

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

CASTLE HILL

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: CASTLE HILL

Other Name/Site Number: N/A

2. LOCATION

Street & Number: Argilla Road

Not for publication: N/A

City/Town: Ipswich

Vicinity: N/A

State: MA

County: Essex

Code: 009

Zip Code: 01938

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: ___

Public-State: ___

Public-Federal: ___

Category of Property

Building(s): ___

District: X

Site: ___

Structure: ___

Object: ___

Number of Resources within Property

Contributing

9

5

5

0

19

Noncontributing

2 buildings

3 sites

2 structures

0 objects

7 Total

Number of Contributing Resources Previously Listed in the National Register: 2

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. 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 Keeper

Date of Action

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6. FUNCTION OR USE

| | | | |
|-----------|------------------------|------|---|
| Historic: | Domestic | Sub: | Single dwelling Secondary structure |
| | Landscape | | Garden Unoccupied land: swamp |
| | Agriculture | | Agricultural outbuildings |
| | Recreation | | Outdoor recreation |
| Current: | Recreation and Culture | Sub: | Museum Outdoor recreation Theater |
| | Landscape | | Garden Unoccupied land: swamp Conservation area |
| | Commerce/Trade | | Business: Offices of conservation organization |
| | Social | | Meeting hall: private functions facility |

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Main house:Late 19th and 20th Century Revivals: Renaissance: English Renaissance

Outbuildings and garden structures:house:Late 19th and 20th Century Revivals: Italian Renaissance

MATERIALS:

| | Main House | Casino Group | Farm Complex |
|-------------|---------------------|-------------------------|------------------|
| Foundation: | Concrete | Concrete | Concrete |
| Walls: | Brick | Concrete | Stucco |
| Roof: | Lead, copper, slate | Asphalt | Terra cotta tile |
| Other: | Trim: sandstone | Trim: other: cast stone | |

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Describe Present and Historic Physical Appearance.**Summary**

The Castle Hill property comprises approximately 165 acres on three hills affording magnificent views over the Atlantic Ocean. It is part of the Richard T. Crane, Jr. Memorial Reservation, which together with the Cornelius and Miné S. Crane Wildlife Refuge, encompasses 2100 acres of upland, barrier beaches, islands, salt marsh, and nature preserve in eastern Ipswich, Massachusetts, where the Ipswich and Castle Neck Rivers meet Ipswich Bay.

The stunning site embodies a rich history of land use: it first attracted Native Americans for seasonal hunting and fishing, was settled by European farmers in the 17th and 18th centuries, then evolved to a gentleman's farm and summer estate in the 19th and 20th centuries. Today it is owned by The Trustees of Reservations, a private, non-profit organization and the oldest land trust in the world, which was given the reservation by Crane family members beginning in 1945.

Between 1909 and 1927 Richard T. Crane, Jr. and his family acquired over 3500 acres of land and developed an elaborate country estate, complete with a classically-inspired home and support buildings, formal gardens, and a model farm, creating the most significant period in the property's development. The 165-acre developed core which embodies this nomination is bounded on the north by Ipswich Bay, on the west by the Ipswich River, on the south by Fox Creek, and on the east by Castle Neck and Crane Beach. It includes the land areas known as Castle Hill, Middle Hill, Steep Hill, Cedar Point, and their associated marshlands, woodlands, wooded wetlands, and open fields.

The first photo is an aerial photo of the developed area today. Fig. 2, the Orientation Plan, shows the principal resources. The main house (F) is located on the highest hill, Castle Hill, at the center of four formal landscaped axes, surrounded by its forecourt (I) and terraces. The mall (A) extends from the north terrace of the house, past the casino group (B), up and over Steep Hill and down to the sea. Extending to the west are the formal Italian garden (E) including the stone chimney of the former log cabin (J), and the rose garden (D). On the opposite side extending from the east terrace are sites of the grass tennis court (G) and maze (H). The garage and chauffeur's quarters (C) are on the curving road in front and west of the house, while the reservoir (K) lies beyond the forecourt, to the rear and south of the house. Further to the rear of the house at the base of the hill lie the vegetable garden (M), gardener's cottage (Q), and greenhouse complex (N, O, and P). Below at marsh level lie the farm complex (W) with power house (V), ice house (Y), and workers' dormitory site (U).

The formal road system begins east of these buildings at the wrought iron entrance gates and gate lodges (X), leads to the Brown cottage (T) and tavern (S), then circles the hill below the casino buildings north of the house, past the stone walls west of the house, to arrive eventually at the forecourt and formal entrance behind the house. The developed area is surrounded on the north by woodland and the mall leading down to the sea, and on the south by woodland leading to salt marshes and rivers.

The property was occupied by family members until 1974. Some later features like the tavern, though important, are counted after the period of greatest significance, and are mentioned only

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briefly here.

In general, the property has been well maintained and has changed little from the Cranes' time. Consequently, it remains in relatively good condition and retains its integrity of location, design, setting, materials, workmanship, feeling, and association. Of all the buildings created during the Crane period, only two have been demolished: the log cabin (though its stone chimney remains) and the workers' dormitory, neither being of major importance. High-maintenance formal landscaped areas have changed: the formal garden and rose garden have lost their plantings and some features, and the maze has been dismantled. The pool has been replaced with turf.

Description of Individual Resources and Their Integrity

The resources can easily be grouped into four categories:

- the main house and its service buildings, including the forecourt and terraces, garage and chauffeur's quarters, gate and lodges, Brown cottage, road system, and stone walls;
- the formal landscaped areas, including the mall, formal garden with log cabin, rose garden, and maze;
- recreational and entertainment spaces and their service areas, including the casino group, reservoir, and grass tennis court; and
- the farm complex, including the barns, power house, dormitory¹ site, vegetable garden, gardener's house², ice house, and greenhouse complex.

Each is described below, with comments on its present integrity.

Main House and Its Service Buildings

The **main house**, designed by David Adler in 1925, was built in 1925-7. It replaced the Italian villa-style house first built by the Cranes, whose foundation it shares. In keeping with the period preference for eclectic design, the Cranes chose a new style for this house and worked with Adler to achieve an English design resembling the country houses built by renaissance-influenced architects in the 17th century. The main influences appear to be Belton House in Lincolnshire (1684), Eagle House in Surrey (1705), and Ham House in Richmond (1610). The three-story structure has a steel frame with load-bearing brick (small pink-red Holland bricks, set in Flemish bond), enriched with sandstone trim. Like the earlier house, it is of the "main block and dependencies" model defined by Mark Hewitt³, oriented with its two long elevations facing north over Steep Hill to the Atlantic, and south over Fox Creek and Argilla Road inland.

The entry facade is composed of 13 bays arranged in five symmetrical parts, plus a servants' wing which extends to the northwest. A central block is joined to projecting end pavilions by narrow recessed wings, all five parts being articulated by stone quoins. The central block is

¹Sometimes called the "farm cottage."

²Sometimes called the "superintendent's cottage."

³See Hewitt, Mark Alan, *The Architect & the American Country House, 1890-1940* (New Haven: Yale University Press, 1990), pp. 104-117, where he describes and illustrates four principal plan types for country houses: the formal block plan, the main block with dependencies plan, the courtyard plan, and the modern picturesque plan.

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surmounted by a triangular pediment containing a cartouche. The pediment is flanked by two dormers. The slate hip roof above the pediment is set off by a balustrade and topped by a cupola ornamented with voluted buttresses and arched windows. The central door is protected by an elaborate stone hood in the Queen Anne style. A stone string course runs the length of the facade between the first and second floors, and a heavy cornice is supported by stone modillions. Windows on the ground floor have 16/12 sash and plain surrounds, those on the second floor have 8/12 sash.

The garden elevation is composed of a five-bay central block flanked by two projecting three-bay wings and was inspired by the garden facade of Ham House. A broad stone terrace extends between the wings and is reached from the central block by three evenly-spaced doors. Beside them in each corner of the terrace where the central block meets the wings are one-bay by two-bay vaulted porches. A stone string course extends across the central block and the corner porches; oval niches containing sculpted busts are located at each bay just above the string course. The niche and bust motif is continued on the projecting wings. The modillioned cornice is identical to that on the facade and the window treatment is similar. The house has 10 tall brick chimneys, ornamented with recessed panels and heavy cornices.

The interior of the building is arranged around a gallery which runs the length of the central block. The gallery is 63 feet long with 16-foot ceilings, and has two fireplaces. It is entered from the facade through a vestibule flanked by men's and women's dressing rooms and opens directly onto the terrace of the rear elevation. Leading off from the gallery to the southeast, via a round hall, is the paneled living room occupying the end pavilion. The library occupies the northeast wing extending from the rear elevation and contains an ornate wooden mantel carved by Grinling Gibbons, which was imported from Cassiobury Park, Hertfordshire, England. The bookcases and paneling are also from Cassiobury Park. Opposite the library and facing the front of the house is a guest bedroom suite.

The dining room lies northwest of the gallery, occupying the other rear elevation wing. The pantry, kitchens, and servants' quarters extend beyond the gallery further northwest. Opposite the dining room at the front of the house is the grand stairway, leading up to a central hall running the length of the main block on the second floor. Placed symmetrically in the projecting rear elevation wings are bedroom suites for the two Crane children, each consisting of a large single room, a dressing room, bath, and sleeping porch tucked within the bulk of the house. Additional bedrooms with private baths flank the central hall. The master bedrooms and sitting room are located over the living room and guest bedroom in the southeast end pavilion and its adjoining recessed wing.

The plumbing in the house is particularly noteworthy. Each bathroom is specially decorated with tiles and paintings to complement the adjoining bedroom. Many fixtures, including faucets, built-in shower surrounds, and bath fittings are made of sterling silver; the bathroom attached to the master bedroom has gold-plated fixtures. The house itself also contains many significant structural features including a massive reinforced concrete pan-joist system resting on brick walls containing several embedded steel columns. The attic is framed in steel and roofed with lead, copper, and slate. The house is heated throughout by steam heat, fired from a huge boiler

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in the sub-basement.⁴

The house is in excellent condition and has been virtually unaltered since it was built. The original furnishings are gone, but the extraordinary Crane plumbing fixtures remain. The roof was recently replaced and the electrical system updated. Volunteer committees having redecorated and furnished the rooms, the house is being actively managed for both private functions and museum house tours. The Trustees of Reservations' staff offices occupy the third floor.

The **forecourt, east terrace, and north terraces** were developed simultaneously with the design of the first Crane house and show Italian influence, their balustrades being similar to those at the Villa Borghese. Shepley, Rutan & Coolidge designed the balustrades and retaining walls; the Olmsted Brothers were responsible for siting, grading specifications, curb design, and planting plans. The hilltop was reshaped as the house site was prepared. Final grading and design of the terraces was completed in 1911. A narrow flat terrace runs along the east facade of the house, leading down a reverse double set of steps to a broad lower terrace developed as a grass tennis court. Later, the maze garden was installed immediately east of the tennis court, on axis with the house.

To accommodate terraces to the north, significant regrading and excavation were required to remove the peak of Castle Hill and cut the ridge behind it down to a lower level. A wide lawn was developed, described by Olmsted Brothers to Crane as follows: "We had not thought of keeping this in the sense of a terrace, but as a very fine piece of turf separated from the hay field by a curb about 6" to 8" high. This curb would be backed by careful low planting which would take off any hard lines and melt it into the general landscape."⁵ Later when the mall was developed, the curbing was eliminated and replaced with the sweeping vista of the mall leading down to the sea.

The forecourt was rectangular, with a concrete balustrade roughened with a wire brush. The drive edges within the forecourt were set in a neoclassical design, defined by a low concrete coping. Plantings included grass, and evergreen shrubs and trees. When the first house was replaced with the Adler building, the forecourt plan was simplified into an oval parking court. Grass beds and vines (gone today) softened the forecourt between the gravel parking area and the surrounding balustrades.⁶

The **garage and chauffeur's quarters** building was designed by Shepley, Rutan & Coolidge between 1910 and 1912 along with the first house, and relates in design to that house and its surrounding terraces and garden in its use of a stucco exterior and Italian ornament. It is sited

⁴The above description is taken largely from the National Register nomination prepared by Christine Boulding and Garret F. VanWart, 1977.

⁵Letter, Olmsted Brothers to R. T. Crane, Jr. April 24, 1911. Olmsted archives, microfilm. F. L. Olmsted National Historic Site. Brookline, Massachusetts. File 3793.

⁶Past Designs et als, *Historic Landscape Assessment Report for Castle Hill*, January 15, 1997 for The Trustees of Reservations, 4: p. 37.

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along the roadway which winds up to the house, to the west and slightly to the north of the it, set partially into the rising hill but allowing the stalls to open directly onto this road. Large round-headed openings for the automobile bays create an arcade across its public elevation, with flanking entries topped by round windows. The side elevations of the garage, and those of the residence, are far simpler. The balusters are similar to the treatments of the forecourt and gardens, and the casino group. Both the larger garage and the smaller second-story residence have flat asphalt roofs, also like the casino group.⁷

The garage and chauffeur's residence is in the poorest condition of any building at Castle Hill and is not in use. This is primarily due to deterioration of the second level chauffeur's residence, where significant sections have fallen and much is open to the weather. Plans to stabilize this portion are being considered; while the garage below is in stable condition, it needs a new roof due to the second-floor deterioration.

The **gate and lodges** were designed by David Adler in 1926 along with the second house, adding a formal entry to the estate for the first time. Adler placed a lodge on either side of the entrance road, and linked them with brick walls in an undulating pattern of alternating quarter-round turns. The lodges are built of concrete with steel reinforcement with brick facing and gray slate roofs. They are trimmed to match the main house with English Renaissance-derived ornament, including hoods and consoles over their entries. The lodges are oriented with their long sides parallel to the entry road, with front entries facing one another across the court they form with the gate. The larger lodge on the west was designed to be used as a residence, whereas the smaller lodge on the east was designed as a two-room office building.

The lodges are currently well maintained and used for staff housing.⁸

The **Brown cottage** is the earliest remaining building at Castle Hill, believed to have survived from the 19th century when the property was held by a series of members of the Patch/Brown family. The building was upgraded in unspecified ways, including the addition of a piazza, during the ownership of John B. Brown, and was significantly altered by him in 1899.⁹ The house was further altered at least three times during the Cranes' ownership: around 1917 a rear ell and outbuildings were removed, before 1922 a garage was added, and in 1958 the kitchen was remodeled and the "tavern" building, a 17th-century reproduction entertainment space, was added.

Today the Brown cottage exhibits many of the features of a Shingle-style cottage, reflecting the major remodeling of the building at the turn of the century. Sitting on a fieldstone foundation, topped by a prominent roof, and sheathed in a uniform cover of dark shingles, the house resembles many built in seaside resorts of the period. The building's primary design interest is

⁷Ibid., 5: pp. 32-33.

⁸Ibid., 5: pp. 69-70.

⁹Much of the early history of the Brown cottage is based on the 1994 report by Elizabeth Rogers Brown entitled *Castle Hill Before 1909*. "[A] place worth more to Ipswich than a pile of gold.", which is a preliminary examination of the chain of title to Castle Hill and a brief consideration of the significance of the building.

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its unusual shape and footprint, a broad V shape oriented toward the southeast. The two stems meet at a blunted outside angle, creating fan-shaped spaces which take advantage of the wide view over the marshes. The building is two and one-half stories in height, the top one formed by the high roofs lit with hip-roofed dormers. Each wing has a different double-sloped roof, a gambrel on the west side and a hipped roof on the north. The central section holds the main front entry, a three-part composition of door and flanking windows, echoed on the floor above by a triple window. Elevations of the flanking wings are similar but not identical. Though each has a triple window on the wall nearest the entry, windows on the floor above vary. Each also has a different shed-roofed enclosed porch screening the rest of the first floor, extending across two bays on the west wing and three on the east. Earlier photographs illustrate a porch spanning both these elevations and forming a round pavilion before the entry.

The side and rear elevations are more irregular, relating to the various functions within. Another entry is located at the end of the west wing, which has hip-roofed dormers on its back roof and at its rear has been expanded with a half-hip-roofed addition with a rear door. The north wing has a large dormer with three windows on its rear slope. Windows and their surrounds at the rear are quite varied, and the rear wall of the west wing is clapboarded rather than shingled, all evidence of the building's earlier changes. Extending from the north wing is a covered passage connecting the cottage to the tavern.¹⁰

The Brown cottage is in stable condition but will soon need a new roof and sill work. It is not in use.

The **road system** at Castle Hill today is a composite of roads from the 19th and 20th centuries. The earliest portions include parts of the public road which ran from the causeway past the Brown cottage, onto Castle Hill Farm, then turned and accessed the lighthouse and properties on Castle Neck. Between 1884 and 1886 the route of the former public road was changed, and the public road became part of the private road system on Castle Hill. Other portions of the road system which remain from the early- to mid-19th century include the grass and gravel road leading from the Brown cottage below the vegetable garden to the dike and the cart path from the Brown cottage to Steep Hill.

The bulk of the road system extant at Castle Hill was developed by Ernest Bowditch from 1886 to 1888. Using the public road which traversed the Brown property and the lanes and carpaths which connected the agricultural fields to the farmhouse, Bowditch added a network of roads which wound around Castle Hill, capitalizing on the best views and vistas from the hillsides, and connecting the house, fields, and pastures to Steep Hill and the beaches in the most picturesque manner possible. The change in the public road to Castle Neck provided the opportunity to develop a more formal entrance to the Brown cottage. The double line of deciduous trees, terminating in a circular turnaround with the existing elm as its feature, is more French in character than the English-inspired roads he developed for the rest of the property. The use of vernacular stone walls flanking the entrance road softened the formality of the design and blended the improved entrance into the surrounding fields and pastures.

Bowditch's roads have subsequently been changed very little. In the vicinity of the formal

¹⁰Past Designs, *Historic Landscape Assessment*, 5: pp. 20-22.

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garden, the road was relocated to the west to accommodate construction of the garden and the garage and chauffeur's residence in 1910-1912. Existing farm stone walls were dismantled and used to construct the stone retaining wall which begins near the garage and runs between the rose garden and Italian garden up the hill. At about the same time, the entrance road was swung away from the Brown cottage to enhance the approach vistas and soften the curve north of the Brown cottage. With these exceptions, the original road bed of the Bowditch plan is readily visible today, marked by the silver maples which line the edge of the road, particularly evident in the portion running from the Brown cottage to the casino.

With siting of the first Crane house atop Castle Hill, a spur entrance road was constructed between 1910 and 1912 to access the house and forecourt east from the Bowditch road. Its siting was proposed by Shepley, Rutan & Coolidge; and the grading, curb details, and construction supervision were provided by Olmsted Brothers.

The road to Cedar Point across the dike by the cranberry bog predates 1909. The linear dike and gate system was installed to contain the cranberry bog between 1846 and 1910 and upgraded in 1910 to accommodate vehicles hauling construction materials and supplies from the waterfront to the new house site. After 1912 this road was used to access the pier where the Cranes' yacht was docked. In 1910 another road was constructed leading from the end of the dike at the western base of Castle Hill, eventually rising up the hillside to intersect the road to Steep Hill beach. Crossing former pasture, this road was sited and constructed under the supervision of the Olmsted Brothers to accommodate the construction vehicles and equipment coming across the dike to the top of Castle Hill, and provided a more direct route than the old farm road past the Brown cottage. Today the route provides a shaded woodland pedestrian path from the dike to Steep Hill, and serves as one of the few spots on Castle Hill where the ocean and the more formalized landscapes cannot be seen.

Today the roads at Castle Hill consist of asphalt, gravel, and grass-covered lanes. They provide excellent circulation around the base of Castle Hill, to the top of the hill, and to the Steep Hill beach parking area. The roads have retained their historic widths, and almost all of them are designated one-way roads, adequately accommodating the increased traffic arising from public use.

Formal Landscaping

The Cranes made extensive landscape improvements, of which the most spectacular and best preserved today is the **mall**. It is a magnificent expanse of ribbon-like turf, 160 feet wide, extending down from the north terrace of the house to the casino, then undulating over the hills to the sea beyond. To define the vista, the mall is enclosed by a hedge of Norway spruce to Middle Hill, then native, lower-growing juniper beyond to maintain an apparently equal height as the hedge fades into the distance. In addition, undulations in the line of evergreens traversing the slopes of Middle Hill and Steep Hill, lengthen and force the view, creating a more dramatic effect as seen from the house. Thickly planted masses of Norway maple provide a backdrop for the evergreens. Large expanses of lawn remain open to the northeast and northwest, providing oblique views to the water and the beaches, yet not interfering with the primary vista down the length of the mall. An aerial view of the estate shows the mall and surrounding grassy areas plainly.

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The mall was designed and constructed by Arthur Shurcliff between 1913 and 1915. It is an almost-direct translation of the design for the Cypress Allée at the Boboli Gardens in Florence, Italy.¹¹ Since the landscape had previously constituted irregular farm fields, its development represented an enormous earth-moving and land-shaping project. The only drawing by Arthur Shurcliff remaining in the Castle Hill archives is the *Grading Plan of Ramp*¹²; *March 31, 1914*, showing the meticulously calibrated grade changes needed to produce the smooth effect. When completed, the casino and mall provided an important foreground to the view of the house seen from the circuit road. In fact, this is the only full view of the house from any distance, unless one walks to the top of Steep Hill at the far end of the mall.

The **formal garden** was the first and one of the most elaborate garden spaces developed by the Cranes. It is the only garden space developed at Castle Hill by the Olmsted Brothers. The Olmsted plan shows a long rectangle with curved corners. At the east end toward the house, a path from the north terrace led through a wooded glade to a columned balcony overlooking the garden. Underneath the balcony, a fountain and pool provided the focal feature for this end of the garden. Two curved ramps led from the balcony down to grass terraces that flanked the long north and south sides of the garden. The center featured a sunken grass panel and ornamental flower beds. The west end featured two octagonal tea houses, linked by a pergola with a central opening featuring a long vista to the water. The structural features of the garden (its terraces, pergolas, statuary, and fountain) were based on Italian models, though planting plans called for massed beds of annuals and perennials, and color schemes more typical of English garden borders.

The garden's design is adapted from others developed by the Olmsted Brothers or familiar to them, each of which took design inspiration from Italian gardens such as those at Villa Lante. Included in this group are the gardens of Larz Anderson (Weld in Brookline, Massachusetts) and Charles F. Sprague (Faulkner Farm, also in Brookline), both designed by Charles Platt between 1896 and 1901; Gardiner M. Lane (Manchester, Massachusetts), designed by Olmsted Brothers 1902-1913; and Henry de Forest (Cold Spring Harbor, New York), designed by Olmsted Brothers 1906-1927.¹³ Correspondence, plans, planting lists, and photographs document the garden's design and development.

The **log cabin** was an 18' by 24' building purchased from M. W. Pierce of West Medford, Massachusetts to be a playhouse in the woods for young Cornelius Crane. It was considered from the beginning as part of the scheme for the formal garden¹⁴. Though the building has been demolished, its stone chimney remains.

¹¹Ibid., 4: p. 62.

¹²"Ramp" being defined as the area from the north terrace of the house to the casino. When the design was completed the entire area was called the "mall."

¹³Past Designs, *Historic Landscape Assessment*, 4: p. 47.

¹⁴Its siting was covered in correspondence between Crane and the Olmsted Brothers beginning in 1910. See *ibid.*, 3 :p. 38.

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The formal **rose garden** was designed by Arthur Shurcliff, with plantings specified by well-known rosarian Harriett Foote. Work began in 1913, and plantings were installed by August, 1914. The design was a full circle framed on three sides by a pergola-covered walkway which opened at the east to a view of Ipswich Bay near the mouth of the Ipswich River. Inside were four semicircular beds of roses separated by grass paths, encircling a central rose bed, pool, and fountain.

The pergola was designed with stucco and concrete finished walls on the outside. Along the inside edge, stucco and concrete columns supported an open rustic timber roof covered with vines and climbing roses. In the central pool, an urn was piped with a simple vertical spray of water. No planting plans or lists have yet been found for the garden, though photographs document the planting style. Arthur Shurcliff is known to have designed one other circular rose garden in the Boston area, the rose garden for Franklin Park in 1928, which is more elaborate in architectural detailing than the Cranes' garden.¹⁵

Today only the structural elements remain extant (though even the pergola roof is missing), and the garden appears as a rustic ruin along the side of the entrance road. It required such high maintenance that it has not been possible to maintain its plantings. The steps leading in from the entrance road, the garden's walls, pergola columns, and fountain/pool basin require stabilization and a roof is needed for the pergola.

Discussion of a **maze** began in 1911. Crane started the plan, and Olmsted Brothers recommended its site northeast of the house beyond the tennis court. It was modeled after a maze at Cedar Hill, the home of Miss Cornelia Warren in Waltham, Massachusetts, which was itself patterned after one at Hampton Court in England. It was eventually constructed in 1920 with arborvitae hedges and gravel paths. Like the rose garden, it required extensive ongoing maintenance; consequently, the maze was dismantled (the date is uncertain).¹⁶

Recreational and Entertainment Spaces and Their Service Areas

The **casino group** is an entertainment court one-third of the way down the mall to Steep Hill beach. Though directly in front of the house, the group is barely visible from it due to major earth-moving efforts permitting the buildings to be fitted into the hillside. The central feature, now a turf area but originally a salt-water swimming pool, is surrounded on three sides by reinforced concrete buildings with cast stone details. The materials and design elements here are simplified versions of those at the terraces, balusters, and walls of the original Italian villa. It was designed by Shepley, Rutan & Coolidge and constructed beginning in 1914.

On the south side is a concrete retaining wall topped by a cast stone balustrade housing a loggia with three arched openings screening dressing rooms and store rooms. A double run of stairs flanks the loggia on either side, extending from the balustrade at the mall down to the level of the pool. At either end are two similar buildings, the ballroom or billiard room on the west, and the bachelor quarters on the east. They are constructed of steel and concrete with an asphalt

¹⁵Ibid., 4: pp. 58-59.

¹⁶Ibid., 4: p. 43.

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roof. Their cast stone balustrades are missing at present. Each facade is pierced by three round-headed openings, with the center section emphasized by flanking rusticated pilasters topped with half-figure (atlante) sculptures, rising to a solid section of the parapet. Urns top the parapet on the ballroom, while pinnacles top the bachelor quarters. Four round-headed niches are positioned across the facade, alternating with the openings. The ballroom houses a single large room with an oak beam and board ceiling and a fireplace, whereas the bachelor quarters houses a central hall flanked on either side by two bedrooms and a bath. The casino project also included construction of a **reservoir** of similar design on the hill above the house to the southwest.

In addition to the missing balustrade elements noted above, the casino is threatened by a leaking roof, and its concrete retaining wall is deteriorating. Plans for its restoration are underway.

The **grass tennis court** is on a lower terrace east of the house. It was sited and constructed by October, 1911. Its retaining walls were developed by Shepley, Rutan & Coolidge, and professional advice on its construction was provided by Tom Pettit of the Boston Athletic Association and the Olmsted Brothers. Adjacent to the east terrace from the house, the tennis court was framed by the steps and retaining wall on its west side, descending stone and concrete paneled walls on the north and south, and a low wall with large pergola on the east. When grass courts were no longer fashionable, a clay court was constructed below the casino, west of the mall. Then the former grass court area became known as the "bowling green."¹⁷

Farm Complex

This is the largest cluster of buildings on the estate, located at the bottom of Castle Hill south of the house and west of the Brown cottage. While several buildings from the old complex appear to have been incorporated into the new one, most were demolished as the new buildings were constructed. All the buildings are concrete with a stucco finish and were originally roofed with green terra cotta tiles, providing a uniform appearance within the complex and coordinating with the more formal buildings and gardens on the hill. The complex uses modern materials throughout, including concrete block, poured concrete and terra cotta tile, selected because they are strong, fireproof, and easily cleaned. The principal buildings were designed with consulting advice from Edward Burnett, assisting Shepley, Rutan & Coolidge. Burnett had worked with Alfred Hopkins, who wrote two books on farm design: *Planning for Sunshine and Fresh Air* (date unknown), and *Modern Farm Buildings* (1912 and later editions), and his influence is seen not only in the materials noted above but also in the design: low buildings with complex clipped gable and hip roof lines are arranged in clusters or courts.

The largest section of the complex is the **barns**, a group of interconnected buildings at the base of the hill overlooking the marsh west of the main entry road. The road splits to provide a low drive in front and a higher drive in back of the barns, which are set partially into the sloping ground on their north or back sides. They consist of a long primary block with wings that form two courtyards. The primary block holds a high hay barn on the west, and a narrower, lower section of workshops on the east. The hay barn is the largest element in the cluster, and holds seven bays of wagon storage under the hay mow. Entered at the mow level from the north side, the large open space has a single aisle on the south wall and an exposed roof frame of

¹⁷Ibid., 3: p. 40.

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exceptional complexity, resembling those illustrated in Hopkins' *Modern Farm Buildings*. Modern bathrooms have been added here to accommodate the modern use of the building as a concert hall.

Four smaller buildings form three wings extending from the primary block. The west wing holds the cow barn and dairy with attached silo. The outer section of the cow barn was designed for about 12 milk cows (the stanchions have been removed) and connects to the dairy, a small square building with a tiled interior designed for cleanliness. At the southern end are larger and more secure stalls suggesting calf and bull pens. The center wing holds a horse stable which, together with the cow barn, form a court before the wagon bays, closed with a concrete fence. This area, which once included an underground tank for liquid manure, still retains evidence of tracking for manure carts. A second larger and open court is formed by the horse stable and the box stalls in the east wing. Both accommodations for horses feature Burnett's signature stalls and high windows especially designed for maximum cleanliness and comfort. "Burnett" stalls have rigid yet airy partitions for unobstructed air flow, and concrete floors with shallow, open gutters for proper drainage. "Burnett" windows are positioned high to protect the horses' sensitive eyes, and feature simple unhinged sash that fall back in cheeks, and can be replaced by louvered blinds for summer ventilation.¹⁸

Two small structures are located south of the barns: a poured concrete manure pit in front of the enclosed courtyard and a small building which is likely to have been moved here from the Brown-era farm complex. Originally an **ice house**, it later served as a manure house and has had windows inserted around the tops of the walls and low top-hinged doorways added on the south elevation.

West of the barns on the lower drive is the **power house**. Its eastern part is the original building, a one-story, stuccoed, hip-roofed building with a hip-roofed monitor on its ridge. There is an entry at each outer end for each primary room within, one being the battery room and the other housing a generator. It was later expanded to the west with a section including large garage doors for vehicle bays and its own entry and windows.

Behind the power house on the upper drive are the foundations and cellar hole for the **dormitory** for farm and garden workers, demolished at an unknown date. It closely resembled the gardener's cottage described below, though longer.

On an east-west axis along another road behind the barn complex are the garden and greenhouse areas. In 1917, the large **vegetable garden** was surrounded by stone walls of random-sized fieldstone set in mortar with concrete caps. In 1919 Shurcliff added the central pergola on the north wall and stone towers¹⁹ at each end. The towers have identical stone exteriors of eight sides and a room on each floor, though the western tower has an interior stair connecting the floors while the eastern tower has access to the second story only from an exterior stone bridge. Inside the walls, the garden was arranged with two central cross-axial paths separating cultivated

¹⁸Hopkins, Alfred, *Modern Farm Buildings* (NY: McBride, Nast & Company, 1913), pp. 75-77 and 115-118.

¹⁹Inspired by an antique door from the Bastille, "...given to Richard T. Crane, Jr. for services in World War I." See Past Designs, *Historic Landscape Assessment*, 3: p. 52.

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plots for vegetables, of which only a few aging pear trees remain extant. After 1949, when Cornelius Crane (Richard T. Crane, Jr.'s son) and his wife Miné retained life interest in the Brown cottage, barn complex, gate houses, and vegetable garden, the garden was planted with roses, flowering trees, and seasonal flowering annuals and perennials. The bluestone paths and some of the iron gates were added to the garden at that time.²⁰

The **gardener's cottage** is a one and one-half story hip-roofed building with a west wing. Its road-facing elevation has a three-bay entry porch with round-headed openings on three sides; the other windows are set in round-headed blind arches. Shed-roofed wall dormers provide light and space to the upper story.

Behind the house is the greenhouse complex: the **old dairy**, **cold house**, **greenhouse**, and cold frames. The old dairy, apparently reused from the earlier farm complex, is now finished to match the other buildings, and is set on a concrete pad to provide a warm work space for the gardeners. The cold house, too, is trimmed to match the other buildings, but its cornice suggests that it was re-used. A high rectangular building that is set into the retaining wall on its north side, the building has an altered entry in the gable end and strips of windows under the eaves. Apparatus for adjusting these windows survives inside.

The buildings at the farm complex are well maintained and in good condition. They are presently used primarily by Trustees' staff for storage and site support functions.²¹

²⁰Ibid., 3: p. 52.

²¹Ibid., 5: pp. 57-58.

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CONTRIBUTING RESOURCES (letters refer to locations on Fig. 2 Castle Hill Orientation Plan; following them are approximate dates of construction, alteration)

Buildings

- Main house (previously listed in National Register) (F; 1925-26)
- Garage and chauffeur's quarters (C; 1912)
- Lodges (two gate lodges) (X; 1927, 1964)
- Casino group (three resources) (B; 1914-15)
- Barns (W; 1914-15)
- Greenhouse complex (1914-15): old dairy (N), cold house (O), greenhouse (P)
- Gardener's cottage (Q; 1914-15)
- Ice house (Y; 1914-15)
- Brown cottage (T; c. 1860, 1899, 1910-11)

Site

The following are landscape features and together are counted as one site:

- Forecourt (I; 1910-12, 1926)
- Mall (A; 1913-15)
- Formal garden (E; 1910-12)
- Log cabin (site) (J; 1911)
- Rose garden (ruin) (D; 1913-14)

Structures

- Road system (pre-1846, 1887, 1910)
- Reservoir (K; 1914-16)
- Power house (V; 1914-15)
- Vegetable garden walls and towers (three resources) (M; 1917, 1919)
- Gate (X; 1927)

NONCONTRIBUTING RESOURCES**Buildings**

- Tavern at Brown cottage (a separate building not present at 1909-1927 period of significance; built in 1958-59)
- Garage at Brown Cottage (1960)

Sites

- Maze (site) (H; 1920)
- Tennis court (site) (G; 1910-1912)
- Dormitory (site) (U; 1914-15)

Structures

- Modern guard houses (two resources) (after 1989)
- Well at Brown Cottage (c. 1860)

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
 Nationally: X Statewide: Locally:

Applicable National
 Register Criteria:

A B C X D

Criteria Considerations
 (Exceptions):

A B C D E F G

NHL Criteria:

4

NHL Theme(s) (1994):

Expressing Cultural Values: Architecture, Landscape Architecture and Urban Design

Areas of Significance:

Architecture
Landscape Architecture

Period(s) of Significance:

1909-1927

Significant Dates:

1909-1912; 1924-1925

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Adler, David; architect of present main house, forecourt, gate and lodges

Shepley, Rutan & Coolidge; architects of original main house (now demolished), forecourt, east terrace, garage and chauffeur's quarters, formal garden, casino group, reservoir, tennis court, farm complex

Olmsted Brothers; landscape architects of formal garden, forecourt, terraces, tennis court, road system, walls, plantings

Shurcliff, Arthur A.; landscape architect of mall, north terrace, rose garden, maze (with Crane), vegetable garden towers

Bowditch, Ernest; engineer and landscape gardener of road system, roadside plantings

Burnett, Edward; architect of farm complex

Foote, Harriett Risley; rosarian selecting rose garden plantings

Historic Contexts:

XVI. Architecture

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M. Period Revivals
7. Renaissance

XVII. Landscape Architecture

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Summary**

Castle Hill is nationally significant as a major surviving example of a landscaped estate of the "Country Place Era"²² at the turn of the 20th century, when wealthy Americans constructed houses in the countryside as retreats from crowded, industrialized cities. It comprises an entire complex made up of a great house with spectacular formal landscaping, recreational and entertainment spaces, working farm and greenhouses, and other support buildings. It was the summer home of Richard T. Crane, Jr., the early 20th century plumbing magnate, whose enormous wealth and the lifestyle it permitted are typical of the American titans of industry who built estates of the Country Place Era.

It is also significant as the work of no less than seven nationally-known architects and landscape architects/gardeners. Here, on a single estate, are well-preserved examples (or, in a few cases, well documented sites) of the work of David Adler; Shepley, Ruten & Coolidge; the Olmsted Brothers; Arthur Shurcliff; Ernest Bowditch; Edward Burnett; and Harriett Foote. As the number of surviving projects executed by these individuals declines, their work at Castle Hill becomes increasingly significant.

Though many other estates were developed during the same period, few reached the size and diversity of the Crane estate. Fewer still have survived demolition or severe alteration as their surrounding landscapes were subdivided and developed and their buildings put to new uses.²³ Its intact complex of buildings, designed landscapes, agricultural landscapes, and natural areas is comparable to such properties as Planting Fields, the Coe estate, and Caumsett, the Marshall Field III estate, both on Long Island; and, though on a smaller scale, the vast Biltmore, the Vanderbilt estate in North Carolina, and Kykuit, the Rockefeller estate in Tarrytown, New York.

Castle Hill has extensive on-site documentation, including period photographs, and is open to the public.

Historic Development of Castle Hill

Known by Native Americans as *Agawam*, (signifying *resort for fish of passage*), Ipswich was a rich source of fish, wood, agricultural lands, and other natural resources.²⁴ Europeans first obtained land rights there in 1623, and European settlement began in 1633 when John Winthrop, Jr. and 12 men settled on the north side of the Ipswich River. In 1637 Winthrop obtained land

²²So named by Norman T. Newton in his *Design on the Land: The Development of Landscape Architecture* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1971), pp. 427-446.

²³It is the only estate of the early industrial magnates on the North Shore of Boston which has survived intact and is open to the public.

²⁴An archaeological assessment is currently underway, focusing on the earliest habitation and use of this area by Native Americans. The findings of this report may indicate the potential for rich archaeological resources related to this important period of land use history.

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rights to "the neck of land whereupon the great hill stands, which is known by the name of Castle Hill, lying on the other side of the river toward the sea."²⁵

At least as early as 1759, when it was purchased by John Patch III, it was being operated as a saltwater farm.²⁶ The bequests to his children upon Patch's death divided the property definitively between Castle Hill and Castle Neck, with "Castle Hill Farm" going to daughter Elizabeth Choate and Castle Neck to daughter Mary Lakeman.

Castle Hill Farm comprises the land mass known as Castle Hill today which is the subject of this nomination. An 1846 map shows a working farm at the base of Castle Hill, along a public road leading to Castle Neck and the sea, with orchard, garden and agricultural tillage, pasture, cranberry meadow, salt marsh, and thatch banks. Apart from a single bass tree in the pasture north of Steep Hill, an elm tree by the house, two clumps of willows, and the orchard, the entire area is open and treeless.

In the 19th century, the property evolved from a working farm to a gentleman's farm and summer home under two generations of the Brown family. Between 1843 and 1908, existing buildings were renovated and new buildings were constructed to meet their changing needs. Between 1886 and 1888, engineer and landscape gardener Ernest Bowditch was hired to design a road system which took best advantage of the site's beautiful views and natural features. The road patterns and plantings, together with the Brown cottage, are evidence of this 19th century change from the utilitarian to the aesthetic.

The stage now having been set, the property entered its period of greatest significance, 1909 to 1927, when Richard T. Crane purchased it from Brown's estate²⁷ and began a series of landscape and structural evolutions that transformed it from a farm at the base of the hill to a summer estate at the top. With help from some of the best-known architects and landscape architects of the 20th century, the Crane estate blossomed. The landscape architects Olmsted Brothers and Arthur Shurcliff formalized the gardens and pleasure grounds near the house. Rosarian Harriett Foote supervised the planting of the rose garden. Architects Shepley, Rutan & Coolidge, Edward Burnett, and David Adler designed new buildings and renovated older structures to meet the needs of the family.

Three distinct building and landscape campaigns shaped the appearance of the estate between 1909 and 1927:

- Between 1909 and 1912 the Brown cottage was renovated, the first Crane house (the Italian villa) was completed, and the garage and chauffeur's quarters were constructed.

²⁵From Massachusetts Historic Commission Reconnaissance Survey Report for Ipswich, p. 6, quoted in Brown, p. 1 and Past Designs, *Historic Landscape Assessment*, 3: p. 2.

²⁶Massachusetts Tax Valuation List, 1771, at Massachusetts State Archives, Boston, as cited in Past Designs, *Historic Landscape Assessment*, 3: p. 3.

²⁷The Cranes had first come to Massachusetts in the early 1900s, when Boston's North Shore was a fashionable summer destination, and rented in Manchester-by-the-Sea. After several years of looking, Crane found the magnificently sited Castle Hill Farm in Ipswich.

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The road system to the main house was improved, the dike was reconstructed, plantings were added to the road system and adjacent to the Brown cottage, and the east terrace, north terrace, forecourt, tennis court, and formal (Italian) garden were completed.

- Between 1913 and 1920 the casino, reservoir, farm complex, vegetable garden, the mall, and the maze were completed.
- Between 1925 and 1927 the "Great House," as it was known, replaced the earlier Italian villa, and the entrance gate and lodges were constructed.

Each wave of design and construction left in its wake earlier buildings and landscape features which were compatible with the new designs. When complete, the estate included the main house and its service buildings, formal landscaping, recreational and entertainment spaces and their service areas, and the farm and greenhouse complex.

Together, this complex of early 20th-century buildings and designed landscapes, set against a backdrop of 19th-century agricultural and natural landscape features, comprise one of the best preserved estates of the Country Place Era. Surrounded by 2100 acres of preserved shorefront, salt marsh, uplands, islands, and nature preserve, the site is well buffered from the intensive land development which has characterized Boston's North Shore since World War II. Though the survival of individual elements is unique, it is the complex totality of the site which makes it a national treasure.

In 1909, Shepley, Rutan & Coolidge were hired to design the first house at Castle Hill, a sixty-plus-room Italian Renaissance-style villa, and the requisite garden structures and outbuildings: a casino, pool and bachelors' quarters complex, with a reservoir to supply water to the house and gardens; a rose garden surrounded by pergolas; a four-car garage with chauffeur's quarters above it; a large complex of farm buildings (in collaboration with farm building design expert Edward Burnett); and a powerhouse with a generator providing electricity for the estate.

Also in 1909, the firm of Olmsted Brothers was hired to help determine the house location and the grading around it, develop plans for a formal garden, and consult on reinforcing the existing road system and constructing any new roads required as work progressed. Their actual work expanded to include a planting plan for the entrance road, garden design for the Brown cottage, and consulting advice on the design of a tennis court and maze.

After the initial landscape design was complete, in 1914 Crane hired neighbor Arthur Shurcliff to extend the formal landscape. Shurcliff designed the spectacular mall extending from the house to the sea, the ambitious rose garden for which Harriett Foote selected the plantings, and a walled *potager*, or vegetable garden, at the base of the hill behind the barn complex.

It is said Mrs. Crane never liked the Italianate mansion, and in 1925 it was razed to make room for a new house, designed by Chicago architect David Adler. Adler's fifty-nine-room English Renaissance-style house, with elements derived from a number of well-known English houses, is regarded as his masterpiece. Completed in 1927, the house incorporates interior woodwork taken from English houses and was furnished with English antiques. A monumental three-story edifice with center entrance and paired wings, it commands the landscape from the top of the hill. Its roofline with cupola and many chimneys are a landmark in Essex and Ipswich bays.

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Adler also designed the main gate to the property, which is flanked by two brick gate lodges. Sketches, notes, and plans for Adler's work at Castle Hill are preserved in The Trustees' archives and at the Art Institute of Chicago.

Estates of the Country Place Era: Historic Context and Significance of Castle Hill

The term *country house* included a broad range of properties, with acreage ranging from a handful to thousands, with support systems ranging from a carriage house or garage to a full commercial farming operation, and with houses at their center ranging from fairly common suburban styles of a dozen rooms to huge mansions of fifty to 100 rooms or more. Castle Hill is certainly to be evaluated among the most ambitious group, with an accumulation of more than 2000 acres, and a full complement of major buildings: a large house, an array of outlying pavilions in the gardens, and farm complex to work the land and serve the house and gardens. This group was described as follows by Barr Ferree in his *American Estates and Gardens* of 1904:

Country houses we have always had, and large ones too; but the great country house as it is now understood is a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner and placed on an estate, perhaps large enough to admit of independent farming operations, and in most cases with a garden which is an integral part of the architectural scheme.²⁸

Clive Aslet, chronicler of country houses in England and America, elaborates on the theme:

The American country house stands on its own land, beyond the suburbs and other planned developments, out of sight of other houses, possessing at least the appearance of an independent, possibly self-sufficient, landed life, even though the money that supported it never came from the land.²⁹

Such homes were distinguished by their type of owner, their locations, and their features and characteristics. Their owners were wealthy urban capitalist entrepreneurs, who purchased the land merely for leisure pursuits, as gratuitous displays of wealth and places to engage in sport and the wholesome rural life. The estates were geographically concentrated around the large industrial cities and social centers (New York, Boston, Philadelphia, Pittsburgh, Cleveland, Chicago, Detroit, and Akron), the greatest number being on Long Island.³⁰ The specific setting was "most often delineated to capture and claim the most coveted areas of the rural and resort landscape, to domesticate and privatize parts of the country that had hitherto been reserved for agriculture or left in a natural state."³¹

²⁸Quoted in Aslet, Clive, *The American Country House* (New Haven: Yale University Press, 1990), p. v.

²⁹Ibid.

³⁰Ibid., p. 22.

³¹Hewitt, *The Architect & the American Country House*, p. 14.

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To make the most of the country leisure life, the estate generally included a varied ensemble of buildings. Foremost was a house characterized by regal, expensive materials and elaborate decoration, with gates and service buildings, set in a formal landscape and engaging its setting to an extraordinary degree. Reflecting the enthusiasm for sport that consumed Americans at the turn of the century, there were separate recreational and entertainment spaces which might include a "casino" or playhouse,³² grass tennis courts, bridle trails, and facilities for boating and yachting.³³ Rounding out the image of country life, the estate typically included its own farm or dairy to bring healthy food into somewhat remote areas and create a point of contact with the agrarian past. Unlike such estates in England and France, the farms were seldom intended to generate substantial income, nor were the estates intended as permanent dynastic holdings; they were built largely for display.

As with luxurious estates in Europe and elsewhere, quality and workmanship throughout were exceptional. Peculiarly American, however, was the architectural integration of romance and idealism with expediency and function, and the extraordinary degree of coordination of interior and exterior spaces. The buildings were constructed for efficiency and comfort as well as show, with the most technically sophisticated materials (such as reinforced concrete and structural steel), mechanical systems, and construction available. This was true not only of the house and entertainment spaces but also, to an exceptional degree, of the farm group, which was perfectly kept and well equipped with everything conceivably needed of the most up-to-date design.³⁴ Further, befitting the spectacular landscape settings of these estates, their architects carefully manipulated solar orientation, views, and relationships to natural features of the site to enhance the character of each face of the house. The formal front entry in the automobile age usually had a circular drive or forecourt. If a house had a major prospect or view, the second face was usually the expansive garden front, designed to afford the major rooms access to these landscape features. Usually there was another, more intimate space relating to an enclosed garden, and, finally, the all-important service area usually screened from views.³⁵ Also notably American was the eclectic design. Symbolically, the country house was associated with models drawn from other aristocratic, genteel, or rural societies, either European or indigenous. However, since the American estates did not generally evolve over centuries of country life like those in Europe, their architects borrowed, and sometimes transformed, elements of several classical and picturesque models to suit the ever-changing fashion of the day and the owners' recently-acquired standards of taste and lifestyle.

Castle Hill is significant as an exceptional example of the turn-of-the-century country estate. While some estates surpassed Castle Hill in building decoration, furnishing, and estate operations, that number is comparatively small, including those of the nation's most famous

³²An entirely American phenomenon whose ingredients might include a covered tennis court, swimming pool, and bowling alley. See Aslet, *The American Country House*, p. 171.

³³Facilities for motorcars were novel enough in the first decade of the 20th century to be considered sports facilities, though accepted enough among the wealthy upper class by the second decade that the garage then became a "service building."

³⁴There were even architects, the best known being Alfred Hopkins, who made a specialty of farm building design.

³⁵Hewitt, *The Architect & the American Country House*, pp. 113-114.

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families: the Vanderbilts at Biltmore, the Rockefellers at Kykuit, and DuPonts at Winterthur (Castle Hill is considered comparable on a smaller scale to even some of these vast estates, as will be seen). It belongs to a small, ever-dwindling group, most of which have been lost, either demolished entirely or severely altered for alternative uses or subdivisions. Expert opinion regarding Castle Hill's national significance is provided below.

Mark A. Hewitt, award-winning architect and an educator and historian noted for his work *The Architect & the American Country House 1890-1940*, states

The buildings and landscape currently controlled by the Trustees represent one of the most significant examples of country estate development of the early 20th century anywhere in the United States. Only a handful of properties from the seminal era of country house building - 1880 to 1940 - are preserved in such an integral state. Comparable properties would include Planting Fields (the W. R. Coe estate) in Oyster Bay, Long Island; Caumsett (the Marshall Field III estate) in Lloyd's Neck, Long Island; Biltmore (the George W. Vanderbilt estate) in Asheville, North Carolina; Kykuit (the Rockefeller estate) in Tarrytown, New York; and Filoli (the W. Bourne estate) in Woodside, California. These properties are all open to the public.³⁶

Keith Morgan, a well-known educator in the fields of architectural history, art history, and landscape history whose work on Charles Eliot and Charles Platt spans the fields of architecture and landscape architecture, echoes Hewitt's evaluation:

...it is essential to emphasize that Castle Hill is a complex of buildings, designed landscapes and natural areas, and not just the mansion house. What makes the site so significant today is the continued existence of nearly every element of its physical plant which evolved over several generations and the potential for cultural and environmental education that Castle Hill possesses. In many ways, the house, gardens, service and farm buildings provide the evidence for man's use and reshaping of the larger landscape which was so central to the preservation philosophy of Charles Eliot in establishing the Trustees of Public Reservations...
...[in considering] the significance of the entire Castle Hill property in relation to other estates of the turn of the twentieth century....Relatively few have survived and even fewer that possess the scale of operation seen at Castle Hill. Certain Long Island estates, such as Planting Fields or Old Westbury Gardens [the Jay S. Phipps estate], are potential comparisons possessing different advantages or collaborations to make these estates still reflective of their original operations. You almost need to go to Biltmore [the George Washington Vanderbilt estate] in North Carolina to see an important country house with working farm, although the scale of that property dwarfs Castle Hill by comparison. Rather than reiterate a list of surviving country house properties that are worth considering as comparative cases to establish the significance of Castle Hill, I think it is fair to state simply that there is no other property in Massachusetts that contains all of

³⁶Letter to Lucinda W. Brockway, Boston University; July 12, 1996. See Past Designs, *Historic Landscape Assessment*, Appendix.

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the elements of country house life that can be seen here.³⁷

Castle Hill is an exceptionally good example of such estates, as summarized below.

- It is a large house (fifty-nine rooms) on a large area of land (originally over 3500 acres, now 2100), whose owner was a wealthy urban capitalist entrepreneur.
- It is situated near a large social center, Boston, where its setting captures a coveted area of the rural landscape previously left in a natural state or reserved for agriculture. Landscape features like the mall capture the spectacular views over the ocean.
- The estate was intended purely for leisure pursuits like entertaining, swimming, and yachting.
- The house is made of regal, expensive materials and elaborate decoration.
- It is set in a formal landscape and engages its setting to an extraordinary degree. This is especially true of the siting of the house, which is surrounded by open terraces which in turn lead to formal gardens. Its casino is an integral part of the spectacular mall setting, echoing its Italian inspiration.
- In addition to the house and gardens, the estate includes an entire complement of entertainment and recreation facilities, model farm, and service buildings. The recreation spaces include a casino with ballroom and bachelor quarters.
- Quality and workmanship were outstanding. This is evident in the involvement of nationally prominent architects (Adler; Shepley, Rutan & Coolidge; Edward Burnett), landscape architects (Olmsted Brothers; Arthur Shurcliff; Ernest Bowditch), and rosarian Harriett Foote.
- The buildings were of fireproof construction and technically sophisticated materials. The farm complex was designed with special attention to cleanliness and efficiency.

The following resources require additional comment:

- Malls, allées, and forced vistas were an integral part of many large estates of the Country Place Era. Few remain extant, and the mall at Castle Hill is one of the best preserved. Further, the mall is seamlessly integrated with the casino buildings. More than any other architectural feature on the property, this complex is an integral part of a larger landscape feature.
- The casino group, like the formal garden, reflects the interest of the Cranes in creating an

³⁷Letter to Lucinda W. Brockway, Boston University; July 9, 1996. See Past Designs, *Historic Landscape Assessment*, Appendix.

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appropriate Italian setting for their villa. The Castle Hill grouping is among the estate's most successful efforts, and is a key element in the extension of the mall to the sea. With the terraces surrounding the house and the formal garden, the casino group and reservoir represent the key surviving elements of the Italian villa design phase of the estate provided to the Cranes by Shepley, Rutan & Coolidge, the Olmsted Brothers, and Shurtleff. Of the many choices available to estate designers and their owners, the Italian villa design was not a common choice, particularly in New England, and seldom was it executed on a scale like this one, which enabled the designers to extend the design out from the house to the gardens and to include an outlying entertaining area.

- The farm group plan included accommodation for a wide range of activities related to the maintenance of the buildings and grounds, but only a small number of animals. This complex was therefore not a true estate farm, but rather an agricultural and maintenance adjunct to the estate at the top of the hill. As distinguished from other gentleman farmers among the estate owners of the Country Place Era, Richard Crane took a moderate course with fewer crops and animals than more ambitious gentleman farmers. Though at its height his land area amounted to over 3500 acres, a large proportion consisted of sand dunes, beaches, and flooded marsh, limiting his options for crops besides hay and salt hay.
- The Brown cottage is not one of the rarest of Castle Hill's components, resembling as it does the numerous suburban and resort residences of moderate size built in large numbers during the 19th and 20th centuries. However, the house is the most visible reminder of the use of the property before its development and reorganization by the Cranes, and thus a key component of the long story of this property.

Richard T. Crane, Jr.

Richard T. Crane, Jr. (1873-1931) was heir to and president of the Chicago firm of Crane Company, manufacturers of industrial pipes, valves, and fittings. Son of the industrialist Richard T. Crane, Sr., Crane Jr. was elevated to presidency of the family company in 1914. The second of nine children, Crane, Jr. graduated from Yale in 1895 and, after assuming leadership in the Crane company, worked to "make America want a better bathroom." Between World War I and the Great Depression, the Crane Companies prospered as America demanded better plumbing, piping, fixtures, and valves, and the world's naval fleets pursued the best steam valves and fittings. The success of the Crane Company provided the means and the opportunity for Richard T. Crane, Jr. and his wife Florence Higginbotham Crane to build their summer estate on Castle Hill.

Their development of Castle Hill typifies the Country Place Era especially in these ways:

- Their choice of building styles was highly eclectic. Following the building of a Tudor house in Chicago, they built their Italian Renaissance first house at Castle Hill, an Italian palazzo on Jekyll Island, and finally their English Renaissance second house at Castle Hill.
- Exceptional wealth permitted the tear-down of the first house, and installation of such

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high-maintenance features as the maze and rose garden.

Architects and Landscape Architects: the Significance of Their Work at Castle Hill

Castle Hill embodies work of seven nationally significant figures in the fields of architects and landscape architecture, who are discussed below.

David Adler (1882-1949)

Born in Milwaukee into a family of prosperous wholesale purveyors of men's clothing, Adler was educated at the Lawrenceville School, Princeton University, the Munich Polytechnikum, and the Ecole des Beaux-Arts in Paris.

He designed fifty large houses, forty-three of which were built; his period of maximum activity being 1925-1935, during which the Crane house was built. (He had designed "Solterra", the Cranes' winter home on Jekyll Island, Georgia for the Cranes in 1916.) Commissions came to him largely from Chicagoans within his social circle; those distant from Chicago (like Crane's two houses) stemmed mostly from the same connection. His sources for designs were primarily houses he had studied in England, France, and Italy during student days. He preferred to use original paneling, mantelpieces, and even wallpaper taken from houses in England and Europe, augmenting when necessary with fine simulations custom-designed in his office.

Both his primary biographer, Richard Pratt, and the chronicler of American country houses, Mark A. Hewitt, believe Castle Hill to be among his best works. Pratt further asserts:

Adler indisputably was one of the most original and creative of his profession.³⁸ ...Though he was a master of the eclectic school of architecture, looking to the past for his stimulus, he was so confident and skilled that the houses he conceived were his own original creations. He did not copy the past, or reconstruct it; he

used it for inspiration, and then proceeded to blend styles, and periods of styles, with such unerring excellence and fidelity to detail that the effect was one of harmony and authenticity. They also were eminently liveable houses.³⁹

while Hewitt states:

... Adler established himself as one of the Midwest's premier architectural eclecticists during the late 1910s and 1920s. His practice was devoted solely to residential work and country clubs, primarily in the wealthy enclaves of the North Shore of Chicago. He worked comfortably in many styles, and his finest houses are memorable for their graceful and meticulously detailed interiors.... His best

³⁸Pratt, Richard, *David Adler: The Architect and His Work* (New York: M. Evans and Company, Inc., 1970), p. x.

³⁹Ibid., p. 3.

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works include... Castle Hill (1927), the mammoth Wrennaissance Crane estate at Ipswich, Massachusetts, for the faucet magnate...⁴⁰

Shepley, Rutan & Coolidge

The architectural firm Shepley, Rutan & Coolidge was one of the successors to the firm of Henry Hobson Richardson (1838-1886), the premier American architect of the late 19th century, who worked in Boston between 1874 and his death in 1886. The firm's principals included three former members of the Richardson firm: George Foster Shepley (1860-1903) came to Boston from St. Louis to study at the Massachusetts Institute of Technology and to practice briefly with Ware & Van Brunt; he served as the first head of the firm until his death; Charles Allerton Coolidge (1851-1936), educated at Harvard and MIT, succeeded him as the firm's chief designer; Charles Hercules Rutan (1851-1914) was an engineer and had the longest tenure with Richardson. From 1886 until 1915 the firm completed a number of commissions begun before Richardson's death, and continued to win commissions and work extensively in the Boston and Chicago areas. The Cranes would have developed a familiarity with the firm's work in Chicago, beginning with Richardson's own work there, and continuing under the new firm name thereafter. Among their best known commissions of this period were the Marshall Field Wholesale Store, the Glessner House and other residences, the Chicago Public Library, the Chicago Art Institute, and the University of Chicago.

Shepley, Rutan & Coolidge had already designed a house for the Cranes on Lake Shore Drive in Chicago when they were selected for the family's next project in Ipswich. The firm took on four projects for the Cranes at Castle Hill: the work on the Brown cottage in 1910; the first house, its surrounding terraces, and the garage and chauffeur's residence between 1910 and 1913; the casino group between 1914 and 1916; and, with Edward Burnett, the power house and farm buildings, completed in 1915. In cooperation with the Olmsted Brothers, the firm produced an interconnected group of buildings and garden features in the Italian style, recalling the villas and gardens of the Renaissance.⁴¹

Olmsted Brothers (firm, 1898-1961)

The Olmsted Brothers were perhaps the best-known landscape architects of the period. Frederick Law Olmsted's son and step-son continued their father's practice after his retirement in 1897. Though they continued his tradition of public park and campus designs, they became best known for their estate and garden designs. Their practice grew with the Country Place Era, employing more than 40 partners during the height of their business in the 1920s. At the time they were contacted by Richard Crane, Jr., their work on private estates included designs for the de Forests and Stewarts (Cold Spring Harbor, Long Island), the Pratts and Aldreds (Glen Cove, Long Island), C. F. Ayer (Hamilton, Massachusetts), Gardiner M. Lane (Manchester, Massachusetts), S. M. Merrill (West Gloucester, Massachusetts); and A. C. James, H. D. Auchincloss, and Stuart Duncan (all in Newport, Rhode Island), in addition to estate work throughout New York, Michigan, New Hampshire, Maine and other states. Interestingly, they

⁴⁰Hewitt, *The Architect & the American Country House*, p. 267.

⁴¹Past Designs, *Historic Landscape Assessment*, 3: pp. 28-29.

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followed Ernest Bowditch on several estate projects.

At the Crane site, the Olmsted Brothers contracted specifically to help with the siting of the house and the grading around it, to develop plans for a formal garden, and to consult on reinforcing the existing road system (of Bowditch) and constructing any new roads required as work on the house progressed. Their actual work expanded to include a planting plan for the entrance road, garden design for the Brown cottage, conceptual plans for a vegetable garden, orchard, and vineyard, and consulting advice on the design of a maze.⁴²

The contribution of the Olmsted Brothers to the design and development of the Crane estate was significant. As important as the physical remains of their work, their archives contain perhaps the best record of the design and development of Castle Hill between 1909 and 1912. Fifty-two of the 148 design and construction drawings, one photograph album, and a few planting lists developed by the firm are extant in the Olmsted archives in Brookline, Massachusetts. In addition to the firm's own designs, their archive includes eleven plans of Shepley, Rutan & Coolidge and engineers Aspinwall and Lincoln. In addition, project correspondence between Olmsted Brothers and Crane and others involved in the project is extant at the Library of Congress. This provides invaluable documentation of the early years of development at Castle Hill, including progress reports, billing information, and specifics not found in other archives.⁴³

Arthur A. Shurcliff (changed from Shurtleff in 1930) (1870-1957)

Shurcliff was a landscape architect and town planner. He was born in Boston and educated at MIT and Harvard. In 1899 he and Frederick Law Olmsted, Jr. founded the first-in-the-nation Harvard School of Landscape Architecture. He was a neighbor of the Cranes on Argilla Road in Ipswich, and summered in Cornish, New Hampshire. Shurcliff was the senior partner of Shurcliff, Shurcliff and Merrill - the firm responsible for the planning of over forty communities, mostly in New England, and for redesigning the Boston Common in 1918 and the Esplanade along the Charles River Basin. Shurcliff also designed over forty private estates and buildings for schools and colleges. His largest and best known garden is Castle Hill, the Crane estate in Ipswich, Massachusetts, planted during the late 1920s. He was a noted authority on Early American gardens, and was the landscape architect for the restoration of Colonial Williamsburg during 1929-1933.⁴⁴

Shurcliff's work for the Cranes began in 1913 with design and installation of the rose garden and continued through the completion of the maze in 1920. His design style is characterized by its celebration of native and natural materials, and his use of heavy piers, large stones, and large timbers which provide both weight and character to his designs. His work embodies the principles of the burgeoning Craftsman Style of the period. His work at Castle Hill reflects his ability to capture the character of classical European garden models (French, Italian, and English) and adapt them to the harsher climates and terrain of coastal New England. In addition to his own European travels, Shurcliff's work at Castle Hill may have been inspired by the work

⁴²Ibid., 3: p. 31.

⁴³Ibid., 4: p. 13.

⁴⁴Hewitt, *The Architect & the American Country House*, p. 282.

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of Charles Platt, Ellen Shipman, and Augustus St. Gaudens, all of whom were part of the summer colony in Cornish. In the rose garden, classical Italian motifs were executed in concrete and stucco, while the plantings by Harriett Foote featured roses hardy to coastal New England. The mall is directly inspired from its Italian and English counterparts, though it is framed by evergreen hedges backed by masses of deciduous trees hardy to the Ipswich climate. The vegetable garden features Shurcliff's expression of the Craftsman movement; its organic celebration of natural materials and coarser building style is suitable to its more utilitarian use as a vegetable garden. The walls, towers, and pergola are characteristic of monastic gardens and vineyards in southern France and Italy, though they are constructed of native fieldstone, and the garden was planted with vegetables required to support the household each summer. Finally, the maze was the closest direct copy of a European garden at Castle Hill. Though Shurcliff supervised its installation, it was designed by Mr. Crane using the gardens at Hampton Court, England, and Cedar Hill, Waltham, Massachusetts, as the model.

The design and construction of the mall at Castle Hill, and its integration with the casino buildings, was drastically different than Shurcliff's gardenesque style in the rose garden. It is with the comparison of these features that the quality and diversity of Shurcliff's design capabilities are evident. The planning of the mall is reminiscent of his large urban planning and park projects, whereas plans for the rose garden evidence his ability to work at a much smaller, intimate residential scale.

Though there is only one plan available for the work he did at Castle Hill, the grading plan for the "ramp," the top portion of the mall down to the casino, the Castle Hill archives include an extensive collection of Shurcliff's photographs documenting the construction of his own work here, as well as views of the maturing gardens and grounds developed before him.⁴⁵

Ernest Bowditch (1850-1918)

Ernest Bowditch was one of the best engineers and landscape gardeners of his day. Born in Brookline, Massachusetts, Bowditch graduated from MIT in 1869, began work as an engineer with the engineering department of the Chicago, Burlington & Quincy Railroad and spent a year with the United States government expedition to the Isthmus of Darien as a topographer and geologist. In 1870 he began work with the Boston firm of Shedd & Sawyer, including overseeing the installation of Halcyon Lake in Mount Auburn Cemetery, and supervising the construction of driveways, paths, and curbing within the cemetery.

Moving to the neighboring office of Robert Morris Copeland in 1871, Bowditch began a career as both an engineer and landscape gardener; Bowditch took over Copeland's office in the mid-1870s. He is credited with more than 2500 public and private projects. His wide-ranging practice operated from offices in Boston, New York, and Cleveland, employing approximately sixty engineers and fourteen foresters or gardeners, who carried out Bowditch commissions over forty years between 1870 and 1910. He was known as an engineer whose technical

⁴⁵Past Designs, *Historic Landscape Assessment*, 4: pp. 15-16.

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understanding was applicable to both architectural and civil engineering. Both the naturalistic tradition of English landscape design and the formal gardens of Italy influenced Bowditch's design aesthetic. Most of his work was done in cooperation with Boston architects Peabody and Stearns, and Cabot and Chandler. His projects include public park designs, sanitary engineering plans, estates, and suburban planning.

At the time Bowditch was hired by John B. Brown to develop plans for his estate drive and new plantings, Bowditch had completed landscape improvements for summer estates in Greenwich, Connecticut (Henry and Louise Havemeyer); Newport, Rhode Island (Pierre Lorillard - The Breakers, C. L. Wolfe - Vinland, J. J. Van Alen - Wakehurst, Ogden and Robert Goelet - Southside, and Ellen Mason); Weston, Massachusetts (Francis Blake - Keewaydin); Andover, Massachusetts (J. P. Gulliver); Topsfield, Massachusetts (Thomas W. Pierce); Canandagua, New York (Thompson Residence - Sunnenberg); and many others. Only a few of the plans for these estates survive.⁴⁶

At Castle Hill, it is Bowditch who developed the bulk of the road system which remains extant today, and which began the transition from working farm to country estate. He wrote *A Topographical Survey of Castle Hill* in 1886, *Entrance to Castle Hill Estate* in 1887, and *New Planting, J. B. Brown* in 1888. The intentional changes in plantings, stone walls, entrance road, and circuit roads significantly altered the land use philosophy for Castle Hill as it moved from an agricultural landscape to a pleasurable one. Yet the rustic character of the stone walls, and the selection of both native and introduced species for the plantings, blended with the open fields, pastures, and scrubby hillsides of Castle Hill Farm. As such, the Bowditch designs formed an important transitional phase in the development of Castle Hill from a working farm to a country estate.

The road development and proposed plantings here are characteristic of Bowditch's style. Similar plans developed for Pepperell Park in Saco, Maine, and the Blake estate in Weston, Massachusetts, illustrate his graceful, curvilinear road schemes and his planting style, with massed plantings of trees and shrubs used to enforce views, road edges, and screen intersections.

Few, if any, of Bowditch's estate plans remain extant. Many of his road schemes remain, but later 20th century developments often mask his planting style and his full design intent.

Edward Burnett (1849-1925)

Edward Burnett had a varied career in the design and management of large-scale agricultural operations, though he is not currently well known. After graduating from Harvard University, Burnett managed his family's large dairy farm, Deerfoot Farm, in Southborough, Massachusetts. Later he left home to manage other large farm operations. At Biltmore, the Asheville, North Carolina, estate of George Washington Vanderbilt, he served as purchasing agent and farm manager, then moved on to Florham Farm in Madison, New Jersey, where he served as farm manager for New York financier Hamilton Twombly. At the turn of the century he began to serve as advisor to other estate planners, with an office in New York. Farms identified as his work, all in New York, include Gedney Farms in White Plains, Camp Santanoni in the

⁴⁶Ibid., 4: pp. 6-7.

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Adirondacks, Ellersie in Rhinebeck, Rorkeby Dairy in Barrytown, and his own farm, Fourwinds in Peterborough, New Hampshire.

Burnett seems to have worked for some time with Alfred Hopkins, a younger but now better known expert on model farm design. Hopkins (1870-1941) practiced in New York, specializing in country estates though best known for his designs of prisons and correctional facilities. Hopkins wrote two books on farm design, *Planning for Sunshine and Fresh Air* (date unknown) and *Modern Farm Buildings* (1912 and later editions). Some editions of the latter volume contain a dedication to Burnett. In addition, several elements of farm building recommended in the volume are credited to Burnett, including horse stalls and stall windows especially designed for maximum cleanliness and comfort.

Though his precise role in the Crane project is not clear at this time⁴⁷, he apparently consulted or collaborated with Shepley, Rutan & Coolidge on the Crane farm complex, and his name is noted on most, but not all, of the surviving building plans for this area. Evidence currently available suggests that he took the primary role in the design of the farm complex.⁴⁸ The horse barns here include both "Burnett" stalls and "Burnett" windows.

Harriett Risley Foote (1863-1951)

Harriett Risley Foote was born in Waterville, New York and graduated from Smith College in 1886. After graduate study in Germany, she taught chemistry and physics, developing skills that would enforce the powers of observation and plant selection for which she became best known. In 1891 she married the Rev. Henry L. Foote, moved to Marblehead, Massachusetts, and began experimenting with rose culture in the rectory garden. She also began her first design commissions for others. After her husband's death in 1918, she expanded her property to include four acres and 10,000 specimens of roses. Her cultivation techniques, including deep soil preparation, minimal pruning, and heavy feeding, produced large, heavy-blooming specimens.

In addition to designing smaller rose gardens herself, she often collaborated with landscape architects and designers. She collaborated with Herbert Kellaway of the Olmsted Brothers on two well-known rose gardens: the garden designed for Henry and Clara Ford in Dearborn, Michigan, and the garden designed for Arthur and Harriet Curtiss James in Newport, Rhode Island, in addition to many others. Few of her rose gardens survive, though there is significant pictorial documentation for many of them. For instance, the James garden was dismantled in the 1940s, nothing remains of her own garden in Marblehead, and none of the roses survive at Castle Hill.

Though Mrs. Foote was often written about in gardening magazines, she did not publish her own material until 1948 when she wrote *Mrs. Foote's Rose Book*, which provided cultivation techniques and annotated lists of rose species used by her. Her presence at Castle Hill in the early years of her career is another example of the professional standards and quality of work

⁴⁷Burnett's grandson John B. Vaughan is currently undertaking research about his grandfather.

⁴⁸Past Designs, *Historic Landscape Assessment*, 5: pp. 13-15.

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required by the Cranes in building their summer estate.⁴⁹

⁴⁹Ibid., 4: pp. 17-18.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
 Previously Listed in the National Register: # 77000183, listed on 12/02/77
 Previously Determined Eligible by the National Register.
 Designated a National Historic Landmark.
 Recorded by Historic American Buildings Survey: #
 Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
 Other State Agency
 Federal Agency
 Local Government
 University
 Other (Specify Repository):

Copies of historic plans, maps, correspondence, photos, and other documentation are at Castle Hill archives.

Originals of Olmsted Brothers plans are at Frederick Law Olmsted National Historic Site, Brookline MA, File 3793.

Originals of Olmsted Brothers correspondence are at Library of Congress, Washington, D. C.

Adler materials are at the Art Institute of Chicago.

Ernest Bowditch papers are in the library at the Essex Institute, Essex, Massachusetts.

Shureliff materials are scattered among Harvard University, Massachusetts Historical Society, and Colonial Williamsburg.

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10. GEOGRAPHICAL DATA

Acreage of Property: 165 acres

| UTM References: | Zone | Easting | Northing |
|-----------------|------|---------|----------|
| | A 19 | 354619 | 4727970 |
| | B 19 | 354620 | 4726652 |
| | C 19 | 353719 | 4726626 |
| | D 19 | 352664 | 4728048 |

Verbal Boundary Description:

Beginning at the entrance to Steep Hill Beach Road, proceeding southwesterly along the northerly edge of Argilla Road for approximately 500 feet, crossing Argilla Road where it curves to the south; bearing northwesterly along the northeasterly edge of Fox Creek salt marsh to Cedar Point Road (unimproved) a distance of approximately 3,050 feet; bearing northwesterly onto Cedar Point Road for approximately 946 feet, where a culvert crosses under Cedar Point Road, continuing approximately 300 feet more on Cedar Point Road to a sand dune on the easterly edge of Cedar Point Road; bearing northeasterly along the crest of the sand dune (a small brackish marsh lies to the east, changing to a red maple swamp north of the marsh); approximately 875 feet from Cedar Point Road on this course the crest of the sand dune rises overlooking Plum Island Sound to the north and the red maple swamp below to the south; bearing easterly from this point for approximately 1,740 feet to and crossing a sandy foot path (which leads to Steep Hill Beach from the Steep Hill Beach parking area); bearing northeasterly approximately 300 feet through a black locust forest to the edge of Steep Hill Beach; bearing easterly approximately 1,150 feet along Steep Hill Beach to the easterly boundary of the Grand Allee and land owned by the Heirs of Florence Crane Belosselsky; bearing southwesterly from Steep Hill Beach approximately 910 feet to a granite bound bearing east 160 feet to the intersection of two unimproved roads and bearing southeasterly 360 feet to another granite bound; bearing southwesterly 950 feet along the easterly edge of a secondary road to Steep Hill Beach Road; bearing southeasterly approximately 1,200 feet along the easterly edge of Steep Hill Beach Road returning to the entrance of Steep Hill Beach Road.

The attached UTM reference map delineates the polygon defined by the UTM reference points above. Please note that a portion of a small private property inholding in the northeast corner of the polygon (on the east side of Steep Hill) is excluded from the 165 acres encompassing this nomination. The inholding is marked by the hashed area on the UTM map. The inholding is also identified in Figure 2, outlined in a dotted black line and labeled "Private Property."

Boundary Justification:

This area of 165 acres encompasses the original Castle Hill Farm. This was the focus of the Crane estate development, comprising the house, formal landscaping scheme, recreational and entertainment spaces, farm complex and other support buildings, drives, views, and vistas.

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11. FORM PREPARED BY

Name/Title: Elsbeth T. Magnarelli
Landscape Historian
Three Upland Road
Brookline MA 02146

Telephone: 617/739-8902

Date: October 24, 1997

Edited by: Carolyn Pitts
National Historic Landmarks Survey
National Park Service
1849 C Street NW
Room NC-400
Washington, DC 20240

Telephone: 202/343-8166

Date: February 26, 1998

*time line was
never rec'd*

LIST OF APPENDICES

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- Fig. 1 *Richard T. Crane, Jr. Memorial Reservation (1400 acres) Cornelius and Mine S. Crane Wildlife Refuge (700 acres);* November, 1995. Portion of visitor guide of The Trustees of Reservations; November, 1995
- Fig. 2 *Castle Hill Orientation Plan* with annotated features; July, 1996. Past Designs
- Fig. 3 *Plan of Land in Ipswich - Mass.;* Jan. 17, 1951; additions May 10, 1951; revised Feb. 11, 1952. William S. Crocker, Civil Engineer, Successor to Aspinwall & Lincoln; 46 Cornhill, Boston, Mass.
- Fig. 4 *Map of Castle Hill Farm, Ipswich, Massachusetts;* 1846. Aaron Cogswell.
- Fig. 5 *New Planting. Castle Hill, J. B. Brown, Ipswich, Mass.* December, 1888. Ernest Bowditch
- Fig. 6 *Plan for Formal Garden; Richard T. Crane, Esq.; Ipswich, Mass.;* File No. 3793, Plan No. 24, Sheet No. 2; March, 1911. Olmsted Brothers, Landscape Architects; Brookline, Mass.
- Fig. 7 *Plan of Land in Ipswich, Mass., owned by Richard T. Crane, Jr.;* January, 1913. Aspinwall & Lincoln, Civil Engineers; 3 Hamilton Place, Boston
- Fig. 8 *Reservoir for R. T. Crane, Esq. at Ipswich, Mass.;* undated, c1914. Shepley, Rutan & Coolidge, Architects
- Fig. 9 *Grading Plan of Ramp. R. T. Crane Jr., Esq. Ipswich - Mass.;* Revised to March 31, 1914. Arthur A. Shurtleff, Landscape Architect; 89 State Street, Boston, Mass.
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- Fig. 11 *Plan of Drains, Sewers and Water Pipes at Farm Buildings of R. T. Crane Castle Hill Farm, Ipswich, Mass.;* November, 1918. Office of Edward Burnett; New York City, N. Y.
- Fig. 12 *Detail of the "Burnett" Stall - The Best Type of Rigid Stall Partition.* (from Alfred Hopkins, *Modern Farm Buildings*, 1913, p. 119)

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- Fig. 13 *Detail of "Burnett" Windows for Horse Stalls.* (from Alfred Hopkins, *Modern Farm Buildings*, 1913, p. 117)
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- Fig. 15 *House for R. T. Crane, Jr., Esq.* Office of David Adler & Robert Work.
- (a) *Elevations* September 23, 1925; revised December 11, 1925
- (b) *Basement Plan* January 26, 1926; revised April 13, 1926
- (c) *First Floor Plan* Sheet No. 3; September 23, 1925; revised September 23, 1925; December 11, 1925; October 6, 1926
- (d) *Second Floor Plan* Sheet No. 5; September 23, 1925; revised December 11, 1925; October 6, 1926
- (e) *Attic Plan* September 23, 1925; revised December 11, 1925

Current Photographs (All taken by Elizabeth Redmond, January, 1997. Negatives are in Castle Hill archives.)

- Photo 1 Aerial view, facing northeast
- Photo 2 Main house, entry facade and forecourt, facing east
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- Photo 4 Main house, interior view from second floor hall, facing east
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- Photo 19 Detail of bachelor guests' quarters in casino group, facing south
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- Photo 23 Barn complex: eastern courtyard formed by horse stable and box stalls, facing north
- Photo 24 Ice house, facing west
- Photo 25 Power house, facing north
- Photo 26 Workers' dormitory foundation, facing north
- Photo 27 Vegetable garden, facing northwest
- Photo 28 Gardener's cottage, facing northwest
- Photo 29 Cold house and greenhouse, facing north
- Photo 30 Lower guardhouse, facing north

Historic Photographs (Negatives are in Castle Hill archives.)

- Photo 31 Formal (Italian) garden, facing west, c1930
- Photo 32 Rose garden, facing northeast, c1930
- Photo 33 Pool, facing west to ballroom, c1930
- Photo 34 Maze, facing east, c1930

CASTLE HILL

United States Department of the Interior, National Park Service

Page 41

National Register of Historic Places Registration Form

Supplemental Photographs (All taken by David J. Powell, June, 1997. Negatives are in Castle Hill archives.)

- Photo 35 Main house, entry facade, facing northeast
- Photo 36 Main house, entry facade, Queen Anne style hood and central doorway
- Photo 37 Main house, garden facade, facing southwest
- Photo 38 Main house, long gallery, view facing east to living room
- Photo 39 Main house, library, Grinling Gibbons' wood carvings
- Photo 40 Main house, recessed green marble tub in Mrs. Crane's bathroom
- Photo 41 Formal garden, facing northwest
- Photo 42 Casino group, detail of cast stone figures on bachelor quarters
- Photo 43 Farm complex, stone tower and barn roofs from driveway above vegetable garden, facing southeast
- Photo 44 Farm complex, interior view of horse barn with Burnett stalls and windows



**Richard T. Crane, Jr.
Memorial Reservation (1400 acres)
Cornelius and Mine S. Crane
Wildlife Refuge (700 acres)**

**Properties of THE TRUSTEES OF RESERVATIONS
Ipswich and Essex, Massachusetts**



**The Trustees
of Reservations**

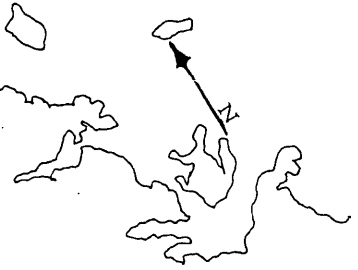
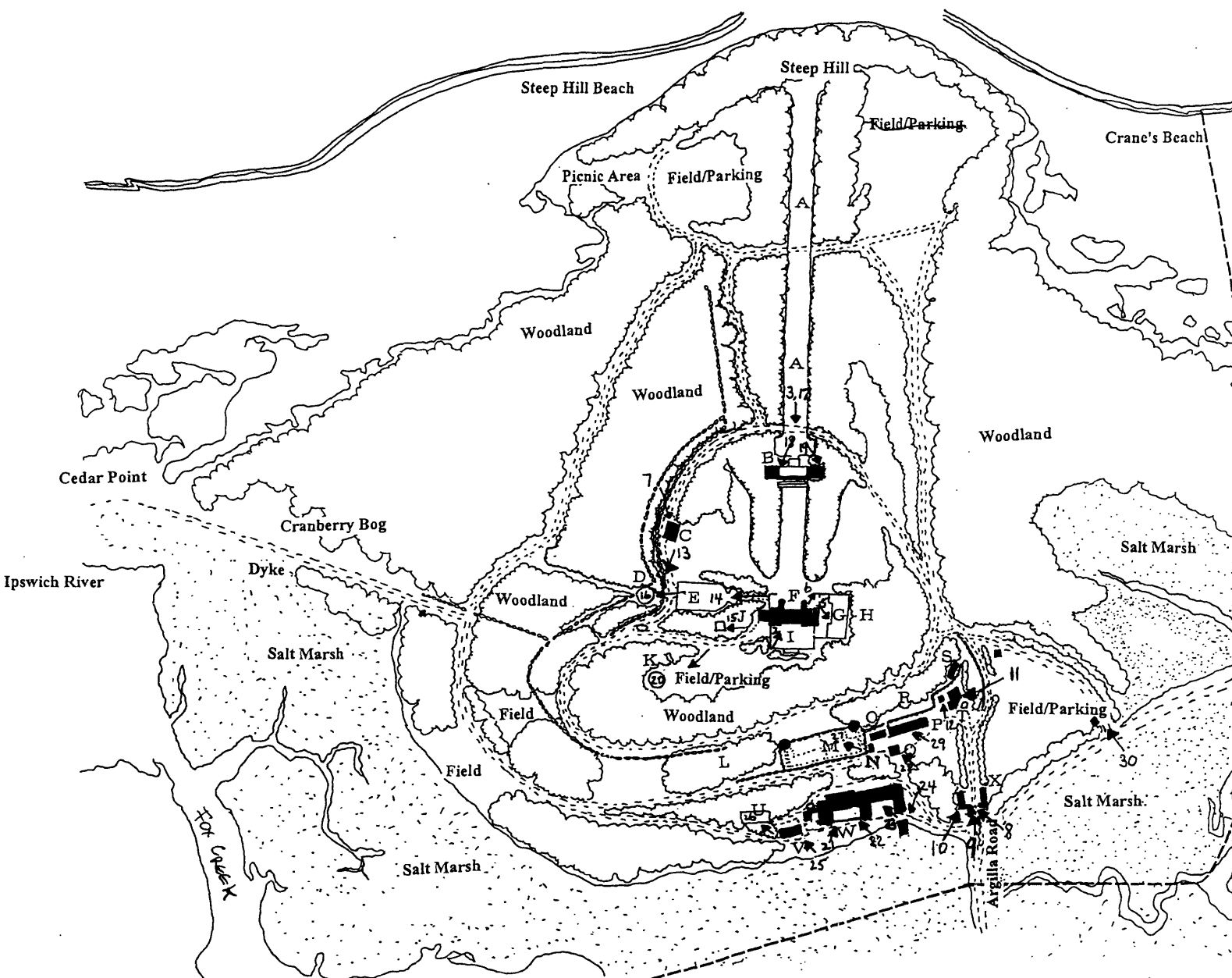
*Conserving the
Massachusetts Landscapes
Since 1891*

January 8, 1997

FIG. 1

CASTLE HILL ORIENTATION PLAN

Past Designs July, 1996



KEY TO FEATURES

| | | |
|---|---------------------|---------------------------------|
| A | Mall | (1913-15) |
| B | Casino | (1914-15) |
| C | Garage | (1912) |
| D | Rose Garden | (1913-14) |
| E | Formal Garden | (1910-12) |
| F | Main House | (1925-26) |
| G | Tennis Court | (1910-12) |
| H | Maze (site) | (1920) |
| I | Forecourt | (1910-12; 1926) |
| J | Log Cabin (site) | (1911) |
| K | Reservoir | (1914-16) |
| L | Orchard | (1917-19) |
| M | Vegetable Garden | (1917; 1919) |
| N | Old Dairy | (1914-15) |
| O | Cold House | (1914-15) |
| P | Greenhouse | (1914-15) |
| Q | Gardener's Cottage | (1914-15) |
| R | Cold Frames | (1914-15) |
| S | Tavern | (1958) |
| T | Brown Cottage | (mid-19th cent.; 1899; 1910-11) |
| U | Workers Dorm (site) | (1914-15) |
| V | Power House | (1914-15) |
| W | Barn Complex | (1914-15) |
| X | Gate & Lodges | (1927) |
| | ICE HOUSE | |

Fig. 2 Castle Hill Orientation Plan with annotated features; July, 1996. Past Designs

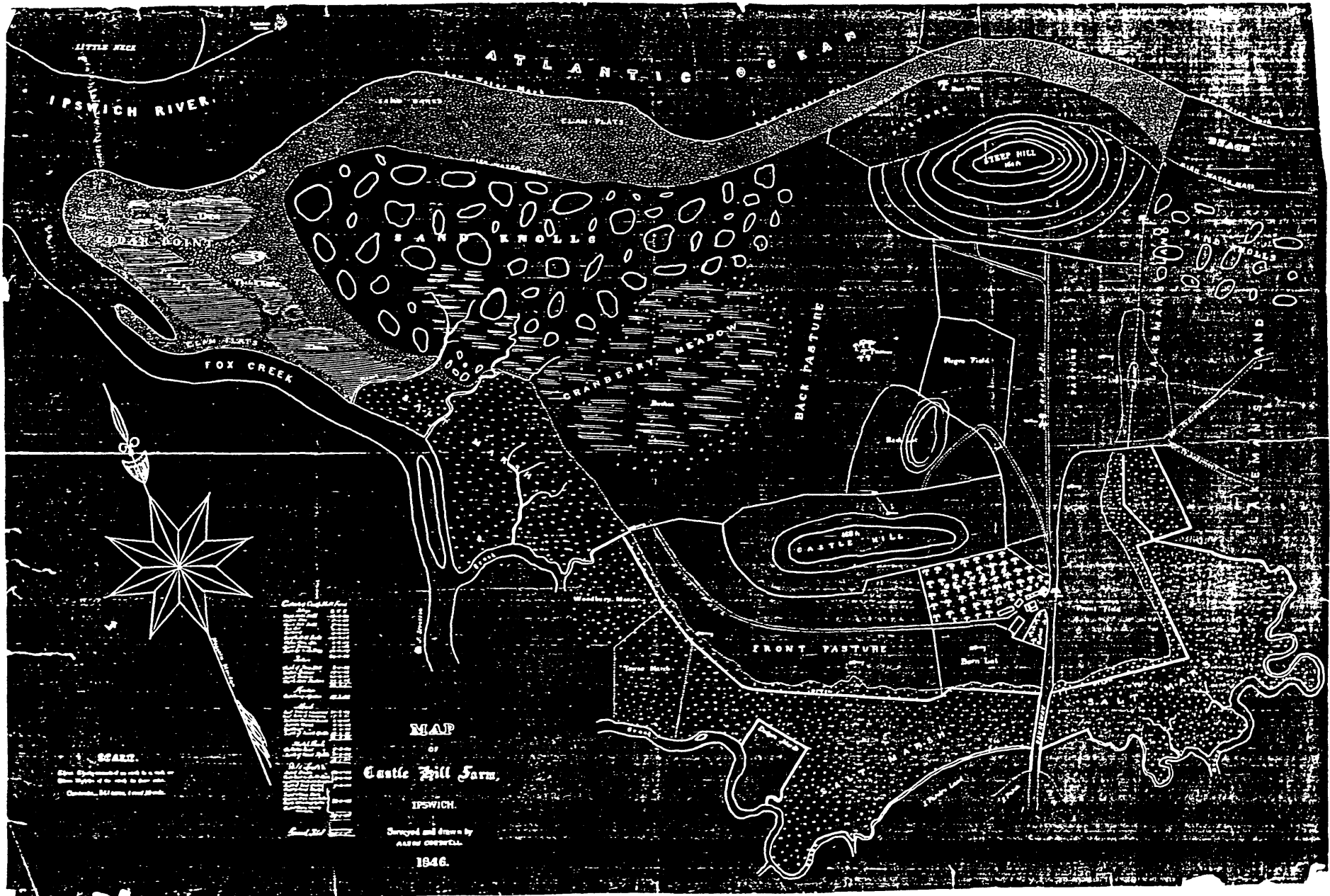


Fig. 4 Map of Castle Hill Farm, Ipswich, Massachusetts; 1846. Aaron Cogswell.



RICHARD T. CRANE ESQ.
IPSWICH, MASS.
PLAN FOR FORMAL GARDEN
SCALE 3/4"

PL. No. 3793
Plan No. 24
Sheet No. 2

March 1911

Olmsted Brothers
Landscape Architects
Brookline, Mass.

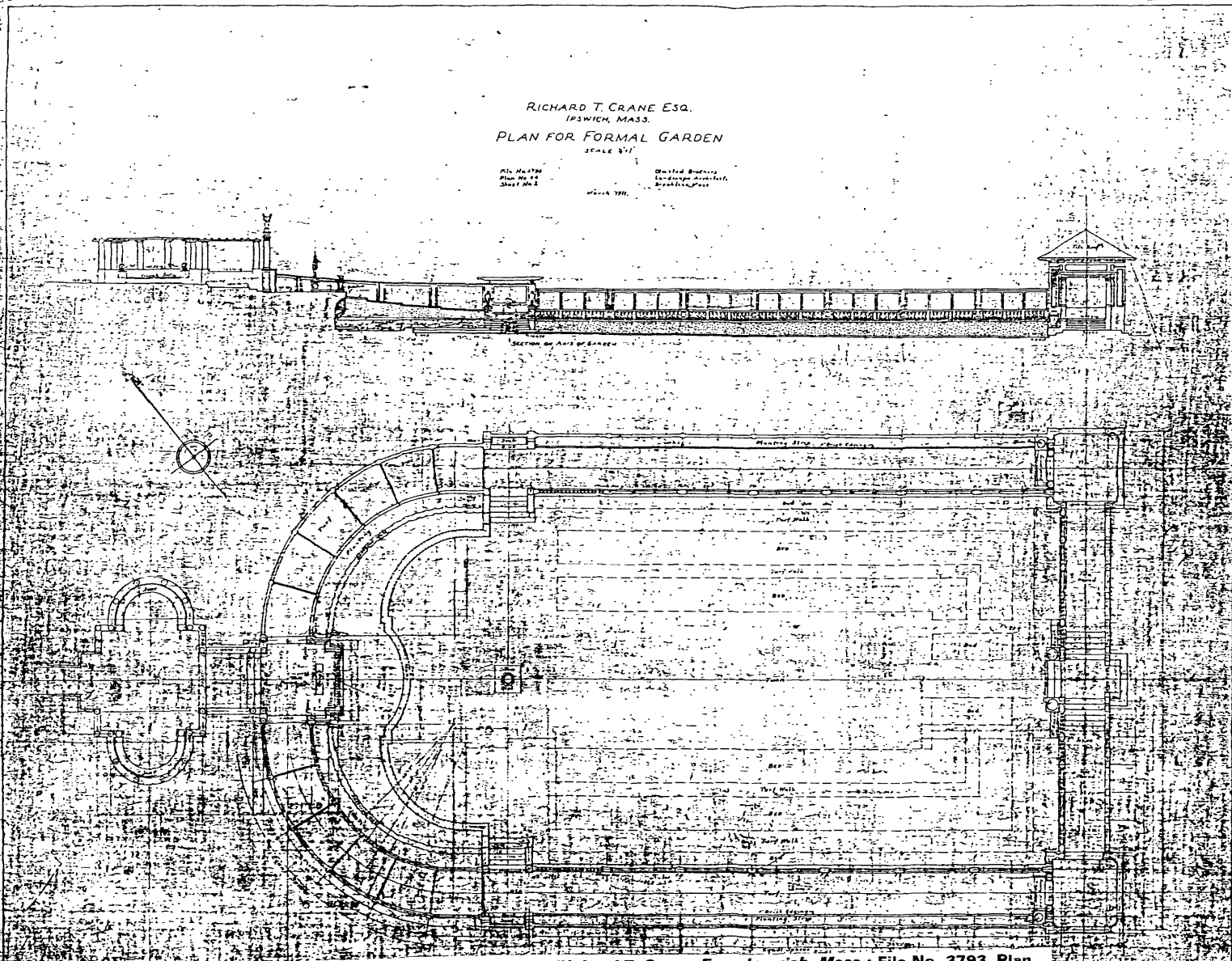
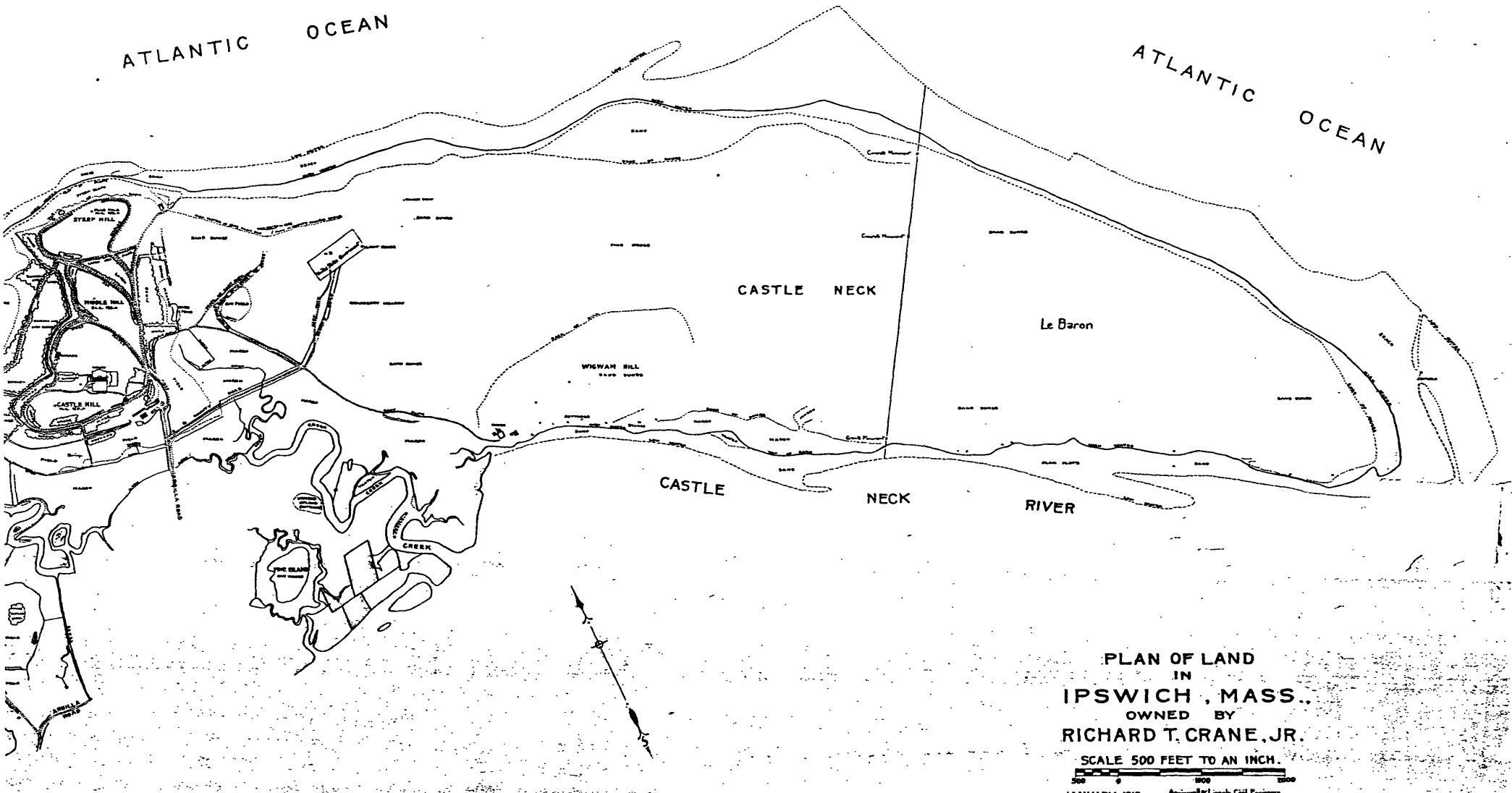


Fig. 6 Plan for Formal Garden; Richard T. Crane, Esq.; Ipswich, Mass.; File No. 3793, Plan No. 24, Sheet No. 2; March, 1911. Olmsted Brothers, Landscape Architects; Brookline, Mass.



**Fig. 7 Plan of Land in Ipswich, Mass., owned by Richard T. Crane, Jr.; January, 1913.
Aspinwall & Lincoln, Civil Engineers; 3 Hamilton Place, Boston**

**PLAN OF LAND
IN
IPSWICH, MASS..
OWNED BY
RICHARD T. CRANE, JR.**

SCALE 500 FEET TO AN INCH.



Aspinwall & Lincoln, Civil Engineers,
3 Hamilton Place, Boston.
Land near Pine Island added Dec. 1912

R2-28

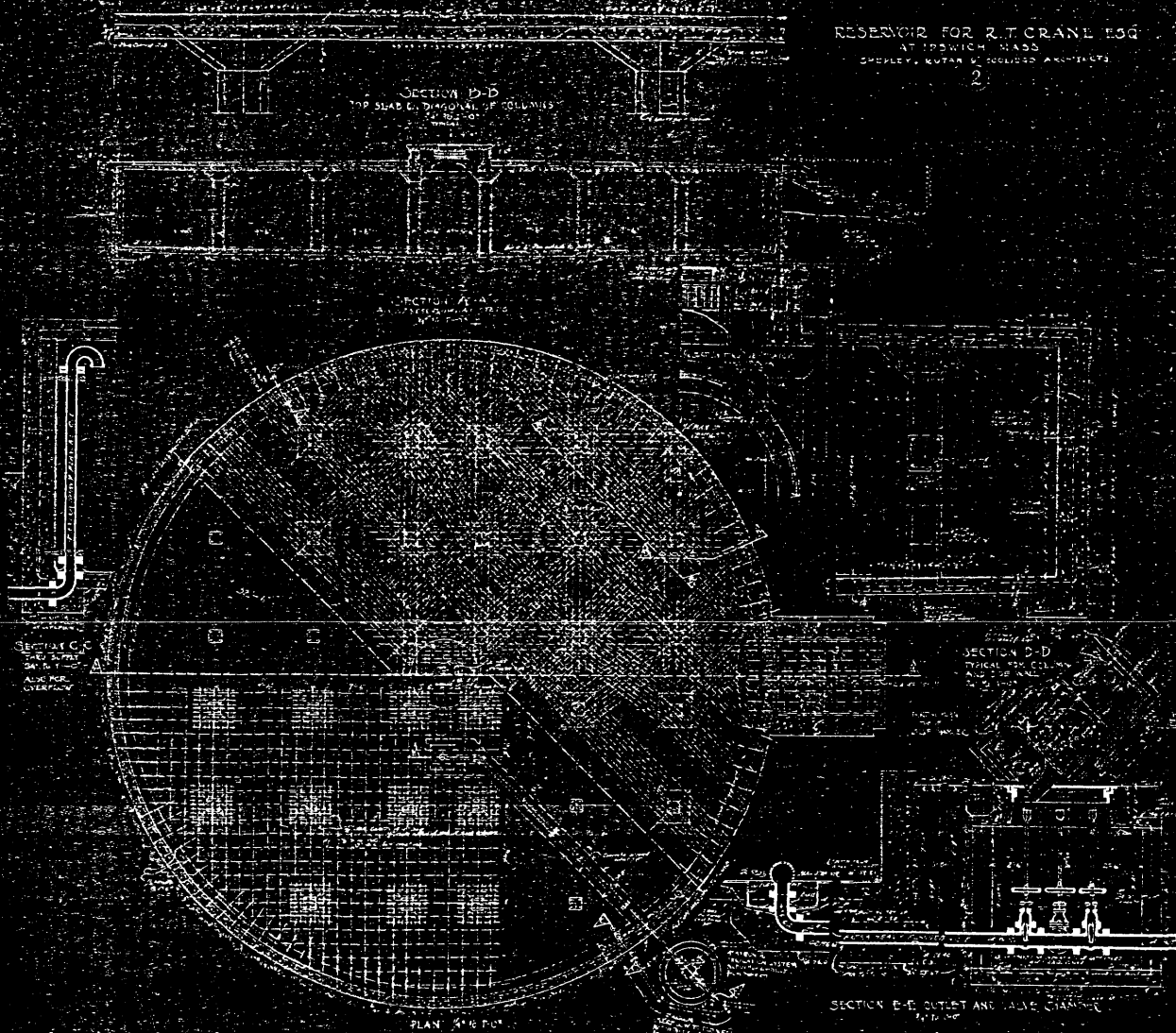
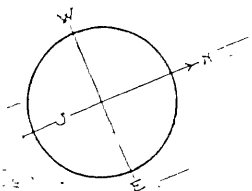
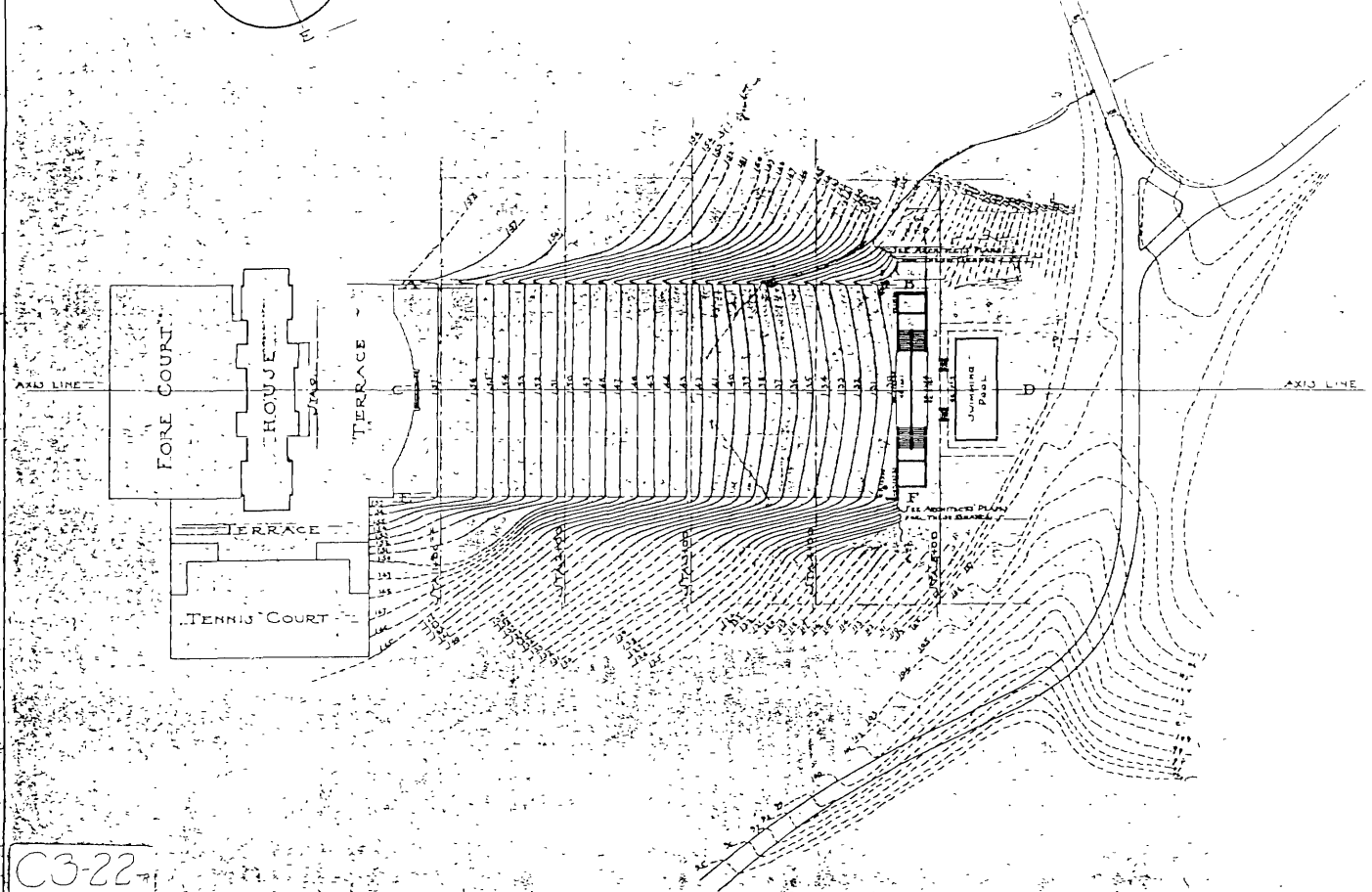


Fig. 8 Reservoir for R. T. Crane, Esq. at Ipswich, Mass.; undated, c1914. Shepley, Rutan & Coolidge, Architects



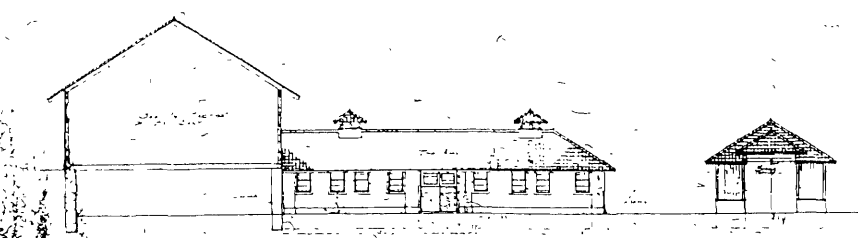
R. T. CRANE JR. ESQ.
IPSWICH - MASS.
GRADING PLAN OF RAMP
SCALE 1" = 40'
ARTHUR A. SHURTLEFF - LANDSCAPE ARCHITECT
89 STATE STREET - BOSTON - MASS. -
REVISED TO MARCH 31 - 1914.



C3-22

CRANE - 1914 - Grading Plan

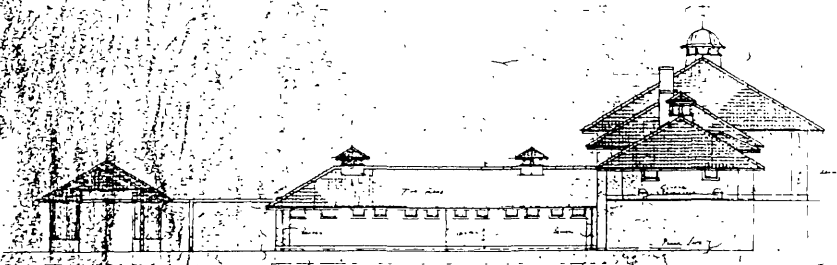
Fig. 9 Grading Plan of Ramp. R. T. Crane Jr., Esq. Ipswich - Mass.; Revised to March 31, 1914. Arthur A. Shurtleff, Landscape Architect; 89 State Street, Boston, Mass.



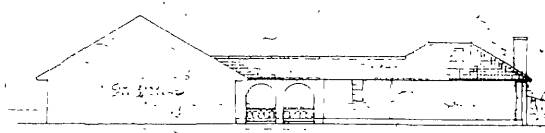
PLAN OF COURSE AND BOUNDARY



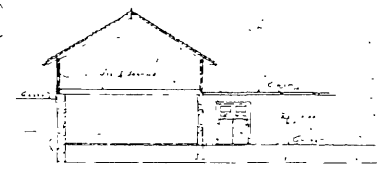
SECTION OF COURSE AND BOUNDARY



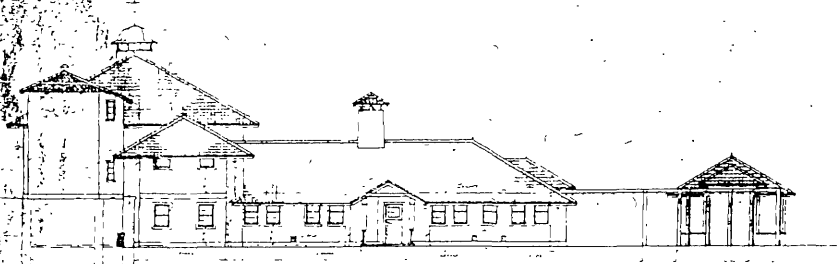
PLAN OF COURSE AND BOUNDARY



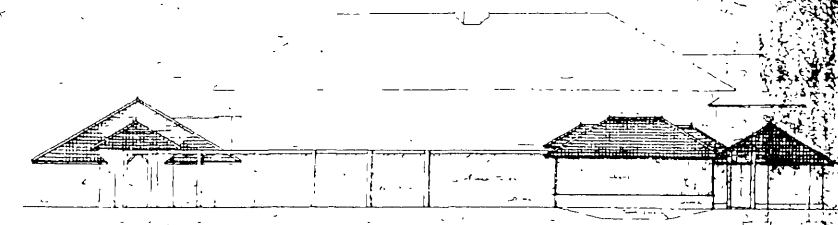
SECTION OF COURSE AND BOUNDARY



SECTION OF COURSE AND BOUNDARY



PLAN OF COURSE AND BOUNDARY



SECTION OF COURSE AND BOUNDARY

July 14 1914
Edw. B. Crane
Architect
New York City

Fig. 10 Drawing No. 31. Farm Buildings, Richard T. Crane, Jr., Ipswich, Mass.; April 1, 1914. Edward Burnett, Architect; No. 11 East 24 Street; New York City

PLAN OF DRAINS, SEWERS AND WATER PIPES
AT
FARM BUILDINGS

OF
R. T. CRANE

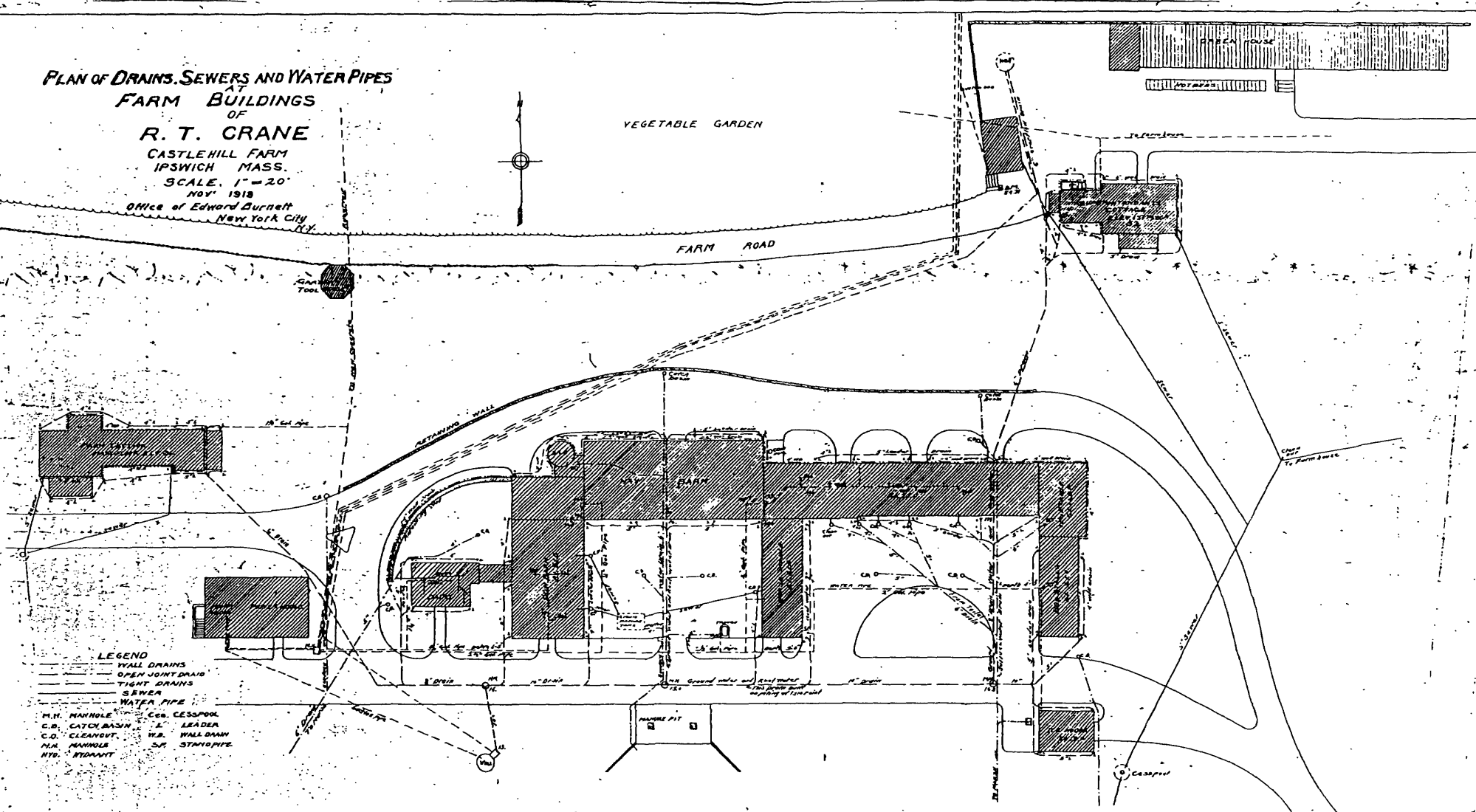
CASTLEHILL FARM
IPSWICH MASS.
SCALE. 1" = 20'

NOV. 1918

Office of Edward Burnett
New York City

VEGETABLE GARDEN

FARM ROAD



LEGEND

- WALL DRAINS
- OPEN JOINT DRAIN
- TIGHT DRAINS
- SEWER
- WATER PIPE
- M.H. MANHOLE
- C.B. CATCH BASIN
- C.S. CLEANOUT
- M.H. MANHOLE
- N.T. RIDGANT
- C.S. CESSPOOL
- L.S. LEADER
- H.P. WALL DRAIN
- S.P. STANDPIPE

Fig. 11 Plan of Drains, Sewers and Water Pipes at Farm Buildings of R. T. Crane Castle Hill Farm, Ipswich, Mass.; November, 1918. Office of Edward Burnett; New York City, N. Y.

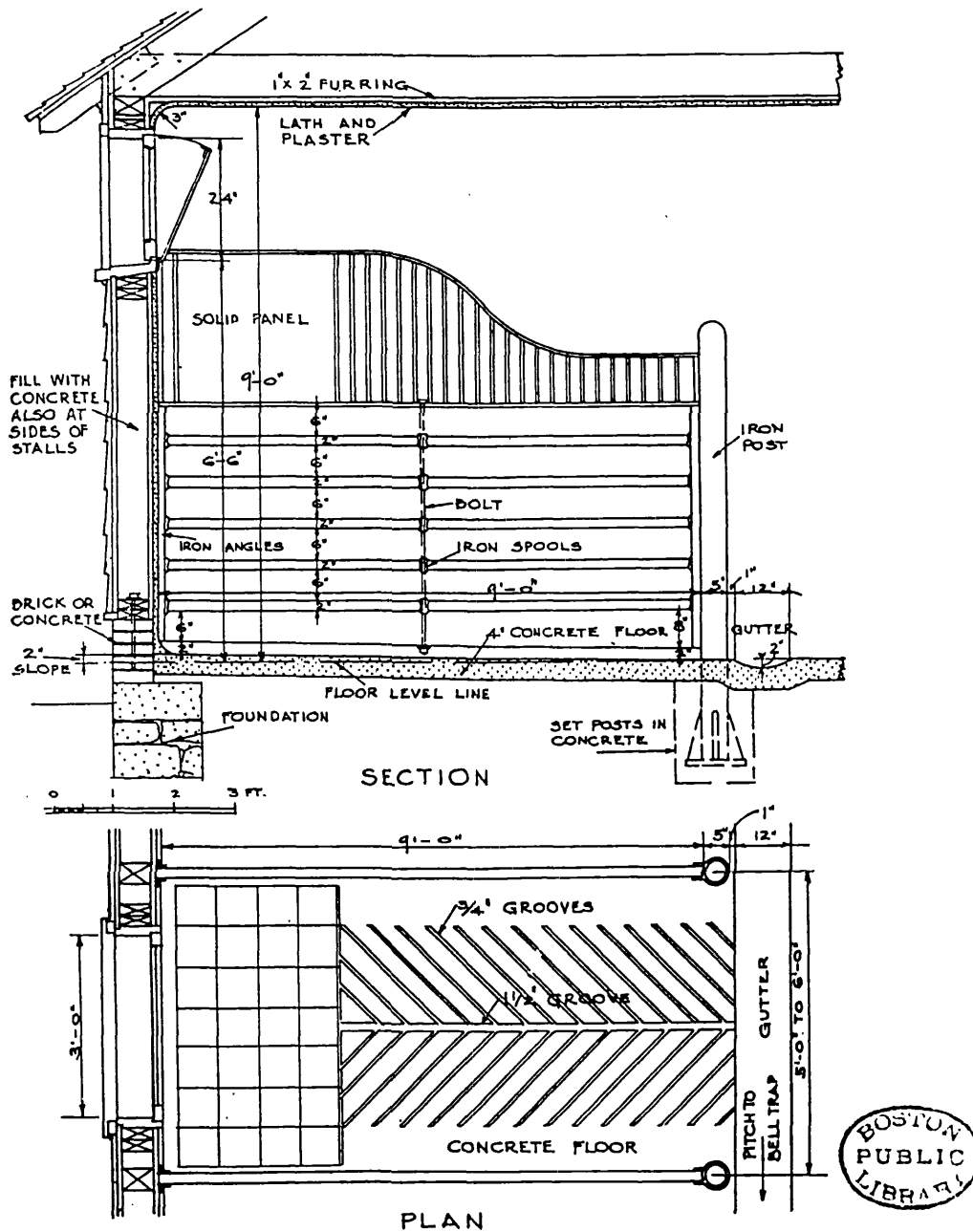


Fig. 12 Detail of the "Burnett" Stall - The Best Type of Rigid Stall Partition. (from Alfred Hopkins, *Modern Farm Buildings*, 1913, p. 119)

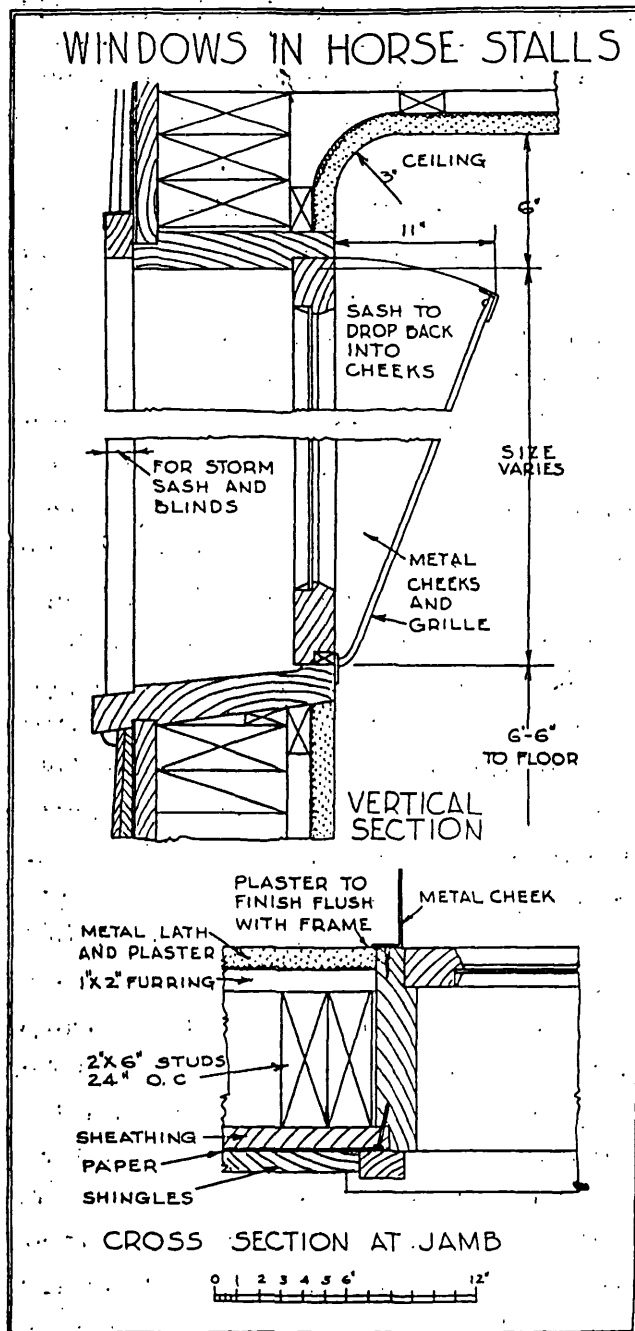


Fig. 13 Detail of "Burnett" Windows for Horse Stalls. (from Alfred Hopkins, *Modern Farm Buildings*, 1913, p. 117)

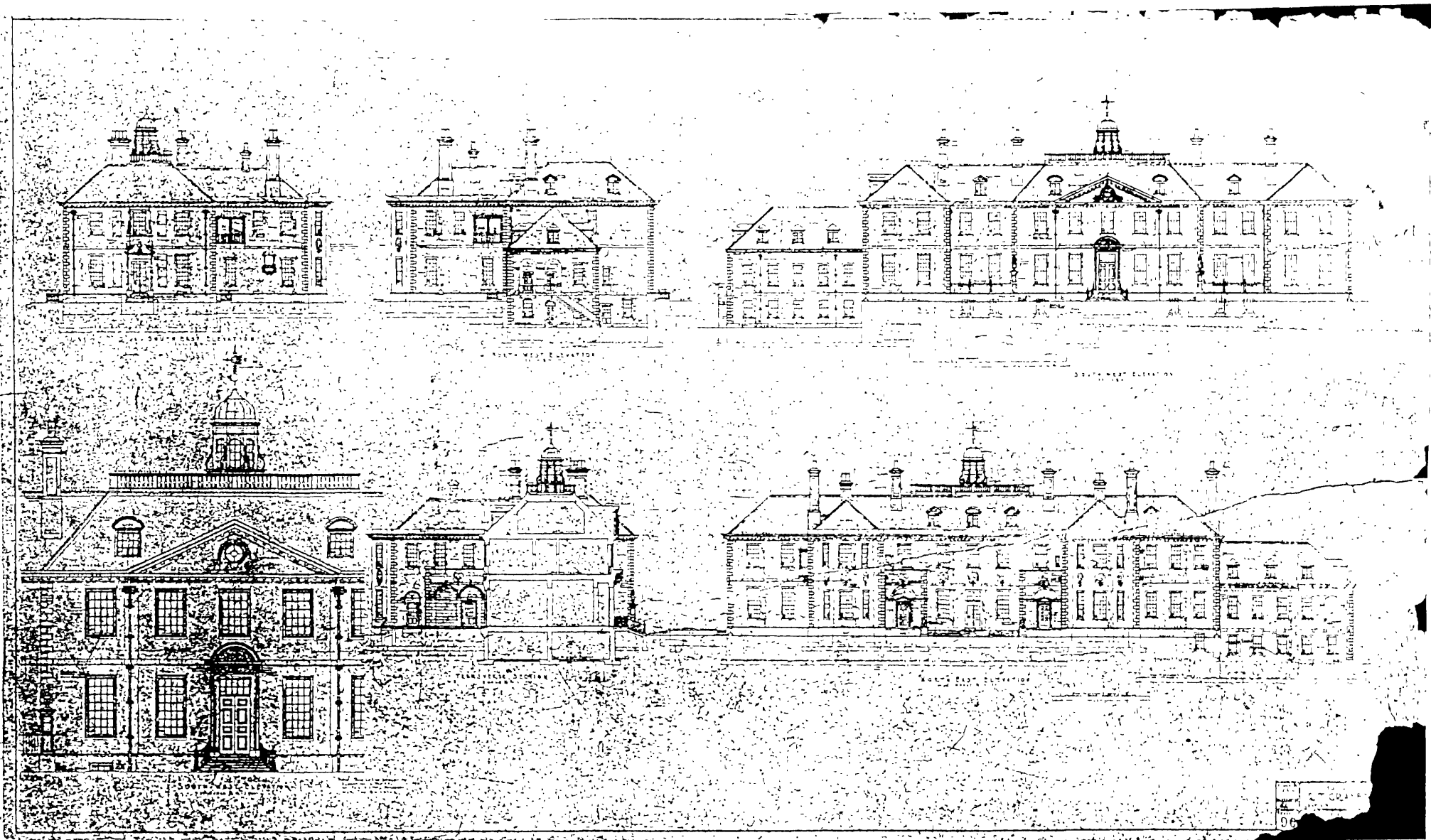


Fig. 15(a) *House for R. T. Crane, Jr., Esq. Elevations.* September 23, 1925; revised December 11, 1925. Office of David Adler & Robert Work

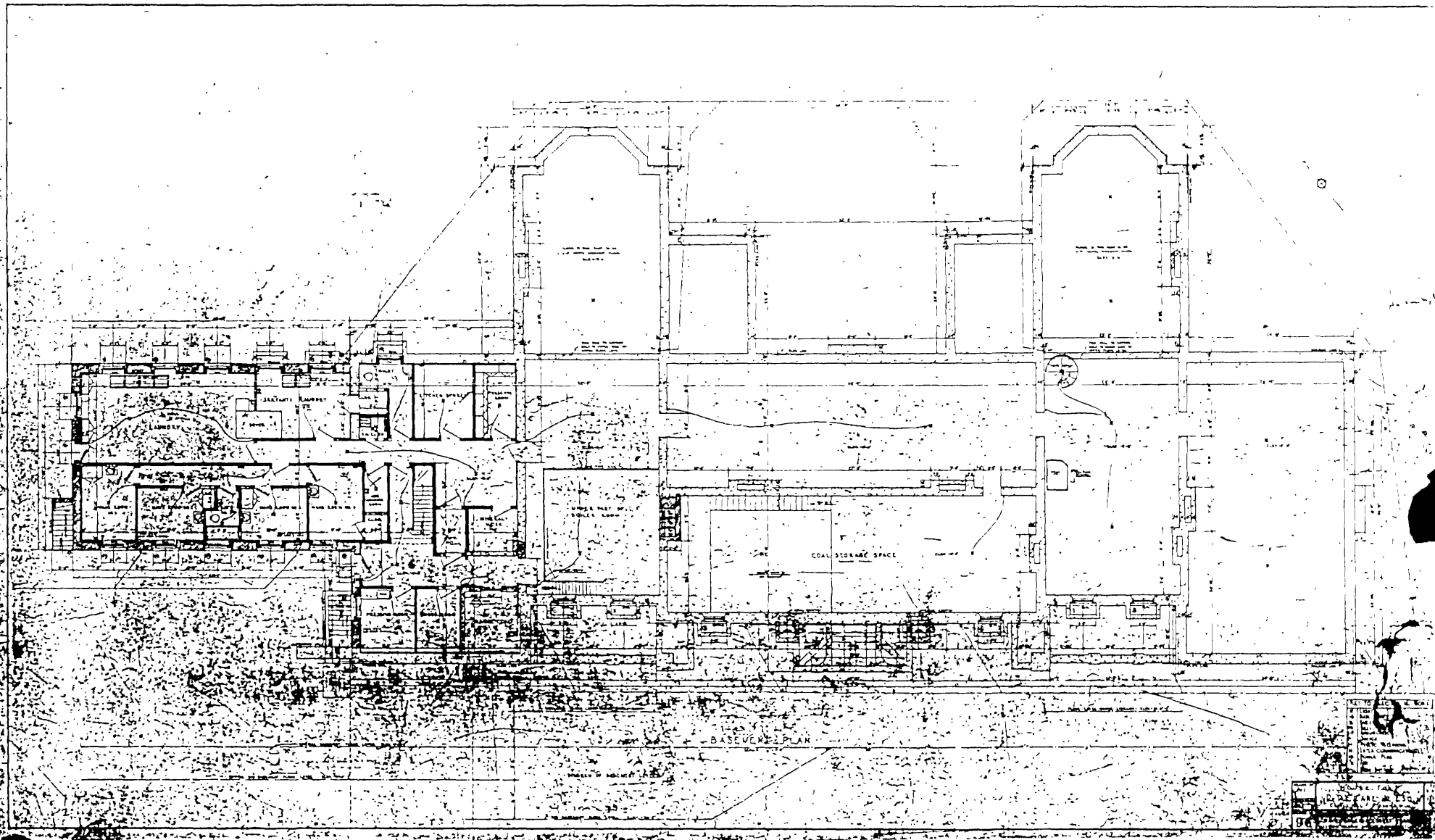


Fig. 15(b) *House for R. T. Crane, Jr., Esq. Basement Plan.* January 26, 1926; revised April 13, 1926. Office of David Adler & Robert Work

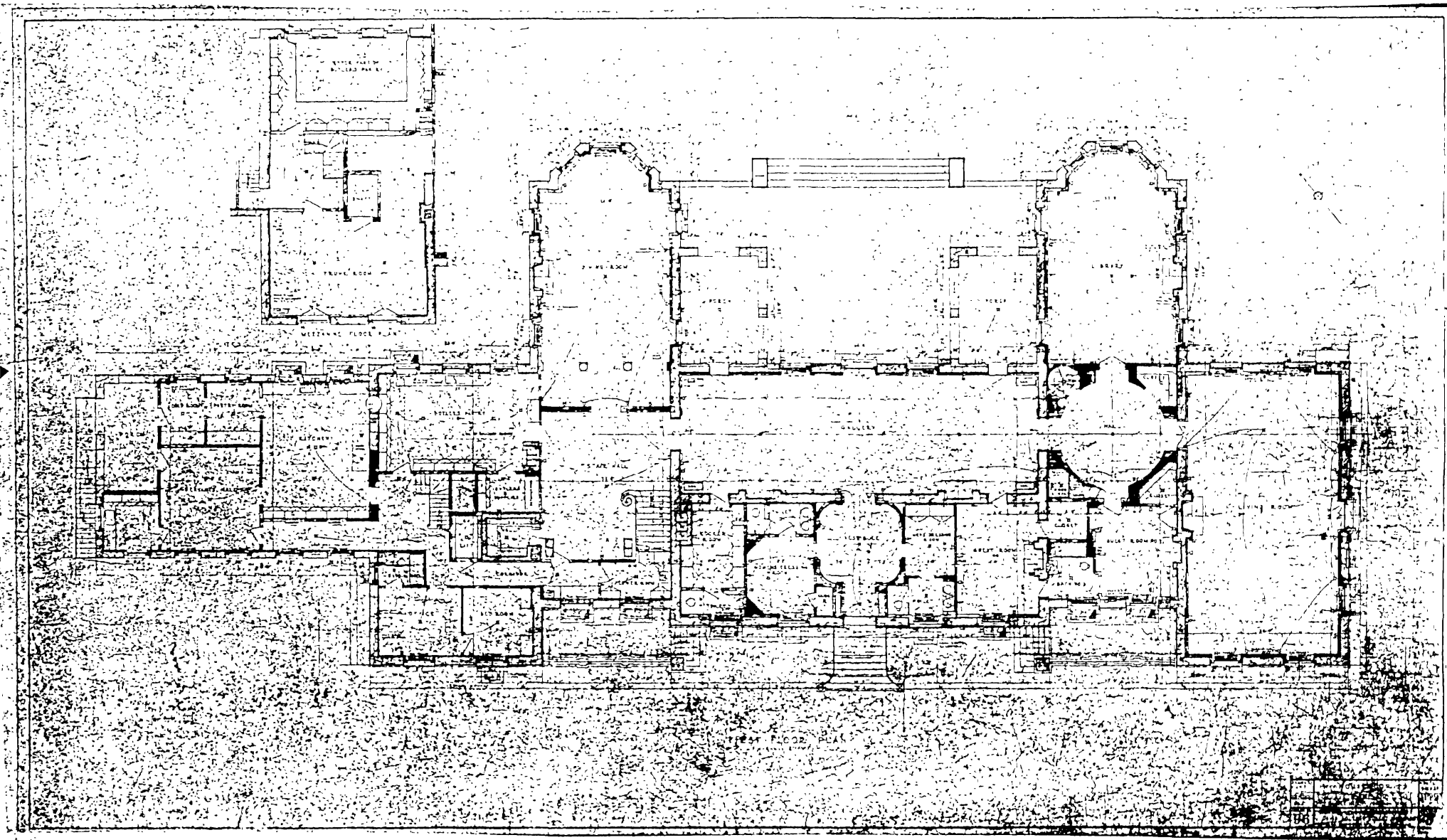


Fig. 15(c) *House for R. T. Crane, Jr., Esq. First Floor Plan, Sheet No. 3.* September 23, 1925; revised September 23, 1925; December 11, 1925; October 6, 1926. Office of David Adler & Robert Work

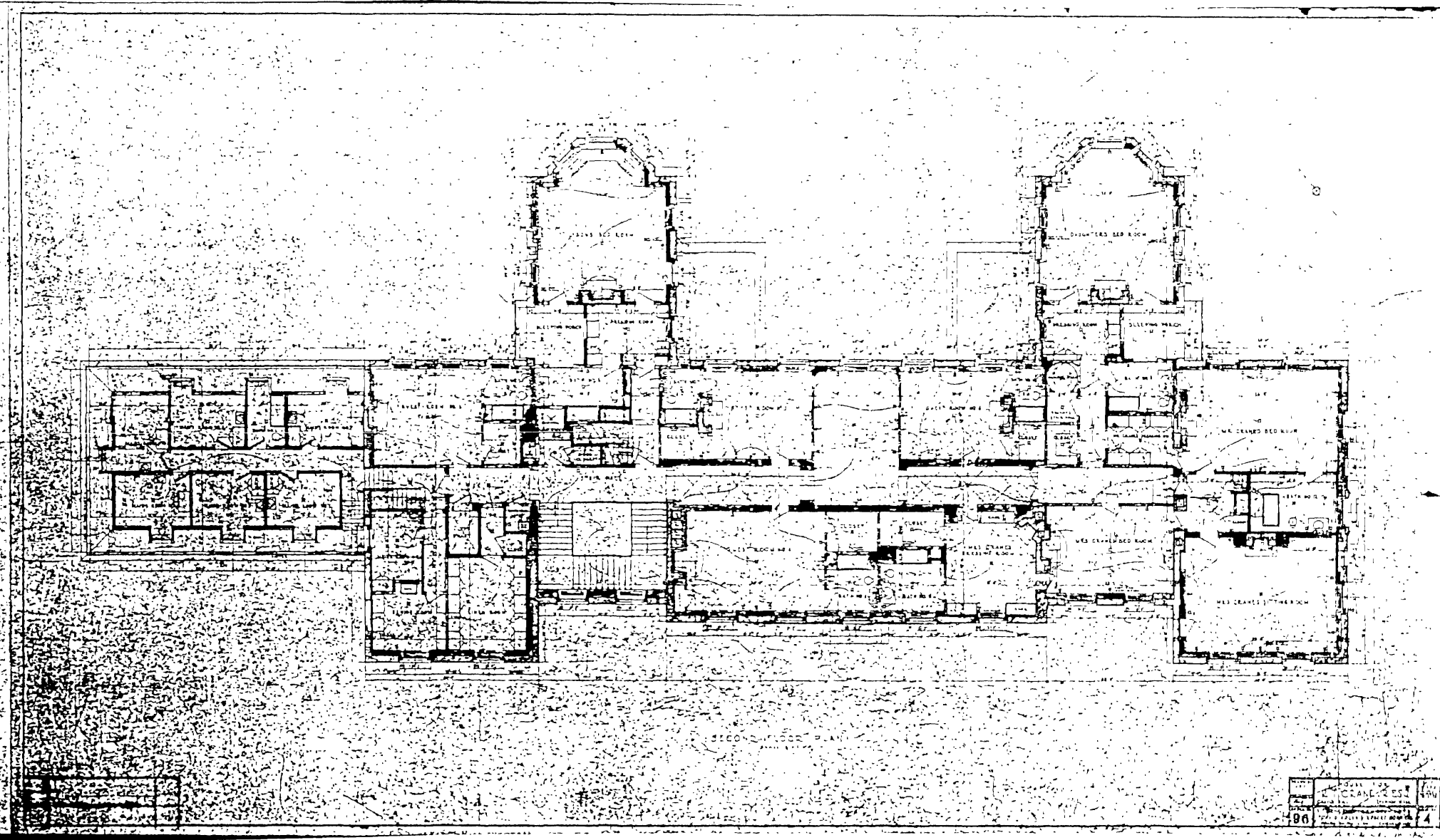


Fig. 15(d) *House for R. T. Crane, Jr., Esq. Second Floor Plan, Sheet No. 5. September 23, 1925; revised December 11, 1925; October 6, 1926. Office of David Adler & Robert Work*

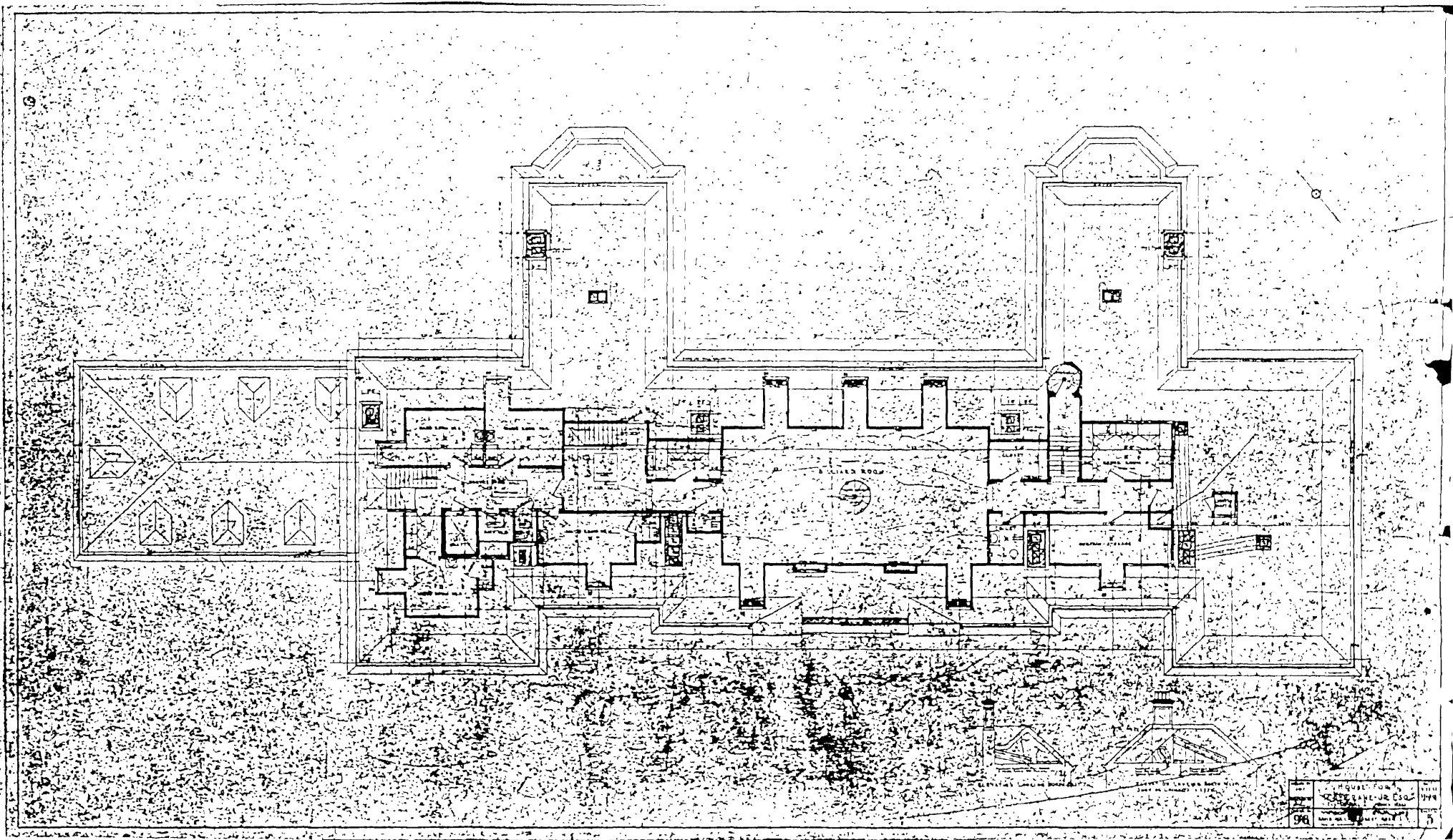


Fig. 15(e) *House for R. T. Crane, Jr., Esq. Attic Plan. September 23, 1925; revised December 11, 1925. Office of David Adler & Robert Work*