineries in 1887 under the Sugar Trust that left Boston with only two refineries.[69] An avid genealogist and historian, Cunningham managed local historical societies and was corresponding secretary for the New England Historic Genealogical Society, a founding member and recording secretary for the Colonial Society of Massachusetts, and treasurer of the Prince Society, a publishing house of antiquarian subjects. Cunningham also collected papers related to his wife's family, the Davenports, and transcribed some of the earliest deeds related to the property. Mary and Henry Cunningham split their time between their Boston residence on Marlborough Street and Milton; however, the 1910 census reported the couple in residence at the Mansion, at which time Henry listed his occupation as "farmer." In 1920 they were at their house on Marlborough Street and Henry was retired. Mary is said to have lived here all her life, and she was remembered as "a woman of the neighborhood, and a living expression of neighborliness."[70]

During their first years of ownership of the property, the Cunninghams launched a renovation campaign that replaced many of the Victorian details of the Mansion with fashionable Colonial Revival finishes.[71] For the 1903 remodeling, the couple hired James Templeton Kelley (1855/56–1929), a Roxbury native who trained with the firm of Sturgis & Brigham. Kelley began his private practice in the mid-1880s, and he later made his home and office in the Bulfinch-designed Mason house at 57 Mount Vernon Street on Boston's Beacon Hill; in 1910, he formed a partnership with Harold Graves, though he remained independent in most of his career. Work associated with Kelley can be found in Boston and its inner suburbs. He designed a brick store and dwelling, and three three- and four-family brick dwellings in the North End, as well as more ambitious houses on Beacon Street, Bay State Road, and in Roslindale. He is credited with four houses in the Back Bay (NR District 1973) and also designed the Peter Faneuil School on Beacon Hill (1910, NR 1994). In Brookline, Kelley designed houses on Beacon Street, in

[68] Roland Hayward bequeathed his collection of beetles (Celeoptera) to the Museum of Comparative Zoology at Harvard and his entomology texts to the Boston Society of Natural History, with the caveat that the books they did not need would go to the Milton public library. See Dempsey et al., "Biographies"; Dempsey et al., "Probate Summaries."

[69] Continental was merged with its neighbor, the Adams Refinery, as Standard Refining, owned by the Trust. Frederick G. Holcomb, *The Sugar Refining Industry of New England* (1939/1954).

[70] U.S. Census of Population, Milton heads of households, for 1910 and 1920; Dempsey et al., "Biographies."

[71] Violette, "Isaac Davenport House," 112. The drawings do not always distinguish clearly between existing and new portions of modified elements. Some of this work might have been undertaken between 1919 and 1920 when the assessment for the Mansion makes a significant jump in value.

Longwood, and Chestnut Hill, and houses in Cambridge, Somerville, Quincy, and Milton. His wife was from Lynn, so it is not surprising that some of his earliest known commissions were in Lynn and, including an ambitious brick Georgian Revival house with a carriage house and laboratory for the inventor Elihu Thomson in 1889, which now serves as Swampscott's Town Hall (NHL 1976), followed by Georgian Revival houses and an apartment block in Lynn's Diamond District (NR 1996). He later designed commercial buildings in the area, including the Lynn Institute for Savings at 21–29 Exchange Street (1891, NR 1982) and the Lynn Gas & Electric building at 70–90 Exchange (1896), as well as Swampscott's Public Library in 1917 (NR Olmsted Historic District 2002).[72] These, along with other works contemporaneous to the Mansion, show Kelley's use of and preference for Colonial Revival styles. As Kelley's drawings and specifications for the house indicate, the goal of the renovation campaign was to eliminate the then-passé Victorian finishes and replace them with details more consistent with the house's original design; the specifications also suggest that some of the work dealt with deferred maintenance. Kelley expanded and upgraded the service section of the house, adding a series of specialized spaces well known for elite houses of the period, and undertook some additional remodeling in the public rooms. As the last of the major campaigns, the fabric installed (or left alone) by Kelley gives the building much of its current appearance and plan. Kelley's detailed specifications and drawings, held in the Wakefield Trust archives, inform the inspection of the building fabric, helping to discern between original and 20th-century finishes.

As a result of the Kelley-designed renovations, the building's exterior lost its polychrome paint scheme and was replaced with white. The Victorian porch, still a valued outdoor space on the north elevation, was largely preserved. The major exterior changes related to the rear ell and its east-side elevation. The ell was extended southward by sixteen feet, leading to the demolition of the 19th-century shed. The one-story, flat-roofed addition was finished with a turned balustrade matching that of the main block of the house. On the east elevation where the Mansion house met the Circular Drive, the bump-out was extended outward from the dining room, and a new, more formal entrance was added, featuring a portico with Tuscan columns supporting a pediment with modillioned cornice. The elements all survive, save for the balustrade constructed on the bump out, which has been removed. The most extensive interior changes also took place within the service spaces in the ell. A new butler's pantry and rear vestibule replaced the range chimney; this room, likely visible from the dining room, was elaborately decorated for a service space, with a sink and a wall of glass-front cabinets with Tuscan columnettes. In the new kitchen, a new chimney and range were installed on the west wall, a Walker 50 range vented by a large iron hood. The ell also featured a new laundry room with an updated laundry stove, a new pantry, two rear rooms of uncertain function, and a new water closet on the first level. New closets and fireplaces were added in the second-floor ell bedrooms as a result of the relocation of the chimney. In the servant's space on the third story was a new chimney, bathroom fixtures were added, and the large space was divided eventually into two rooms. In the dining room, an Adamesque mantel of Kelley's design replaced the Victorian-era firebox and mantel, and china cabinets topped by coved shells were added in the bump-out. The Victorian doors, architraves, and wainscoting were preserved. Also at this time the panel "1794"

[72] The Back Bay houses include the Fay houses at 416 and 418 Beacon Street (1890 and 1897; BOS.2957 and BOS.2958, respectively), the DuBois house at 405 Commonwealth (1900; BOS.3667), and, in association with McKim Mead & White, the Beebe house, now the St. Botolph Club at 199 Commonwealth (1890; BOS.3517). The Brookline houses include Orcutt house at 1170 Beacon Street (1907, NR 1985; BKL.57), the Quincy house at 10 Hawes Place (1909, NR 1978; BKL.450), the Eisemann house at 4 Monmouth Street (1904; BK.439), and the Baldwin house at 91 Middlesex Road (1895, NR 1985; BKL.1574). The properties in Lynn's Diamond District include the Lovejoy house at 64 Broad Street (1893; LYN.406), the Porter house at 40 Nahant Street (1889; LYN.611), the LaCroix house at 243 Ocean Street (1895; LYN.695), as well as Chatsworth Hall at 252–254 Ocean Street (1898; LYN.693). Kelley also designed country and resort houses. Violette, "Isaac Davenport House"; Dempsey, "James Templeton Kelley" (typescript 2016), and MACRIS.

was added to the mantel in the east parlor. During the early 20th century, the Mansion house was also outfitted with electricity and a new heating system. The result was a place noted for its connection to the past: "Few houses in the Commonwealth sustain such an atmosphere of tradition, in architecture, furniture, pictures, and books."[73]

As the function of the property changed, the outbuildings were reduced in size and number and the landscape became more ornamental than agricultural. Maps suggest that the outbuilding behind the Mansion house was removed between 1905 and 1923, as was the Summerhouse. The Carpenter Shed appears on the Lane by this date and may have been moved from another location on the property.[74] The long barn near the Farmhouse was reduced in size, beginning late in the 19th century, and was gone by 1923, and the sheds nearby were likely removed at the same time. Added to the property in 1920 was the building known as Red Cottage, which provided additional housing for staff and was located opposite the Farmhouse at the base of the Lane. Physical examinations revealed building fabric consistent with a 19th-century building date, suggesting that this may have been one of the cluster of sheds located here at mid-century; it seems to have originally been a small, single-story structure. It was raised to two stories, expanded to the west, placed on a new foundation, and converted into housing in 1920, creating a small building measuring about 17 by 21 feet. The ground floor included an entry area on the east side, opening into a single living room to the north and a kitchen on the south. Not long after this work, the Cottage was expanded again, this time to the north, which provided a more generous living room and bedrooms above; this work was completed perhaps between 1927 and 19'28, when the assessment increased by 50 percent, and by 1936 when it was pictured in the insurance survey. Throughout their ownership of the property, the Cunninghams paid taxes on three houses and four parcels of land, including the lot identified here as the North Lot, with the Mansion and an orchard, the South Lot, identified as pasture, and the corner lot, including the current East Lot, noted only by its location at the corner of Blue Hill and Brush Hill roads.[75] They also added an important ornamental element to the landscape, the Front Garden between the Mansion and the Carriage Barn, adding to the County Place effect. The impact of this movement can be seen in changes to the larger neighborhood as well, as more and larger houses on ample picturesque lots were constructed. Some indication of the changing landscape that surrounded them came in 1926 when the Cunninghams exchanged land with their neighbor Samuel Huntington Wolcott. They sold a small triangle adjacent to the lane to Blue Hill Avenue and Green Street that may have allowed more clearance for the large addition Wolcott made to the old William Davenport house located there; the exchange also created a smooth angled lot line near the Farmhouse, rather than the older stepped arrangement. This also closed access to the Estate from the major thoroughfare, Blue Hill Avenue, and from this point on, occupants and visitors entered only from Brush Hill Road.[76]

The Cunninghams, like their predecessors, employed a range of domestic servants and tenanted their Farmhouse as well. In 1910, the Cunninghams employed three domestic servants, all female Irish immigrants: Margaret McSwiggen, 28, listed as a "ladies-maid"; Abby Killihan, 38, listed as a "waitress"; and Mary Killihan, 35, listed as a "cook." McSwiggen immigrated in 1885, while the Killihans came to the United States in 1879. After the Cunninghams' deaths, their property inventories named a maids' sitting room on the first floor, and three maids' bedrooms, one on the second floor and two on the third

[73] Dempsey et al., "Biographies," and Dempsey et al., "Title History."

[74] Cohen, "Outbuildings" (2007).

[75] The fourth parcel called the Minot property has not been identified. This information comes from Henry Cunningham's summary chart of taxes paid, Wakefield Family Archives.

[76] Norman Newton, *Design on the Land: The Development of Landscape Architecture* (1971); Dempsey et al., "Title Summary"; and Doherty, "Land Use."

floor. The Byrnes family is believed to have rented the Farmhouse, and a bump up in the assessed value of the building suggests that some of its later alterations may have been made in 1921 and 1922. The Byrneses were all Milton natives, but the parents of both John Thomas and Mary Leahy Byrnes were all born in Ireland. Byrnes married Mary Leahy in 1892, when she was 22 and he a decade older; they reported their occupations as coachman and domestic. Byrnes reported his occupation as laborer residing on Brush Hill Road in 1897, and later as gardener for P. Hayward and for H. W. Cunningham in the early decades of the 20th century. In the 1910 census, he was described as foreman on a farm working on his own account, with seven children between two and seventeen years. A decade later he reported he was a gardener, and his new wife Julia, twenty years his junior, had emigrated from Canada in 1909. There were six children in the household; the three oldest had moved on and there were two additional children. Byrnes's job descriptions suggest something of the change in the nature of work on the property, which perhaps was more closely related to the gardens than to a major agricultural operation.[77]

Mary Cunningham died in Milton in 1929; in her will, written five years prior to her death, she stipulated that her husband Henry should inherit the majority of her personal estate as well as the land in Milton. After Henry's death, the property would be divided between Mary's nephew, Griswold Hayward, and her cousin, Henry P. Binney. Like Mary and Griswold, Henry was a Davenport descendant, as his mother Josephine was a sister of Mary's father I. D. Hayward; Mary, Henry, and Griswold's father were all great-grandchildren of Isaac Davenport. To Griswold Hayward she left the Farmhouse and an accompanying lot, the corner lot that included the present East Lot, approximately ten acres in total. To Henry Binney she left her remaining property in Milton, including the Mansion house, "stable-garage," and Cottage, and lots known here as the Mansion and South lots, approximately fifteen acres. At that time, therefore, the Mansion house passed to Henry P. Binney and the Farmhouse passed to Griswold Hayward. Like his father before him, Hayward did not retain his share in the Milton property for long, selling it in 1936 to Henry Binney's wife.[78]

Henry Prentice Binney (1863–1940) was born in Roxbury, the son of Henry Prentice and Josephine Hayward Binney. Josephine (1836–1917), youngest sister of Isaac Davenport Hayward, was widowed early and married as her second husband George E. Bullard in 1881. Bullard was an agent with offices on State Street, later joining the banking house Brown Brothers and Company. Josephine left reminiscences about her family homes and their contents and was an accomplished actress and painter; her memory pictures of the Mansion and the interior of its first ell provide an important record of the early history of the house. Henry was also employed with Brown Brothers and later founded his own firm, Binney and Co. In 1904, he married Alberta Elliott Sturtevant (1880–1963), daughter of Boston residents Albert and Ada Louise Elliot Sturdevant. The pair had two children, Henry P. Binney, Jr., (1911–1995), known as Hal, and Mary May Binney (1914–2004), known as Polly. At first they lived in Boston on Marlborough Street, and there Hal and Polly attended the Elementary School, an experimental and progressive school emphasizing outdoor play and a broad range of subjects; later the school added upper classes, relocated to Brookline, and was known as Beaver Country Day.[79] After Binney inherited the Milton property, they went out for a summer to see how they liked it and decided to stay. During their occupation of the Davenport estate, the Binneys did some remodeling of the Mansion house and

[77] See Dempsey et al., "Biographies"; it is not certain why the Directory used this initial or name, though it may be that Mary May Hayward was also known as Polly.

[78] Henry Cunningham died in 1930, only about a year and a half after his wife. See Dempsey et al., "Probate Summaries," and Dempsey et al., "Title Summary." In earlier divisions of the property, the Farmhouse had been associated with the South Lot.

[79] Mary May Binney Wakefield, [Autobiography], untitled typescript (ca. 1991), Wakefield Family Papers, Milton, MA; Polly described the curriculum, including outdoor play in the Public Garden, music and lots of sports, wearing overcoats in classrooms with windows wide open, and other traditional and experimental techniques.

significant work on the Farmhouse. In addition, the Estate's former groundskeeper reported that Henry Binney moved a number of the extant outbuildings from another of his properties located in Canton, including the Staff Cottage, the Henhouse, and the Sheep Shed; the Root Cellar may date to this period and the new Summerhouse (this one located in the Front Garden) is said to have been built from wood salvaged after the hurricane of 1938. Alberta had family connections to several landscape architects, and the early development of the Front Garden was likely her work.

In 1931, the Binneys hired Boston architect Philip Richardson to design a number of improvements to the Mansion house. Richardson was the son of renowned architect Henry Hobson Richardson; however, little is known about his individual projects. The blueprints for Richardson's plans for the Mansion house survive in the Wakefield Trust's collections; a comparison of the plans and the building fabric shows that most of his designs were left unexecuted. The aim of Richardson's designs, like Kelley's before them, was to reproduce the house's oldest, Georgian finishes, while stripping the interior of any remaining Victorian additions. This goal was best expressed in Richardson's complete renovation of the first-floor's west room. Originally used as a storeroom, the room was converted to a den, and the finishes installed were exact reproductions of the Georgian finishes present in the north parlor next door. Copied with great care, the finishes have been identified as 1931 additions through comparative paint analysis with the 1794 work. Interestingly, Richardson's design called for the removal of the dining room's Adamesque mantle added by Kelley, to be replaced by Georgian Revival finishes. Soon after this work was completed, the family had the house and gardens photographed by Arthur C. Haskell (1890–1968), who posed their antique furniture in various configurations and occasionally included Polly in his views. Several photos are included in this nomination (Images #7, 8, 9, 10) to provide views of the interior of the Mansion and an early view of the Front Garden. Haskell was a well-known practitioner who specialized in early buildings; his photographic collection is at Historic New England. The Binneys' preference for Colonial Revival finishes reflects a common trend of the first half of the 20th century; as Milton expanded, newly constructed single-family houses were commonly designed in the Colonial Revival style.[80]

The Binneys also made some changes to the surrounding landscapes in their early years at the house. They adjusted their land holdings through purchase, subdivision, and resale of land at the corner of Brush Hill and Blue Hill avenues. Alberta had purchased the adjacent corner parcel with the Farmhouse from Griswold Hayward in 1936; she immediately divided it in half, selling the Blue Hill Avenue-facing portion to her neighbor Samuel H. Wolcott. This further isolated the property from the busy road and may have provided useful capital. The Binneys already had property in Canton, and moved buildings and animals ("cows, horses, ducks, geese, hens, my goats, and even guinea hens," according to Polly) from that property to this; Henry Binney is said to have been particularly interested in the animals. Oral history about the Estate identify the Henhouse, the Staff Cottage, and the Pump House as buildings that might have been moved from Canton to Milton at this time, and additions also likely include the Sheep Shed, the Root Cellar, an addition to the Carpenter's Shop, and, after the Hurricane of 1938, the Summerhouse. Views of the Estate's buildings at this time are captured in the property inventories prepared for insurance purposes in 1936 and 1938, including several small outbuildings that likely provided shelter for this animal menagerie. West of the Farmhouse were four small sheds arranged in a north-south row; glimpsed in the corner of a Farmhouse photograph, these appear to have been gable roofed buildings, and one or more are visible in some earlier views of the Farmhouse as well. Near the Red Cottage was a long henhouse and a group of smaller henhouses that may repeat those noted by the Farmhouse. Two very small structures were located between the Cottage and the henhouse. Since this time, some may have been

[80] See Violette, "Isaac Davenport house"; Massachusetts Historical Commission, "Town Report for Milton," p. 13.

relocated and/or altered to their current locations and appearance, while others seem to have been demolished. These buildings were surrounded by a grass lawn and no decorative plants or gardens are shown. By contrast, the Mansion house and the Carriage House are shown edged by foundation plantings, flowering trees, and high hedges. It was also at this time that the maples that had replaced the lost cherry trees west of the Mansion were removed to provide more area for hay.[81] Alberta Binney is said to have begun the more ambitious landscape designs for the property. Alberta had connections to trained landscape architects, including her sister-in-law Mary Brown Sturdevant (1885–1982), who attended the Lowthorpe School of Landscape Architecture, Gardening, and Horticulture for Women in Groton, and another relative, Robert Swan Sturdevant, who taught at the Cambridge School of Architecture and Landscape Architecture for Women in Cambridge and was later head of Lowthorpe. Mary Sturdevant designed a garden for Polly at their Wareham summer rental, and Robert Sturdevant's sister-in-law, Helen Seymour Coolidge, assisted in the effort at Milton. Coolidge was a landscape architect also trained at Lowthorpe, who worked in southeastern Massachusetts and wrote for *House Beautiful*. The Front Garden was substantially improved at this time, and planning for the reworking the terraces west of the Mansion house was also underway.[82]

It is likely that these connections, as well as her own interests and talents, suggested a career in landscape architecture to Henry and Alberta's daughter Polly. After attending the Winsor School, Polly made her debut and set about "deciding in which direction to set my course." Polly knew she was not interested in college, though she had been accepted as "a charter member" at Bennington, a progressive school distinctive for its incorporation of visual and performing arts in the curriculum that had accepted its first class in 1932. Instead, Polly wished "to specialize in a subject in which I could earn my living," and took a course at the Cambridge School. The Cambridge School and Lowthorpe, where Polly eventually enrolled, were part of the movement to provide professional training in landscape architecture, especially programs designed to train women. Formal training in the field began with programs at MIT (coeducational) and Harvard, in 1899 and 1900 respectively, and had expanded to 17 professional and 24 non-professional programs by 1921. Soon there were three programs exclusively for women, and over the first four decades of the century they enrolled more than 1,000 students. Lowthorpe developed a three-year program, provided winter study in Boston with MIT's programs, and though they did not require nor did they award a college degree, the exceptional training prepared graduates for a career that was gaining popularity. Women were exceptionally active and influential at this time, as the profession emerged and developed as a distinct practice. Though their roles were constrained in many ways, some of the most influential designers of the time were women with an association with Lowthorpe.[83]

Polly's interest in landscape design and horticulture was fostered at Lowthorpe, and though in the end she did not develop a professional practice, she created much of the landscape that survives at her family home. As an active volunteer and philanthropist, she provided leadership and support to countless organizations associated with landscape preservation and enhancement. The Lowthorpe program provided scientific and practical training, all demonstrated in the class notes and drawings she produced there and that are preserved in the Wakefield Trust collection. Her thesis project was a plan to remodel the Farmhouse and design new landscape treatments for the two adjacent parcels. The house lot, with a formal perennial garden to the south and new additions to the rear, formed a hinge for the flanking lots

[81] Mary May Binney Wakefield [Autobiography]; Insurance Surveys for Property of Alberta Binney, Henry Binney, 1936, 1938. Further research may be able to more conclusively link these images to surviving buildings.

[82] See Merriam, "The Wakefield Estate..."; Redfern, "Maryfield..."; and O'Neil, "Cultural Landscape Report...."

[83] See Thaisa Way, *Unbound Practice: Women and Landscape Architecture in the Early Twentieth Century* (2009), especially Chapter 4, "The New Woman and a New Education," and Conclusion.

known here as the South Lot and the East Lot (See Sketch Map). This early plan demonstrates how Polly's training influenced her later work, with its distinct combination of formal structure overlaid and combined with more naturalistic treatments. Her interest in comparatively formal plans, in keeping with the influence of the École des Beaux-Arts and the long popularity of the regular and symmetrical, is seen in the garden before the Farmhouse and the plan for the East Lot, while the South Lot has the more natural look of open fields and screens and clusters of trees. Two contemporary designers have been identified as influential on Polly's work through Lowthorpe: Ellen Biddle Shipman (1896–1950), the "dean of women landscape architects" and promoter of women in the field, and Fletcher Steele (1885–1971), an extremely influential practitioner who developed an American style of landscape art that incorporated Modernism into the traditional cannon.[84]

Polly's training was interrupted by her father's illness, which delayed her graduation until 1938. That same year Henry deeded the Mansion house to his daughter, with its surrounding North Lot and the South Lot behind. Henry died two years later. Polly's career path was further challenged by the war: "As the manpower departed, I assumed the duties with only occasional outside help[,] grass cutting, haying, stoked coal furnaces, directed the renovation and renting of cottages to officers in the Armed Forces." These duties kept Polly occupied in Milton during her twenties and thirties. In 1941 they added a hothouse to the plant, and after the war, Polly and her mother Alberta turned back to Estate improvements, including work on the Farmhouse and later the landscape. Alberta deeded the Farmhouse and its surrounding five acres to Polly in 1951, choosing like her husband to transfer prior to her own death. Shortly thereafter, in 1952, Polly married Kennard Wakefield (1900–1988), an executive at W.R. Grace, when she was 38 and he was 52. Polly was Kennard's second wife; he already had four daughters from his previous marriage to Polly's friend Julia Paine. Polly, Kennard and the girls lived in the Farmhouse; after Alberta died in 1963, they moved to the Mansion house.

Perhaps their largest project together, Polly and Alberta turned to the Farmhouse in 1946, improving it for rental. Polly had captured the turn-of-the century plan of the Farmhouse in her thesis drawings. On the first floor, the plan resembled that surviving today, with the exception of the identification of the ell as a shed space. The names applied to the spaces combined some that reflected historic and contemporary uses and others that reflected a Colonial Revival sensibility. The large room on the west was called the winter kitchen, and the room behind it, the summer kitchen; two milk rooms were located in the west addition. By contrast, the two rooms to the east were labeled living room and den. The second-story plan was more unusual and different from today on its west side. There, the spaces in the addition were labeled storerooms, and the area above the large west room was fully open, accessed directly from the stair. Two bedrooms occupied the spaces on the east side, and likely the first three-piece bathroom had been added on the north side of the second floor. This work enhanced the Colonial Revival appearance of the interior and adjusted the circulation patterns to acknowledge that the building was now routinely entered from the north rather than the south side. The L-shaped summer kitchen was divided in two to create an entry area at the back door. From there, visitors could enter directly into the large west room, which received a new knotty pine fireplace wall, and all these spaces were re-trimmed in knotty pine and served by new knotty pine board-and-batten doors. The northeast room was assigned some kitchen functions, with a sink and cabinets installed, and a second bathroom was added on the east side in the ell, which was also enclosed and converted into finished space. The plan created closely resembled one of the most common plans employed in Colonial Revival houses of the period with a single large room on one side and a smaller room opposite and kitchen in the rear. On the second floor the unusually large central room was partitioned off with a hall, improving circulation, and the south storeroom was

[84] Mary M. Binney Wakefield [Autobiography]; Dempsey et al., "Biographies"; Erica Max, "Timeline."

opened to create a large front bedroom with generous closets, bringing the total number of second floor bedrooms to five.[85] It is likely that the Farmhouse Garage was added at about this time.

Polly Wakefield's greatest contribution to the Davenport Estate was her work on its landscape. Over her lifetime, she continued her education in landscape architecture and demonstrated her commitment to learning and experimentation, practices that lay the foundation for her contribution to New England horticulture. She began in 1941 to take field classes with Dr. Donald Wyman (1904-1993), long associated with the Arnold Arboretum. She also continued to study plant propagation with Roger Coggeshall, with whom she collected her first Kousa dogwood seeds in 1956, and with Alfred Fordham, who fostered her interest in dwarf conifers. After Kennard retired in 1960, he and Polly travelled regularly, seeking out sites of horticultural interest as another path to continuing education. Many of the trees in the orchard were dead and dying, and Polly gradually replaced them with plants she grew, often from seed. A plant inventory of 1998 found nearly 70 species, and many are still labeled with their source at the Arnold Arboretum; others were gifts from friends. She also rearranged plants to find better settings for them and to enhance the more ambitious designs she executed west of the Mansion in her Terrace Gardens. Polly added a series of garden rooms on the terraces, which were no longer used for hay, adding more paths paralleling the longstanding path that followed the sloping land down toward the river, and adding a new path perpendicular to them, creating a loose grid of rooms. At first she created grass paths, but these were changed to stone in the late 1990s. She lined the paths with trees and bushes, and used benches, fountains, and sculpture to create different moods in the rooms. In these rooms, the spaces nearer to the house, and in her Front Garden, Polly used distinctive gates, flame finials, and her private family crest of three interlocking circles to create an environment that had her personal stamp. Polly also improved and expanded the outbuildings that supported this landscape. She added the Greenhouse behind the Mansion, added the Mist House to the Pump House, and once again expanded the Carpenter's Shop, probably in the 1970s. Polly added a small garden to the landscape behind the Mansion, the Dragon/Witches Garden, in the 1990s. Where earlier designs had emphasized the views from the Mansion down across the marshes to the south and west, Polly began to create screens blocking the ever-increasing neighbors who built large suburban homes on lots subdivided form the former farm fields. In 1974 she purchased two lots along her southeast boundary to provide a buffer from the increasing density and traffic along Blue Hill Avenue. (See Sketch Plan of the District).[86]

Although Polly's interests were broad and various, she was particularly interested in woody plants, and it is her work with the Kousa dogwood that is best known. She gathered seeds at each year's propagation classes, all from the same three trees, and watched and experimented to develop cultivars that expressed particular characteristics of bracts, fruit, bark, and growth habit. Polly hoped to develop cultivars that would allow gardeners to select for the particular conditions of their gardens and how and where the trees would be viewed. She patented Fanfare, "with a narrow upright growth habit"; Silverstar, with "an arching vase-shaped form"; and Moonbeam, with "unusually large flowers." Over time, Polly created nurseries and larger plantings of fully mature trees along the terraces to the west of the Manson and in the open pasture and orchard that formerly occupied the south half of the North Lot. She estimated that there were more than 600 trees on her property in 1990, when she described her experiences in an article in *Arnoldia*.[87] Complementing her experimentation, Polly brought a distinctive attitude toward her

[85] The Farmhouse was rented to Josephine Hart in 1947 and 1948 and to Alice C. Morrill through 1951; research has not yet been completed on these occupants nor on others renting after Polly and Kennard moved to the Mansion house.

[86] Dempsey et al., "Title History."

[87] Mary M.B. Wakefield, "A Fascination with Dogwoods: Observations on thirty-four years growing *Cornus kousa*," *Arnoldia* (1990). Two other patents, Triple Crown and Twinkle, were withdrawn from distribution because they were not reliable in their characteristics.

plants and her property. Although she enjoyed exotic plants, she sought out those that would thrive in the Milton environment and expected all to endure without a lot of fuss. She openly acknowledged that her maintenance was often deferred, reminding visitors that "[t]his is not a show place, it will never be." She, like nature (she claimed), liked a crowded space, encouraged volunteers, eschewed spraying, and shared her gardens with dogs and deer. Polly's was an environment allowed by the wealth of her class position and encouraged by the traditions she absorbed as a child and over a life of continuing education.

During her life, Polly was active in a wide variety of garden clubs and volunteer organizations. Some of her commitments of long standing include: the New England Wildflower Society, where she served as a trustee; the Blue Star Highway Program of the Garden Clubs of America, honoring veterans; the Arnold Arboretum, where she served on Harvard's Overseers Committee; and the Massachusetts Horticultural Society, which twice awarded her a gold medal, in 1950 and 1986. Polly was also a founding member of the Friends of the Public Garden (Boston) in 1971 and chaired the horticulture planning committee for a number of years, writing about the park for *Arnoldia* in 1988. She was the first woman chair of the Massachusetts Conservation Council, in 1972. For her work with dogwoods, as well as her efforts to beautify roads and parks and to protect endangered species, Polly received the Amy Angell Collier Montague Medal for civic achievement from the Garden Club of America in 1983. While she left no design plans for her gardens, she did leave writings regarding her philosophy on conservation and education. Polly believed that these sorts of activities were important to the nation, bemoaning how America was becoming a nation of spectators and consumers, and exhorting Americans to return to participation and creativity.[88]

It is not surprising, therefore, that Polly would be concerned for the preservation of her property. Polly built on the research of Henry Cunningham and her father Henry Binney, writing essays on the history of the property and particularly its gardens. She also researched her family holdings and continued to add to the early American material culture in the Mansion house, acquiring pieces associated with her family and generally of early American taste. The collections associated with the Davenport family include some exceptional individual pieces as well as a rich assortment of decorative and useful objects accumulated over generations, and gathered in from branches of the family, and complemented by newly acquired items. Supporting these are collections of books, art, and family papers. Evidence in these family papers suggests that Polly planned for the future stewardship of her property for many years, as she created lists of objects that should not be sold or discarded, but rather saved "for posterity." Between 1998 and 2003, she executed her estate plan, creating a nominee trust that would hold the property until her death and would then become the family foundation/charitable trust that protects it and supports its educational programming, the Mary M. B. Wakefield Charitable Trust. Mindful of the risks associated with historic house museums, the Trustees sought a different and more diverse path. Since its creation in 2004, following Polly's death in that year at the age of 90, the Trust has provided collaborative learning experiences in conservation, preservation, archaeology, architectural history, and archives management to students ranging from elementary school to post-graduate studies. School trips, young-adult summer internships and institutes, and year-round adult programing emphasize environmental education and bring increasing numbers to the Estate. These programs all follow Polly's wish: "Let us all organize to establish contact between the land and the people."[89]

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[88] Mary M.B. Wakefield [Autobiography]; Mary M.B. Wakefield Charitable Trust, "Mary 'Polly' Wakefield," http://www.wakefieldtrust.org/site/about-us/polly-wakefield-a-brief-story-of-her-life.html, and "Polly's Landscape Vision," http://www.wakefieldtrust.org/site/about-us/pollys-landscape-vision.html [accessed August 31, 2010].

[89] Mary M.B. Wakefield Charitable Trust, "Mary 'Polly' Wakefield," http://www.wakefieldtrust.org/site/about-us/polly-wakefield-a-brief-story-of-her-life.html, "About the Trust," http://www.wakefieldtrust.org/site/about-us/about-the-trust.html and "Our Mission," http://www.wakefieldtrust.org/site/about-us/our-mission.html [accessed August 31, 2010].

This stewardship of the Davenport property complements and enhances the efforts taking place in and around Milton. The property itself is located between two of the Commonwealth's important conservation areas: the Neponset River Reservation, begun in the 1880s and the first marshland acquired for conservation; and the Blue Hill Reservation, established in 1893 and now including more than 7,000 acres. Both include land once associated with the Davenports. Preservation of its resources has long been an important goal for the town of Milton; its Historical Society was formed in 1904 and it has six residential resources and five districts listed in the National Register of Historic Places. Additionally, more than 1,600 resources have been surveyed in partnership with the Massachusetts Historical Commission. The Davenport Estate offers preservationists the opportunity to examine a cultural landscape that spans eight generations of continuous occupation, a long history readable in its buildings, landscape, and material culture, reflecting the styles, trends, and practices of more than three centuries of Massachusetts history. Ongoing research on the Davenport Estate, in the field and in archives, will continue to improve and refine our understanding of the cultural landscape of the Boston basin.

Archaeological Significance

Although several ancient Native American sites have been recorded in Milton, many have been destroyed or have not been systematically investigated, limiting their interpretative value and making surviving sites in the area potentially significant. One prehistoric site in Milton, the Massachusetts Hornfels/Braintree Slate Quarry, is listed in the National Register as a specialized quarry complex. This site documents the presence of special-purpose-type sites and the potential for sites in this area to contain information relating to trade and specialized lithic technologies. Current knowledge of Milton's habitation sites is much less documented. Ancient sites in this area can contribute to a better understanding of the settlement and subsistence system relationships between sites located along major riverine drainages, like the Neponset, and more interior areas along upland tributary streams and transportation corridors that may include the district.

Historic archaeological resources described above have the potential to document and reconstruct components of the Davenport Estate Historic District's 17th-century settlement, for which no *in situ* extant examples survive. Similar information can also be obtained for the district's 18th-century settlement for which few extant examples survive. Archaeological resources at the Davenport Estate Historic District have the potential for providing detailed information on the social, cultural, and economic patterns that characterized Milton's transition from a small rural town to a prosperous suburb of Boston. Further documentary research, combined with archaeological survey, and testing can identify structural remains and related outbuildings and occupational-related features that clarify and physically document Milton's three phases of development. These resources can contribute architectural and technological evidence of the town and district's initial 17th- and later 18th-century farms and their evolution to—and at times transformation into—late 19th- and early 20th-century highstyle estates. Archaeological evidence of the town's third phase of development into early to mid-20th-century suburban subdivisions can also be obtained by documenting earlier residences and landscapes destroyed or displaced for that development. Detailed analysis of occupational-related features can also provide information relating to the town and district's socioeconomic composition from the 18th through the 20th centuries. Analysis of these features can contribute information on the district inhabitants' lives, including their occupations, standards of living, and possibly family structure and ethnicity. Information may also be present to document the characteristics and extent to which local farms were transformed into country estates.

Archaeological research at the Davenport Estate has produced a number of results that bear directly on the significance of the district. These results have been summarized in a memo on the archaeology at the Davenport Estate written by Boston University Ph.D. student Sara Belkin. The memo summarizes the methods and results of archaeological testing in several areas by the season they were made and the areas of research they addressed. Belkin's memo is included below in its entirety. The memo details findings that clearly support the applicability of Criterion D to this National Register nomination. Criterion D clearly applies to the significance of the Davenport Estate Historic District. Archaeological research conducted at the Davenport Estate and its known and potential contributing archaeological resources has demonstrated that archaeological resources exist at the Estate that have integrity and have the potential to contribute important information related to the formation and evolution of the Estate, its internal configuration, its social and economic history, and its history of landscape modifications. The importance of archaeological resources at the Davenport Estate is enhanced by the extensive written records that accompany the results. These records span the full period of occupancy of the Estate over eight generations by the same family.

Archaeological research conducted by Boston University has also demonstrated that the archaeological resources at the Estate have integrity and the demonstrated evidence to answer several research questions that bear on the history and significance of the Estate, including a sealed 18th-century deposit near the Farmhouse, several outbuildings, the location of Isaac Davenport's Summerhouse, several archaeological features associated with the activities and inhabitants of the structures on the property, and changes to the landscape.

According to Sara Belkin:

> The Davenport Estate Historic District is a 22-acre site that includes cultural resources from each of the three centuries it was occupied by the descendants of John Davenport. Since 2006, a series of archaeology projects at the property has revealed a landscape that retains significant archaeological evidence of how the property was occupied and modified over that long period. Material and features related to the 18th-century inhabitants of the Estate include a sealed 18th-century deposit by the Farmhouse as well as the foundation of the large nearby barn, which may be contemporary to the Farmhouse. Early and mid-19th-century improvements are reflected in excavated foundations, especially the Summerhouse, and in the evidence of landscape modifications undertaken as the property was expanded and modified to suit each new generation. The recovery of several 19th- and especially early 20th-century trash dumps has provided a fuller understanding of the inhabitants and landscape activities of the Estate. Most of the excavations sampled the areas and features under consideration, so that significant archaeological potential remains. All the uncovered structural features, including the barn foundation walls of the East Lot, the summerhouse foundations of the Mansion Lot, and the cobbled surface and retaining wall of the East Lot near the Farmhouse were left intact and reburied.
>
> Archaeology began at the Estate in 2006 when the Trustees invited Dr. Mary C. Beaudry and Ph.D. student Jessica Striebal MacLean from the Department of Archaeology at Boston University to develop an archaeological management plan for the Estate (MacLean 2006: 1). A shovel test pit survey was implemented to determine the archaeological potential of the property, and the survey focused on areas by the Farmhouse and along the property's access road and cart access road (MacLean 2006). MacLean established three temporary datum points for each excavation grid during the three-week field season with a team of Boston University graduate students. During the survey, she excavated a total of 41 shovel test

pits in four areas. MacLean also found seven features, mostly cobbled surfaces in the four areas excavated. Several of the historic maps of the Estate show that a barn was located in the East Lot from the late 18th century through the early 20th century, and the features found in this lot—two cobbled surfaces and one possible fieldstone foundation—were interpreted as being associated with this building (or series of buildings). In addition to the survey, Joseph Bagley, now Boston City Archaeologist, wrote a report on the prehistoric sensitivity of this area, concluding that the property's location close to the Neponset River made it likely that pre-historic artifacts or sites would be present within the property (Bagley 2006).

In 2007 and 2008 a phase I archaeology survey, a phase II excavation, and archaeological monitoring took place when the Trustees decided to upgrade the water and sewer utilities of the three extant dwellings on the property: the Mansion House, the Farmhouse, and the Red Cottage (Bennett and Hutchins 2008). The Phase I survey in 2007 revealed a substantial subsurface cultural feature located directly west of the farmhouse. Designated as Feature 9, this feature was located in the path of the utility construction prompting excavators to conduct a phase II archaeological project in January 2008. A Phase II data recovery project excavated a total of thirteen excavation units, revealing more of Feature 9, which was subsequently interpreted as a late 19th- and early 20th-century cinder and ash trash deposit with household and agricultural artifacts. Three additional features (10, 11, and 12) were also revealed, including a 'ditch-and-rock' outbuilding foundation and preexisting farmhouse well and wastewater utility lines. An A/B soil horizon was also located directly beneath Feature 9, and the 692 artifacts recovered date to the 18th century. In addition to the excavations, BU graduate student John Bennett spent 60 hours monitoring the construction works at the property, and through his monitoring, a substantial subsurface trash feature was identified adjacent to the Red Cottage. John Bennett and Karen Hutchins authored a report detailing the results from the Phase I survey, Phase II date recovery, and archaeological monitoring, and BU undergraduate Jonah Blustain interpreted the materials from the Red Cottage salvage efforts for his honors thesis (Blustain 2009).

In 2008, BU graduate student Benjamin Vining undertook an archaeological geophysical survey. Designed to test the landscape for subsurface archaeological deposits and features, it was conducted in open space away from standing structures, including the areas used as orchards and pastures in the Mansion, East, and South lots. Two geophysical methods were employed: Gradient Magnetometry and Ground Penetrating Radar. Vining authored a report with the results of his survey, and subsequent excavations during the Wakefield Summer Archaeological Institute focused on groundtruthing the survey's results (Vining 2008).

In 2009 the Trustees partnered again with Boston University to establish the Wakefield Summer Archaeological Institute (WSAI). The Institute was designed to fulfill the Trust's mission of education and outreach, using the landscape and historical resources of the Wakefield Estate. Each summer the Institute conducts two, two-week long sessions under the direction of graduate students from the Department of Archaeology at Boston University, with local and national high school students receiving training and hands-on-archaeological excavation experience. The overarching goal of the Institute is to uncover and interpret the historical, cultural, social, and economic story of the Estate, with each season focusing on areas where the historical record, the geophysical survey, topographical landmarks, and modern Estate use, suggest historically and archaeologically significant features

Since 2009, the WSAI has held eight seasons. Each session begins with two days of instructional training for the students. The students set up a permanent datum point for each area, a grid, and excavation units, which range in size from 0.50 × 0.50 m to 1.0 × 2.0 m. The

students excavate stratigraphically with trowels and shovels, and all soil is screened through quarter-inch screens. Material is then bagged according to provenience. All material is brought back to the Department of Archaeology at Boston University for cleaning, cataloging, and storage. All seasons are written up in a report detailing the excavation results, the historical background, and conclusions. The reports are submitted to the Trustees.

In 2009, the Institute conducted excavations in two areas: the Barn Foundation Area (BFA) in the East Lot and the Chicken Coop Area (CCA) in the South Lot. These places, and future excavation areas, were selected for four reasons: to ground-truth whether the sub-surface anomalies identified during the 2008 geophysical survey correspond to buried features; because of their location near the archaeological features identified by MacLean's 2006 survey; their location within the vicinity of historic structures noted on historical maps of the Estate indicate; and topographical interest (Keim and Wildt 2009). The GPR survey noted two anomalies in the CCA and the topography suggested the historic creation of a terraced yard. Excavations only produced 1,561 artifacts, composed mostly of coal and by-products of coal furnace or stove waste.

The lack of excavated features and artifacts led to the conclusion that this area was kept clean, possibly acting as a lawn for leisure activities for the Farmhouse's inhabitants. In the BFA, the Institute uncovered more of the cobble-floor features that were found in 2006, indicating it covered a large portion of this area. Other STPs contained architectural materials, probably generated by demolition and disposal—possibly of the barn. Their work also supports previous conclusions that the Estate was kept very clean throughout its history, and that most early artifacts appear to be re-deposited and out of their original context.

The 2010 Institute again focused on two areas, continuing investigation of the BFA and also investigated the area west of the Farmhouse, next to the base of the retaining wall (RWA) (Keim 2010). The RWA was selected to locate the remains of a historic structure noted on the 1865 Briggs and Bowker surveyor's map and 1896 George Walker & Co. Atlas. In the BFA, excavators opened seven units, including STP 21, which contained a surface trash midden from the early 20th century that belonged to the Byrnes family, the Irish American family who lived in the Farmhouse at the turn of the 20th century. The RWA excavations suggested that later landscape modification probably transformed a standing wall into a retaining wall and therefore removed evidence of this structure.

In 2011, the Institute turned to the Mansion House to locate the demolished 19th-century Carriage House indicated by historic maps and drawings (Keim *et al.* 2011). The whole month of the Institute was devoted to this area, but the 24 excavation units did not produce any evidence of the Carriage House foundation or architectural material related to its demolition. Excavations also did not find artifacts associated with carriages, horses, and other activities expected to take place in a Carriage House. The general lack of material excavated shows that this part of the Estate was kept relatively clean throughout the Estate's history, and further, that this area has, like other areas, not been significantly disturbed by later activities.

In 2011, Alexander Keim, then a BU graduate student in the Department of Archaeology and the co-director of the WSAI Institute from 2009 to 2011, generated an Archaeological Resource Management Plan (Keim 2011). In the plan, Keim summarized the historic significance of the property, the archaeological efforts, and areas of archaeological sensitivity. The plan has served as a guide in selecting excavation areas for all subsequent Institute seasons.

The 2012 excavations focused on the historic building indicated by several Estate maps, historic documents, and family history as Isaac Davenport's summerhouse (Belkin and Wildt 2012). Located west of the Mansion House, beneath the current terrace walls and on the

property boundary, this building was mentioned in Isaac Davenport's probate inventory and is shown on several Estate maps. Though this area was not within the tested geophysical areas or is a high-trafficked area of the Estate, it was investigated due to its significance of association with Isaac Davenport and the 18th-century occupants of the Estate. Excavation uncovered a rectangular fieldstone foundation that was built into the sloped lawn. This foundation contained another trash dump with household objects, agricultural objects, architectural materials, and personal adornment artifacts that date from the late 19th to early 20th century. There was no 18th-century, or even 19th-century, material associated with the structure's use as a garden pavilion.

The 2013 and 2014 excavations investigated the southern yard of the Farmhouse (Wildt and Belkin 2013, 2014). This area was never subjected to archaeological or geophysical testing, but its location was compelling for its research potential due to its association with the inhabitants and agricultural production at the Estate over its whole history. The 2008 Phase II excavations in the western yard of the Farmhouse located the only *in situ* materials dating to the 18th century and a goal of these excavations was to determine if additional 18th-century deposits were located in this vicinity.

In 2013, excavators found a large artificial stone feature located against the façade of the Farmhouse, a dense trash dump located above a cobbled surface, and a mid-20th-century utility pipe that disturbed the middle portion of the Farmhouse's south lawn. The second summer continued investigation of these features, revealing more fully the stone feature, the trash dump, and the cobbled surface. The stone feature was interpreted as an artificial mound that extended at least a meter below the ground surface, which was built to improve drainage as well as build up the yard for Farmhouse additions. The mound and the cobbled paving were joined at the mound's southern edge. The cobble paving was a work surface that was built in multiple episodes. The artifacts sitting within and above this feature indicate it was built in the early 19th century. The trash dump that was found on top of the cobbled surface was discarded in a single dumping episode in the early 20th century, but contains a large number of objects dating to the 18th century, including ceramic and glass vessels, but also a 1792 George Washington Inauguration Button.

Towards the end of the 2014 season, excavators opened up four units in the sloped section connecting the southern and western lawns in order to find the western extent of the large stone mound. There the excavators found the southern extent of Feature 9, first identified during the Phase I and II excavations in 2007 and 2008. Over 3,000 artifacts were recovered, most of which are household objects that have been linked to the Byrnes family, the Irish American family associated with STP 21's trash dump from the 2010 WSAI excavations. During the last day of the Institute, excavators reached the end of Feature 9 and the top of the buried B horizon. Because of the time constraints we were unable to excavate into this deposit. But it was apparent from the organic soil texture and the visible material culture that this was probably the historical surface associated with the 18th-century Farmhouse that was uncovered in the 2008 excavations. It is clear that this surface remains undisturbed underneath Feature 9 and later utility construction and therefore has potential to illuminate a portion of the Estate's history that remains relatively unknown archaeologically.

The 2015 and 2016 Institutes returned to the Barn Foundation Area in the East Lot (Belkin *et al.* in preparation). Keim had identified this as an area for future research in the Management Plan, especially the portion where MacLean's survey units were placed. The topography of the lot suggested the locations of the barn's foundation, and the excavation units were placed in these areas. Not much material culture was found, but the Barn's northeastern corner and walls were revealed. One of the cobbled features excavated by MacLean was

expanded during both seasons, revealing a narrow cobbled surface that may have been the floor of the barn or another associated building. The 2016 excavation expanded to the south in order to unearth more of the eastern foundation wall. The corner of the barn was not found, but the southern foundation wall was located along with a semi-parallel wall that may have been part of the barn or was the base of a separate wall of the barn complex. A dense but thin trash dump between these two walls was excavated with material culture dating to the early 20th century. The ceramics and other objects matched those found in Feature 9 and STP 21 and belonged to the Byrnes family. The 2016 season was only two weeks long, and the report for this season will be combined with the results from 2015 and is in preparation.

Since 2006, the archaeological investigations at the Estate have produced a fuller understanding of the landscape and its inhabitants' histories and activities. In sum, the multiple excavations targeting the Barn Foundation Area in the East Lot have uncovered the foundations of the barn, architectural material associated with the building's structure, and other structural features that may represent associated outbuildings that stood within the vicinity. The 2012 Institute revealed the foundations of Isaac Davenport's summerhouse that served as a container for a large refuse feature from the early 20th century. Finally, the several excavation seasons in the western and southern yards of the Farmhouse discovered that part of the hill is built up by an artificial mound formed by deposited fieldstones; the southern lawn was once covered by a cobbled work surface, and the large early 20th-century trash dumps found in the western and southern lots served as fill to build up the ground surface to its modern height. These excavations also found and partially recovered the only *in situ* deposit dating to the 18th century, with most of the objects related to cooking and dining.

The several trash middens have provided evidence of a rurally located Irish American family, the subject of current co-director of the WSAI Sara Belkin's Ph.D. dissertation. The work throughout the property has been important in developing conclusions on landscape modification at the Estate during the 19th-century: the lack of scattered surface material suggest that the Estate was kept relatively clean in the past; the widespread presence of sterile fill deposits indicate that several areas saw large-scale earth clearing activities; and it is clear that the use of trash to build up the ground surface was an important landscaping method used at the property in the early 20th century. The excavations near the Farmhouse have demonstrated that there are undisturbed 18th-century deposits that have the potential to reveal more about the colonial period of the Estate. Finally, all of the excavated structural features have been recorded, photographed, and videotaped, and were left intact and reburied for future research.

Sara Belkin, Ph.D. student, Boston University (2016)

In addition to the documented sites, there are also several potential sites located on the Estate. These sites are mentioned in the literature; however, there are no surface indications of their presence and their integrity has not been verified. There are potentially the foundations of several outbuildings located on the Estate associated with both agricultural and domestic activities. Archaeological evidence of several potential wood-framed outbuildings is known along the wall that divides the South Lot from the Mansion Lot. Structural evidence of these structures, and related artifacts and features, may exist from these buildings and their activities. The earlier sites of moved buildings still extant may also survive at their original locations. A 51-by-13-foot henhouse may have been moved from its original location to its present site. As a result of that potential move, archaeological evidence of the structure and its activities may survive at this location, while other evidence may exist elsewhere, where similar structures have also been moved. Another outbuilding, probably a large barn, also probably stood in the southwest corner of

the East Lot near the Farmhouse. This area has a high potential for archaeological research. Archaeological evidence of a stable may also survive at the site of the extant Carriage Barn. A well (1828), no longer extant, may also survive below ground in that area.

Archaeological survey and careful mapping of the results of research related to outbuildings may contribute important evidence on the internal configuration of outbuildings and other structures at the Estate. These patterns evidently changed over time, as evidenced by the large numbers of outbuildings that were moved from their original locations.

Historic archaeological resources described in this statement may contribute important evidence related to the early settlement and agricultural history of Milton and its socioeconomic19th-century changeover to a gentleman's estate. Additional documentary research, combined with archaeological survey and testing may help to produce a more accurate chronology of the occupation and function of the Estate over time and how these characteristics may have also changed as time, how the overall function of the estate also changed. Archaeological resources may be especially important because of the wealth of written records found that pertain to the activities at the Estate. Archaeological data can be a great tool in the understanding of the social, cultural, and economic characteristics and changes that occurred at the Davenport Estate from 1706 until 1965.

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Wildt, Jennifer, and Sara Belkin
2014 *Archaeological Excavation Report for the Wakefield Summer Archaeological Institute 2014.* Report to the Trustees of the Mary M.B. Wakefield Charitable Trust, Milton, Massachusetts from Boston University Department of Archaeology, Boston, MA.

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Stilgoe, John R. *Borderlands: Origins of the American Suburb, 1820-1939.* New Haven: Yale University Press, 1989.

Teele, A.K. *The History of Milton, Massachusetts, 1640-1887.* Boston: Rockwell and Churchill, 1887.

Way, Thaisa. *Unbound Practice: Women and Landscape Architecture in the Early Twentieth Century.* Charlottesville: University of Virginia Press, 2009.

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
_X_ recorded by Historic American Buildings Survey # MASS, 11 Milt, 8
____ recorded by Historic American Engineering Record # ____
____ recorded by Historic American Landscape Survey # ____

Primary location of additional data:

_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X_ Other
Name of repository: Mary M.B. Wakefield Charitable Trust; Massachusetts Historical Society.

Historic Resources Survey Number (if assigned): See data sheet

10. Geographical Data

Acreage of Property 22.57 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84: ____
(enter coordinates to 6 decimal places)

1. Latitude: 42.225169 Longitude: -71.120436
2. Latitude: 42.223240 Longitude: -71.118553
3. Latitude: 42.222088 Longitude: -71.120442
4. Latitude: 42.221703 Longitude: -71.120120
5. Latitude: 42.221418 Longitude: -71.121264
6. Latitude: 42.221985 Longitude: -71.121802
7. Latitude: 42.221498 Longitude: -71.122840
8. Latitude: 42.222429 Longitude: -71.123827
9. Latitude: 42.223401 Longitude: -71.121862
10. Latitude: 42.224111 Longitude: -71.122616

Or

UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
These boundaries include all of the property owned by the Mary M.B. Wakefield Charitable Trust, and illustrated on the attached assessors map of the town of Milton.

Boundary Justification (Explain why the boundaries were selected.)
These bounds include the core of the property associated with this family farm and country estate, assembled primarily between 1706 and 1794 and including most of the building sites of that property. The property is held by a nonprofit corporation that is the residual heir to the last family member to own the property.

11. Form Prepared By

name/title: Claire W. Dempsey and Maria Kohls, Boston University Preservation Studies Program, and Sara Belkin, Boston University Archaeology Department, with Betsy Friedberg
organization: Massachusetts Historical Commission
street & number: 220 Morrissey Boulevard
city or town: Boston state: MA zip code: 02125
e-mail betsy.friedberg@sec.state.ma.us
telephone: 617-727-8470
date: January 31, 2018

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property:	Davenport Estate Historic District
City of vicinity:	Milton
County:	Norfolk
State:	Massachusetts
Name of Photographer:	Debbie Merriam
Date of Photographs:	September 2014
Location of original Digital Files:	1465 Brush Hill Rd. Milton, Massachusetts
Number of Photographs:	22

Photo #1 (MA_Norfolk County_Davenport_0001.tif)
Davenport Farmhouse, South façade camera facing northwest

Photo #2 (MA_Norfolk County_Davenport_0002.tif)
Davenport Farmhouse, North façade, camera facing south

Photo #3 (MA_Norfolk County_Davenport_0003.tif)
Davenport Farmhouse, hall or winter kitchen

Photo #4 (MA_Norfolk County_Davenport_0004.tif)
Farmhouse Garage west façade, camera facing north east

Photo #5 (MA_Norfolk County_Davenport_000.tif 5)
Red Cottage south façade, east elevation, camera facing north

Photo #6 (MA_Norfolk County_Davenport_0006.tif)
Henhouse west façade camera facing northeast

Photo #7 (MA_Norfolk County_Davenport_0007.tif)
Root Cellar, west façade, camera facing north

Photo #8 (MA_Norfolk County_Davenport_0008.tif)
Staff Cottage, northwest façade, camera facing southeast

Photo #9 (MA_Norfolk County_Davenport_0009.tif)
Agricultural field, camera facing east

Photo #10 (MA_Norfolk County_Davenport_0010.tif)
Road and path system, camera facing west

Photo #11 (MA_Norfolk County_Davenport_0011.tif)
Davenport Mansion, southeast façade, camera facing northwest

Photo #12 (MA_Norfolk County_Davenport_0012.tif)
Davenport Mansion, northeast façade, camera facing southwest

Photo #13 (MA_Norfolk County_Davenport_0013.tif)
Davenport Mansion Greenhouse, southwest façade, camera facing northeast

Photo#14 (MA_Norfolk County_Davenport_0014.tif)
Misthouse/ Pumphouse, south façade, camera facing north

Photo #15 (MA_Norfolk County_Davenport_0015.tif)
Dragon Garden, camera facing southwest

Photo #16 (MA_Norfolk County_Davenport_0016.tif)
Front Garden and Summerhouse, camera facing west

Photo #17 (MA_Norfolk County_Davenport_0017.tif)
Carpenters Shed southeast façade, northeast elevation, camera facing northwest

Photo #18 (MA_Norfolk County_Davenport_0018.tif)
Carriage Barn, northeast façade, camera facing southwest

Photo #19 (MA_Norfolk County_Davenport_0019.tif)
Terrace gardens, camera facing east

Photo #20 (MA_Norfolk County_Davenport_0020.tif)
Sheep Shed, south façade, camera facing north

Photo #21 (MA_Norfolk County_Davenport_0021.tif)
Orchard, camera facing west

Photo #22 (MA_Norfolk County_Davenport_0022.tif)
The Lane, camera facing east

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

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

Davenport Estate Historic District Data Sheet:

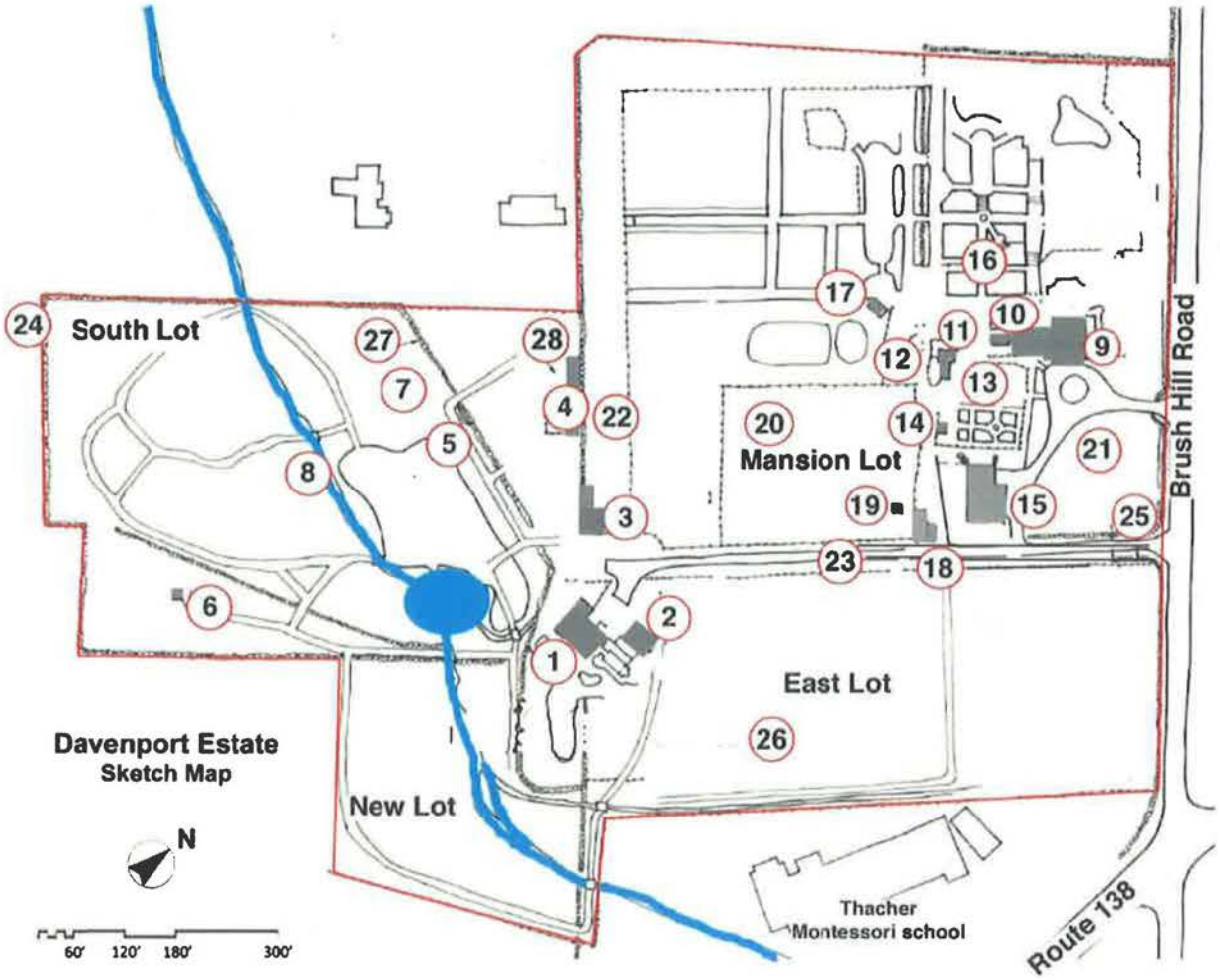
Milton assessors lot: A-10-4 22.73 acres (this is the lot referenced on the assessor's property website)

Map #	Resource Name	Dates of construction/ Change	Style/form function	Status/ number	MHC #
1	Davenport Farmhouse 1493 Brush Hill Road	1725–48, late 19th-c., 1946	Colonial center chimney	C B	MLT.126
2	Farmhouse Garage	mid-20th c.	two-bay gabled block	C B	MLT.1925
3	Red Cottage 1485 Brush Hill Road	mid-19th-c., 1920, ca. 1927, 2006	Colonial Revival gambrel cottage	C B	MLT.1783
4	Henhouse	early 20th c	shed	C St	MLT.1785
5	Root Cellar	early 20th c	banked	C St	MLT.9012
6	Staff Cottage	early 20th c	hipped block	C B	MLT.1786
7	Agricultural Fields	1706	fields	C Si	MLT.9035
8	Road & Path System	mid-18th century to present	paths	C St	MLT.9036
9	Davenport Mansion 1465 Brush Hill Road	1794, 1861, 1903, 1931	Georgian double house w/ rear ell	C B	MLT.125
10	Greenhouse	1970s	gabled with pit	NC St	MLT.9010
11	Mist (NC) and Pump House (C)	early 20th c., 1970s	L-plan gabled block	C St NC St	MLT.1782 MLT.2898
12	Dragon/Witches Garden	ca.1990	garden	NC Si	MLT.9037
13	Front Garden	ca. 1900	garden	C Si	MLT.9038
14	Summerhouse	1938	octagonal, lattice	C St	MLT.9011
15	Carriage Barn	1864, 1931, 2014	Victorian hip-roofed block	C B	MLT.1780
16	Terrace Gardens	1794, 1950+	garden	C Si	MLT.9039
17	Sheep Shed	early 20th c.	shed	C St	MLT.1784
18	Carpenter's Shop	18th c., ca. 1930 ca. 1970	small gable block shed additions	C St	MLT.1781
19	Llama House	2012	small gable block	NC St	MLT.2900
20	Nurseries and Orchard	ca. 1950+	stands of trees	C Si	MLT.9040
21	The Circle Drive	ca. 1794	path	C St	MLT.9041
22	The Service Lane	ca. 1794	path	C St	MLT.9042
23	The Lane	ca. 1794	path	C St	MLT.9043
24	Stone Wall System	18th century	dry laid stone walls	C St	MLT.9044
25	Wooden Fence System	20th century	split-rail, picket, posts with wire, rope	C St	MLT.9045
26	Barn Foundations area	18th or 19th century	---	C Si	---
27	Retaining Wall area	18th or 19th century	---	C Si	---
28	Chicken Coop Area	20th century	---	C Si	---

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

Total resources: 6 C B, 12 C St, 7 C Si, **25 C Resources**; 1 NC Si, 3 NC St, **4 NC Resources**

Sketch Map


South Lot
Mansion Lot
East Lot
New Lot
Davenport Estate
Sketch Map
N
60' 120' 180' 300'
Brush Hill Road
Route 138
Thacher
Montessori school
1
2
3
4
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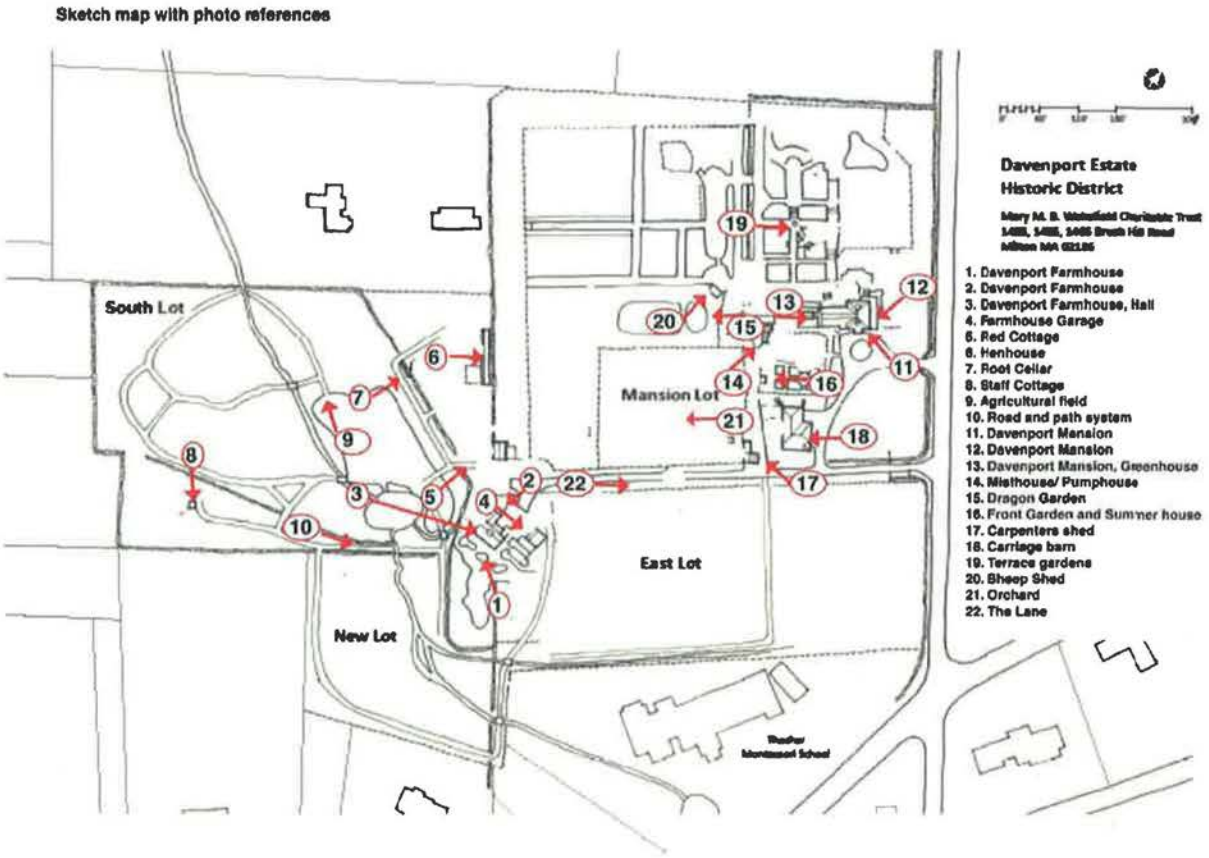
Sketch Map with Photograph References



Town of Milton Assessors Map

Figure List: Plans and Historic Images

Image # 1: Floor Plan of the Farmhouse.

Image # 2: Floor Plan of Red Cottage.

Image # 3: Elijah Tucker, [Plan of the Isaac Davenport Estate}, 1828.

Image # 4: Briggs and Bowker, [Plan of the partitioning of the Isaac Davenport Estate], 1865.

Image # 5: Josephine Hayward Binney Bullard, Memory Painting of the Mansion, 1908

Image # 6: Floor Plans of the Mansion house, a. first floor, b. second floor, c. third floor.

Image # 7: Arthur C. Haskell photograph of the Mansion house (east elevation), ca. 1935.

Image # 8: Arthur C. Haskell photograph of the Mansion house (entry hall), ca. 1935.

Image # 9: Arthur C. Haskell photograph of the Mansion house (east parlor), ca. 1935.

Image # 10: Arthur C. Haskell photograph of the Mansion house (east chamber), ca. 1935.

Figures: Plans and Historic Images

Image # 1: Floor Plan of the Farmhouse (first floor with changing room names), by Zachary Violette. North is up. Not to scale.

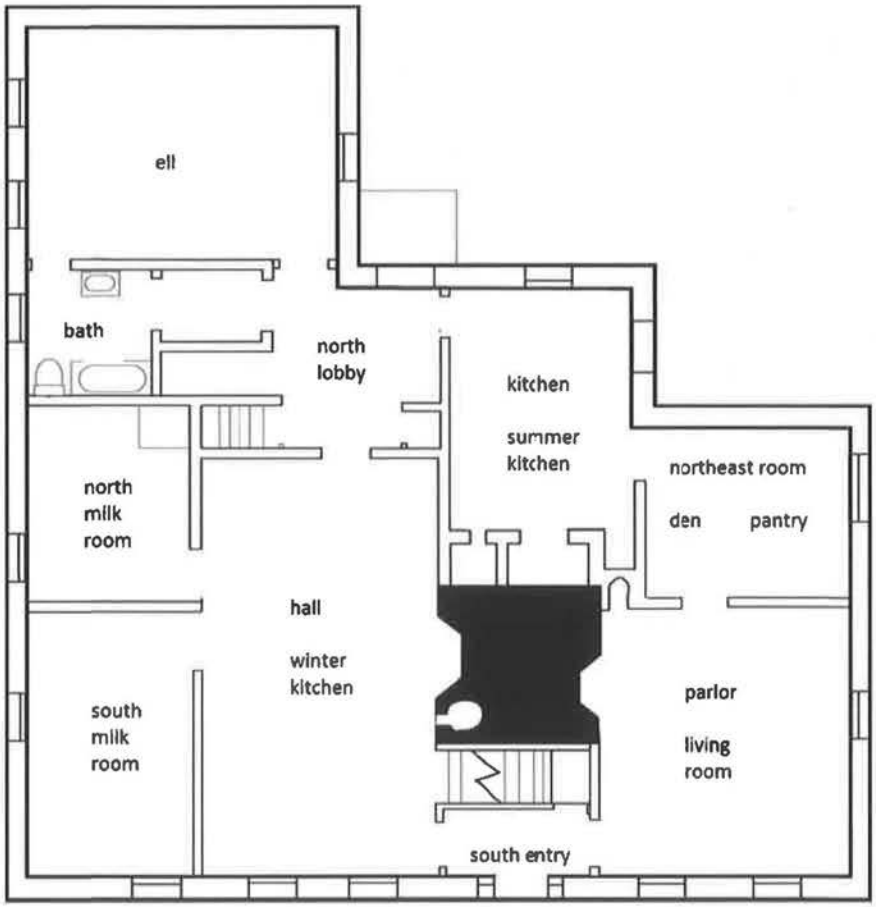


Image # 2: Floor Plan of Red Cottage (showing phases of construction and alteration), by Zachary Violette. Building faces southeast. Not to scale.

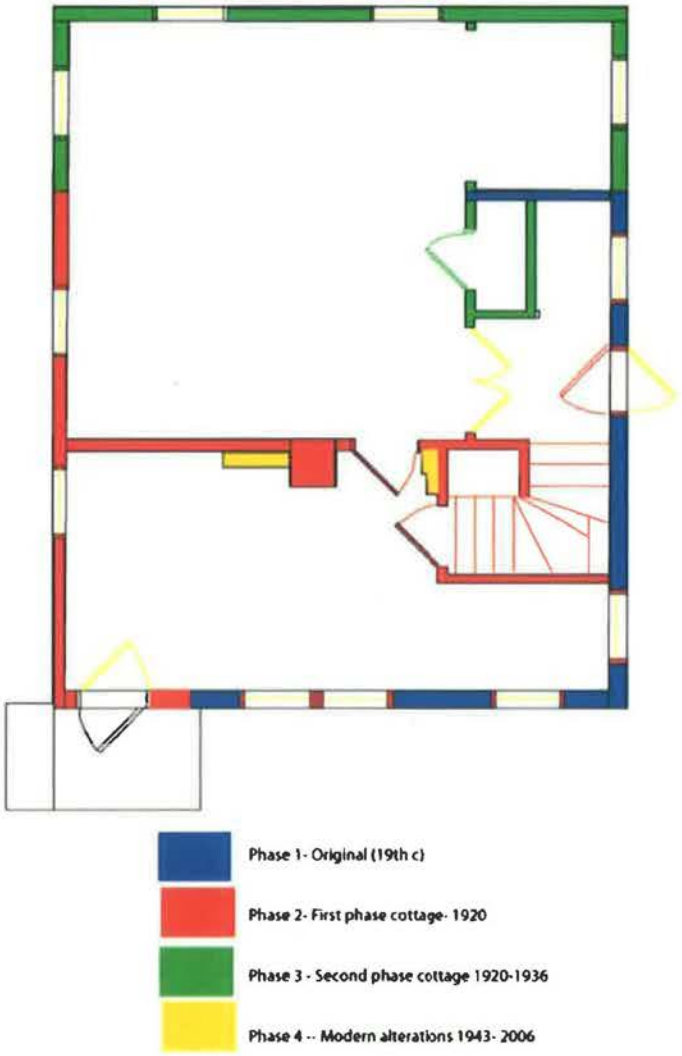


Image # 3: Elijah Tucker, [Plan of the Isaac Davenport Estate,] 1828 (Wakefield Family Papers, Milton, MA).

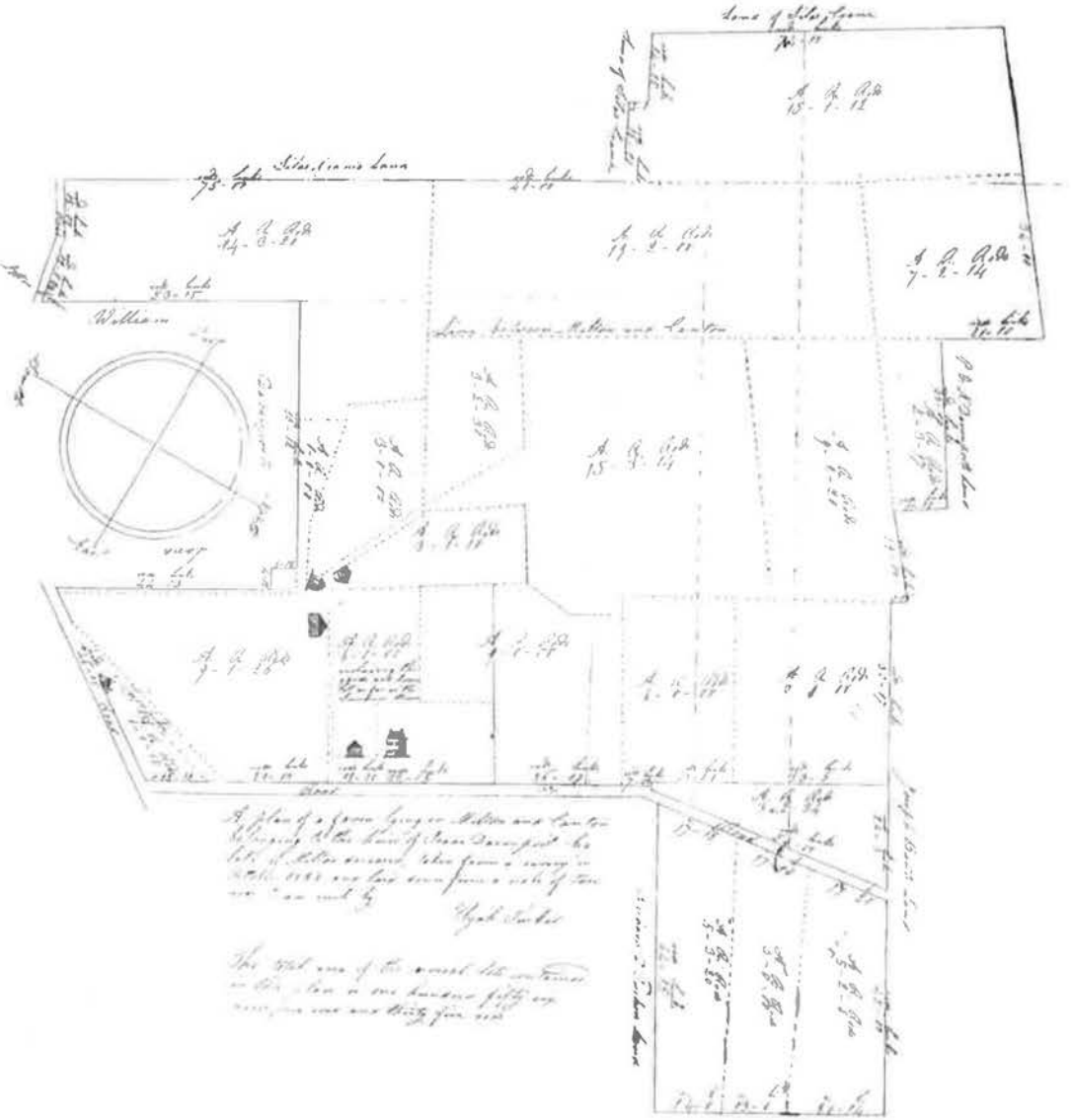


Image # 4: Briggs and Bowker, [Plan of the partitioning of the Isaac Davenport Estate], 1865 (Wakefield Family Papers, Milton, MA).

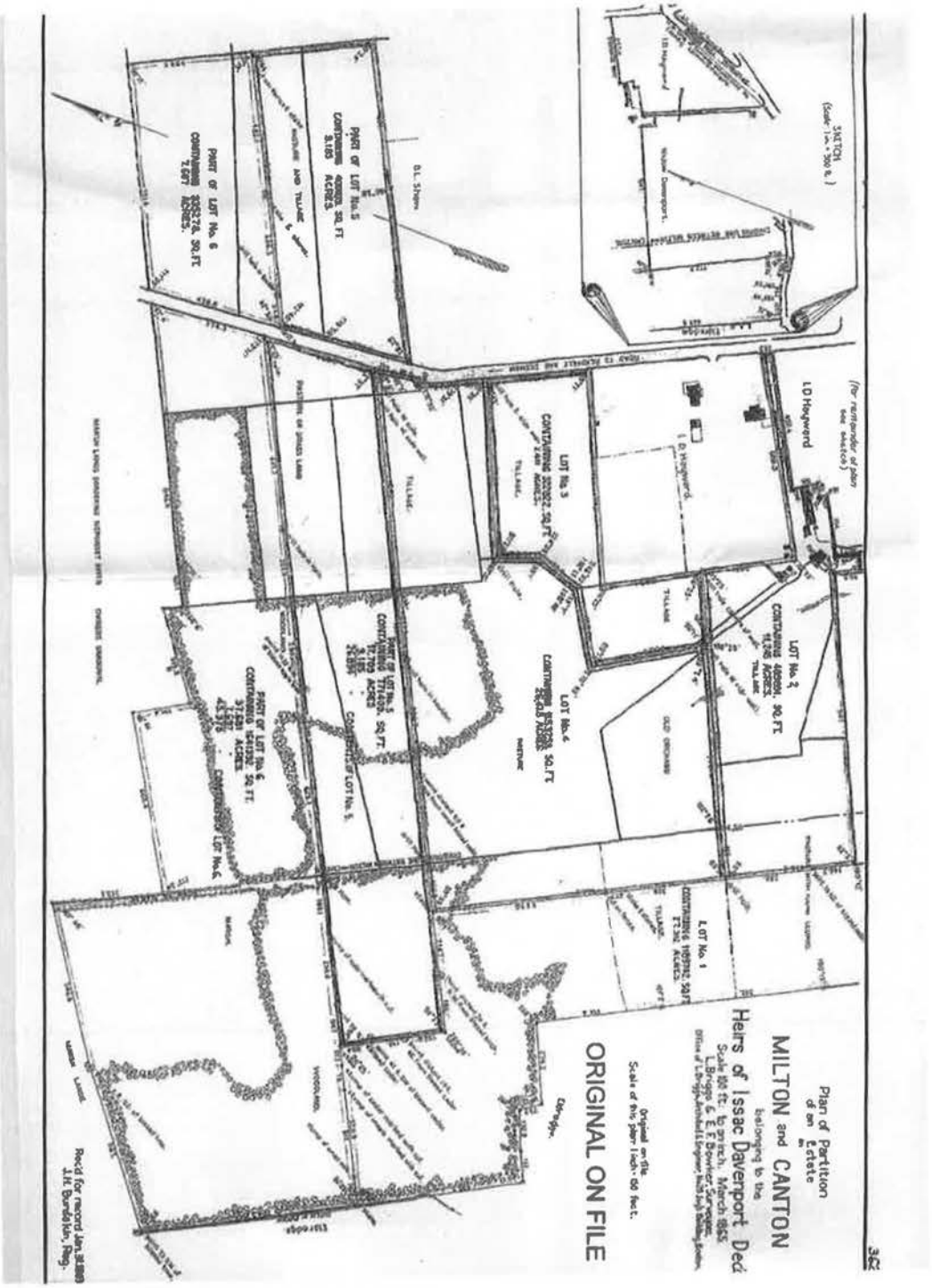


Image # 5: Josephine Hayward Binney Bullard, Memory Painting of the Mansion, 1908 (Wakefield Family Papers, Milton, MA).

Image # 6a: Floor Plan of Mansion house, first floor with changing room names, by Zachary Violette. Not to scale.

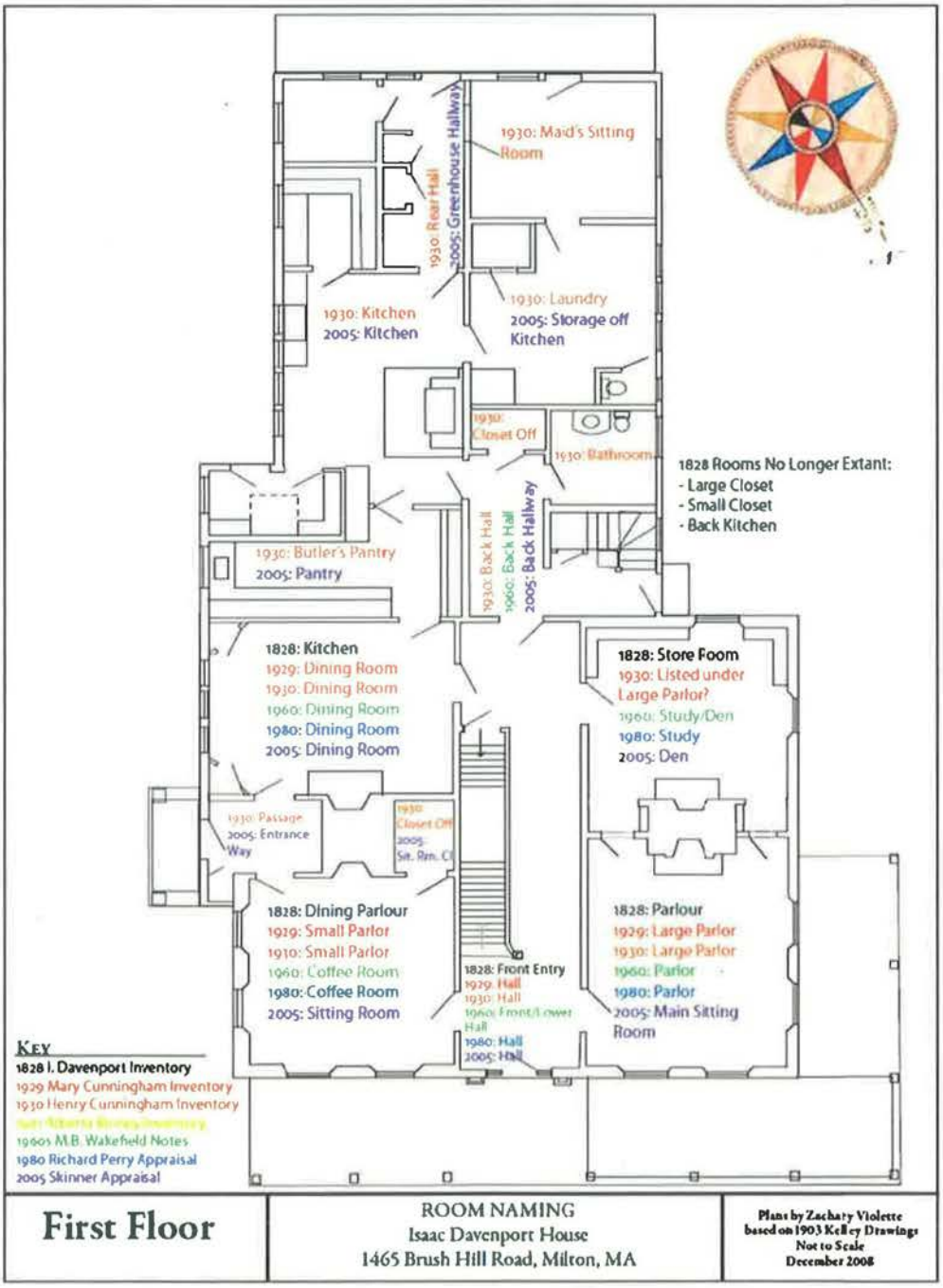


Image # 6b: Floor Plan of Mansion house, second floor with changing room names, by Zachary Violette. Not to scale.

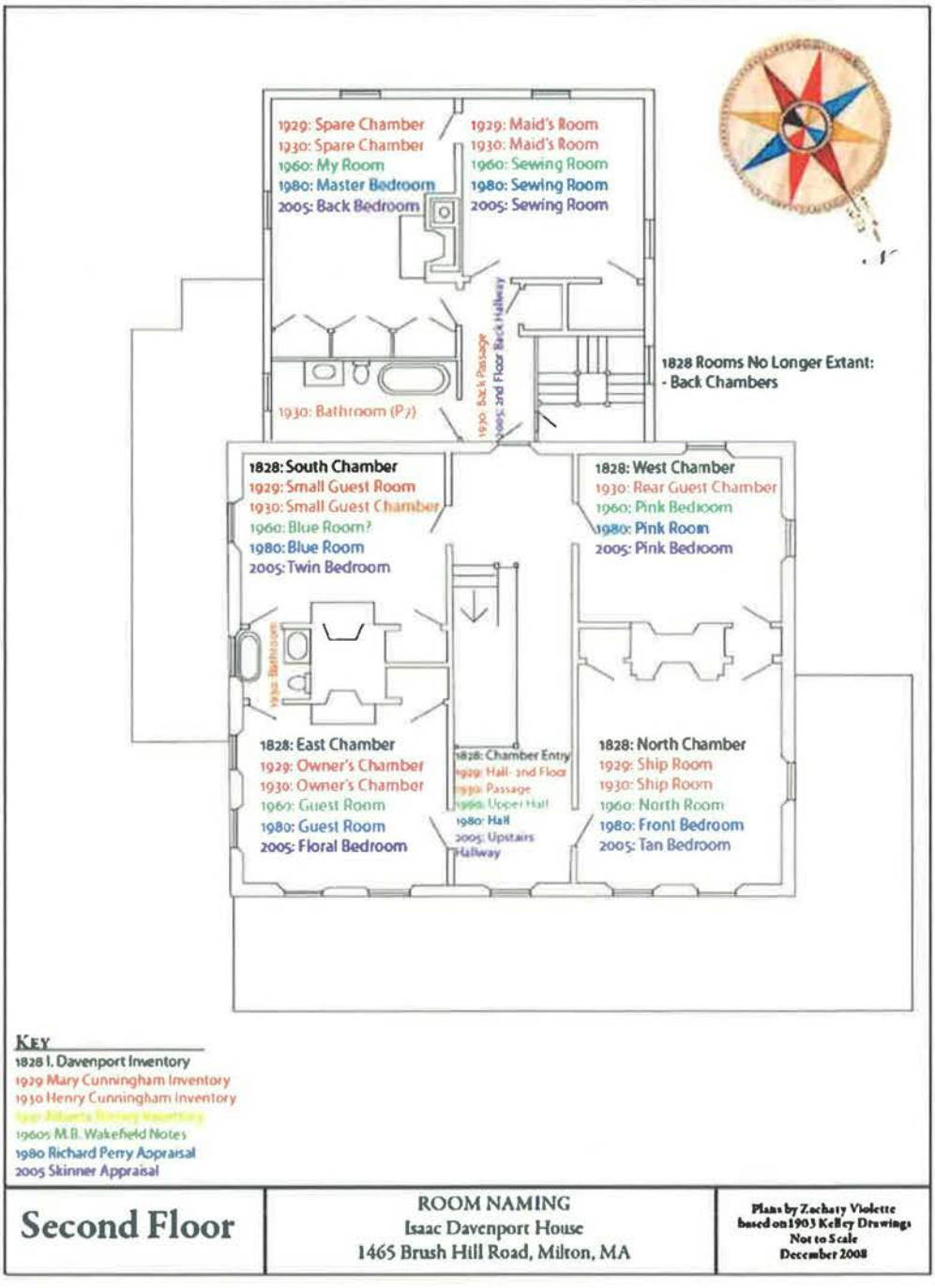


Image # 6c: Floor Plan of Mansion house, third floor with changing room names, by Zachary Violette. Not to scale.

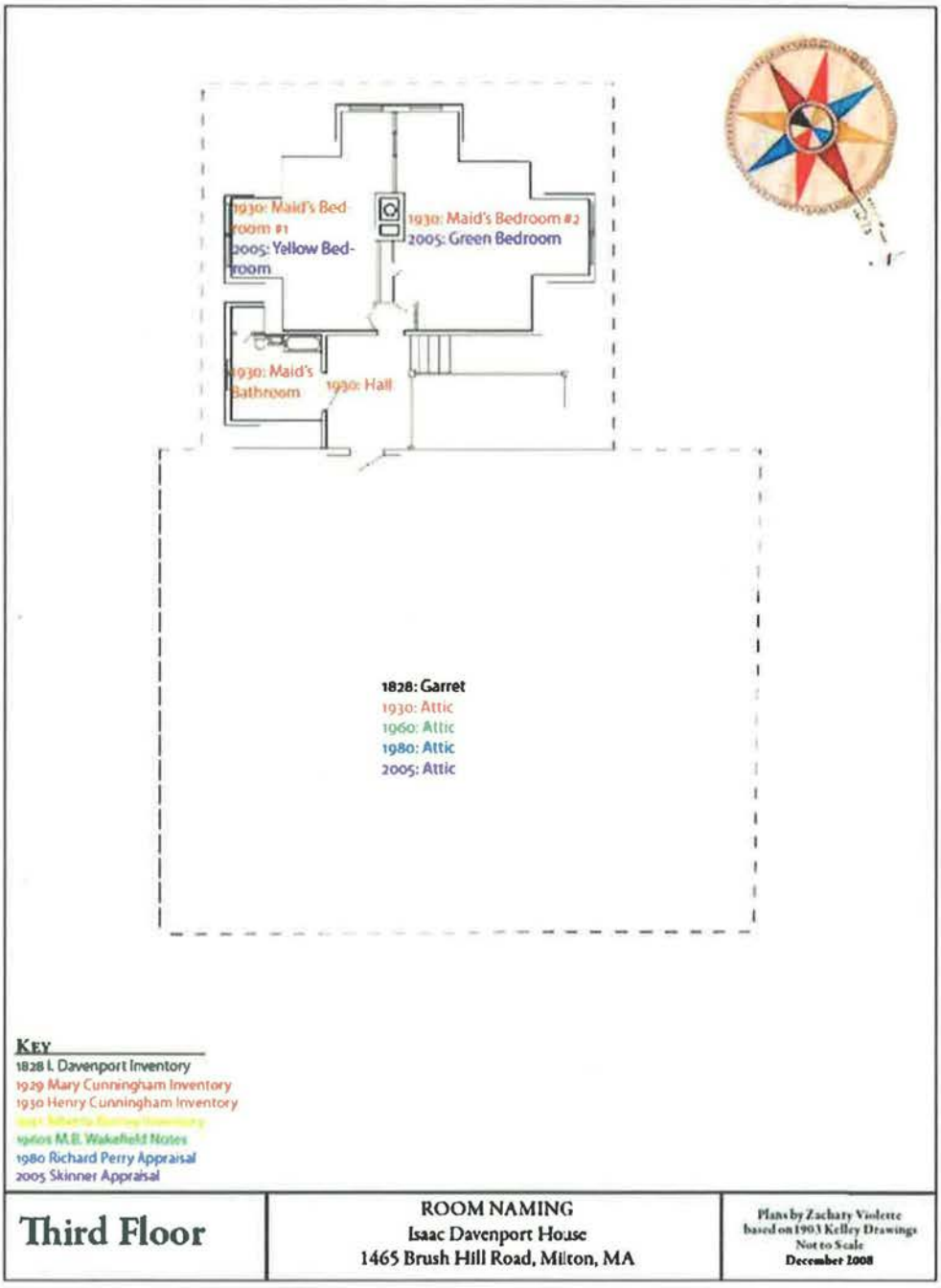
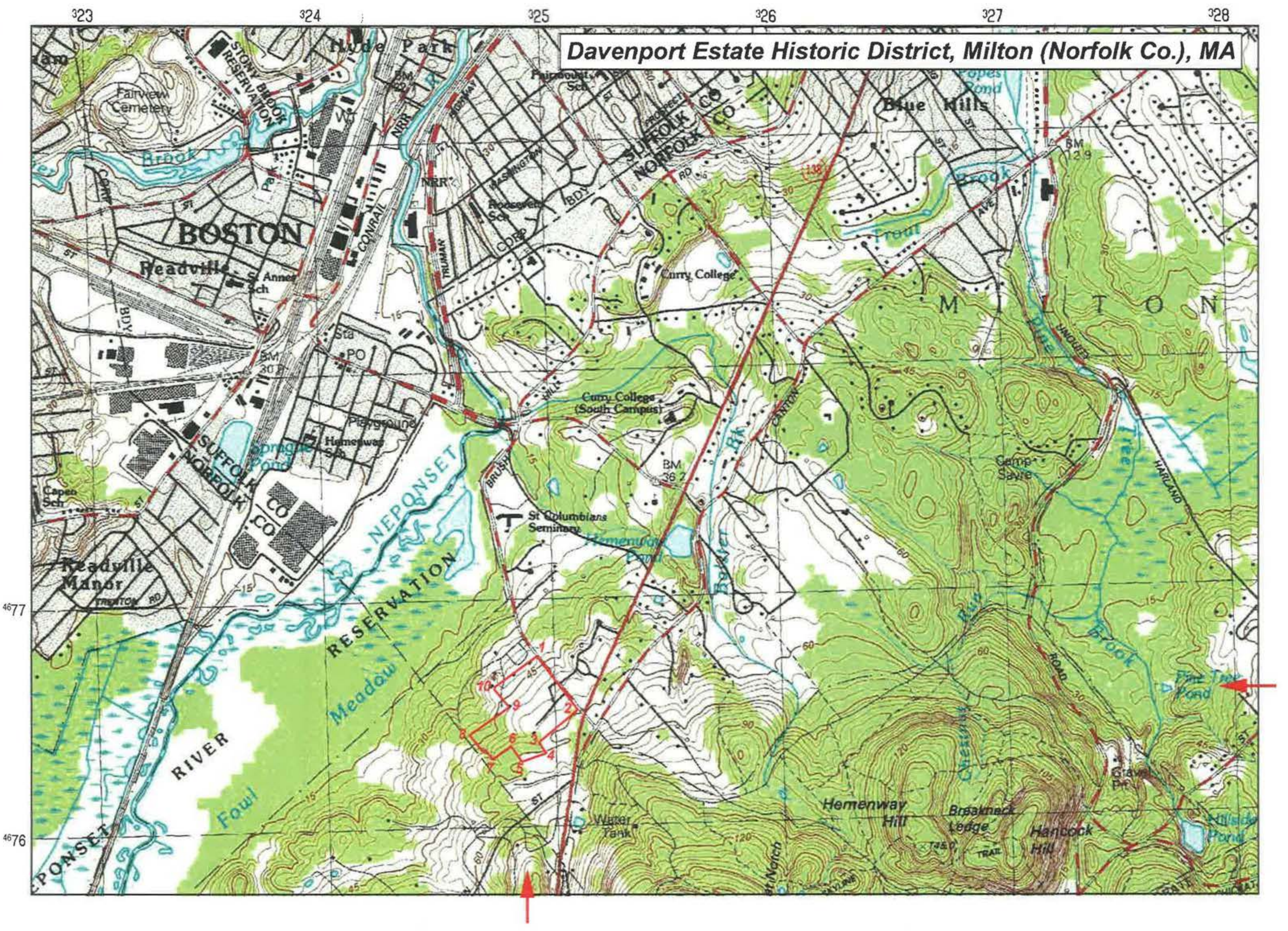


Image # 7: Arthur C. Haskell photograph of the Mansion house (east elevation), ca. 1935 (Wakefield Family Papers, Milton, MA).

Image # 8: Arthur C. Haskell photograph of the Mansion house (entry hall), ca. 1935 (Wakefield Family Papers, Milton, MA).

Image # 9: Arthur C. Haskell photograph of the Mansion house, ca. 1935 (dining parlor) (Wakefield Family Papers, Milton, MA).

Image # 10: Arthur C. Haskell photograph of Mansion house (east chamber), ca. 1935 (Wakefield Family Papers, Milton, MA).


Davenport Estate Historic District, Milton (Norfolk Co.), MA
323
324
325
326
327
328
4677
4676
Hyde Park
Fairview Cemetery
STONY BROOK RESERVATION
BOSTON
Readville
Readville Manor
St Annes Sch
Fairmount Sch
Blue Hills
SUFFOLK CO
NORFOLK CO
Curry College
Curry College (South Campus)
St Columbians Seminary
Hemenway Pond
Sprague Pond
Hemenway Sch
Playground
Sta
PO
NEPONSET
RESERVATION
Meadow
RIVER
Fowl
M I L T O N
Camp Sayre
Pine Tree Brook
Pine Tree Pond
Hillside Pond
Trout Brook
Popes Pond
Water Tank
Hemenway Hill
Breakneck Ledge
Hancock Hill
Gravel Pit
CONRAIL
TRUMAN
HARLAND
CANTON
BRUSH HILL
Baker Bk
ROAD
Chestnut Run
Capen Sch
Roosevelt Sch
BM 36.2
BM 129
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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Davenport Estate Historic District
Multiple Name:	
State & County:	MASSACHUSETTS, Norfolk

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
4/2/2018	4/26/2018	5/11/2018	5/17/2018	

Reference number:	SG100002421
Nominator:	State
Reason For Review:	

__X__ Accept _____ Return _____ Reject **5/17/2018** Date

Abstract/Summary Comments:	POS: 1706-1967, AOS: Agriculture, Architecture, Archeology, Conservation, and Landscape Architecture, LOS: Local.
Recommendation/ Criteria	A, C, and D.

Reviewer Julie Ernstein / LisaDeline Discipline Archeologist

Telephone (202)354-2217 Date 5/17/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

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

March 26, 2018

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street, NW stop 7228
Washington, DC 20240

Dear Mr. Loether:

Enclosed please find the following nomination form:

Davenport Estate Historic District, Milton (Norfolk), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

Betsy Friedberg

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Mark Smith, Mary M.B. Wakefield Charitable Trust
David T. Burnes, Milton Board of Selectmen
Stephen O'Donnell, Milton Historical Commission
Alex Whiteside, Chair, Milton Planning Board
Claire Dempsey, preservation consultant

220 Morrissey Boulevard, Boston, Massachusetts 02125
(617) 727-8470 • Fax: (617) 727-5128
www.sec.state.ma.us/mhc