

United States Department of the Interior
National Park Service

JUL 21 1987

National Register of Historic Places
Registration FormNATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Thomas Mott Shaw Estate (preferred)
other names/site number Garfield Woods

2. Location

street & number 317 Garfield Road N/A not for publication
city, town Concord N/A vicinity
state Massachusetts code 025 county Middlesex code 017 zip code 01742

3. Classification

Ownership of Property

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
<u>2</u>	<u>1</u> buildings
	<u>1</u> sites
	<u>1</u> structures
	objects
<u>2</u>	<u>3</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously
listed in the National Register 0

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. ☐ See continuation sheet.

Valerie A. Talmage
Signature of certifying official Sho

July 15, 1987
Date

Massachusetts Historical Commission

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

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.
☐ See continuation sheet.
☐ determined eligible for the National
Register. ☐ See continuation sheet.
☐ determined not eligible for the
National Register.
☐ removed from the National Register.
☐ other, (explain:)

Patrick W. Andrews

11/20/87

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic - single dwelling

Current Functions (enter categories from instructions)

Domestic - multiple dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and 20th century

Revivals - Tudor Revival

Materials (enter categories from instructions)

foundation fieldstone (battered)

walls stucco

roof slate

other wood trim

Describe present and historic physical appearance.

Situated in a wooded rural setting are two architect-designed buildings, formerly part of the Shaw Estate. In 1909-1910, Thomas Mott Shaw (1878-1965) designed and built twin houses on the highest point of land owned by his father, George Russel Shaw (1848-1937). Of these houses, one remains as a testimony to a unique building style adapted by Shaw and reminiscent of English manor houses of the Cotswold region. The garage, also designed and built by Shaw at the same time as the two houses, is situated northeast of the extant house on the approaching road. The property retains its integrity of location in spite of the loss of the second house of which the foundation remains articulating the original setting and feeling of the estate. The materials and craftsmanship of the original design are retained and substantiate the integrity of design and association with the well-known architect, Thomas Mott Shaw.

Once part of a 108-acre tract of land, which was subdivided among descendents of George R. Shaw, the parcel today is approximately ten acres. In 1909, George R. Shaw, father of Thomas Mott Shaw, purchased the land and by 1910 Thomas Mott Shaw had designed and built two houses, one of which is extant. At the same time he also built another dwelling of similar style on an adjacent land parcel, which was subsequently deeded to his sister, Isabel, who married Frederick Eldridge Lowell in 1903. This house is extant although it has undergone many renovations.

The twin houses, situated on George Shaw's land, both of L-shaped plan, were adjacent to one another as mirror images that differed only in the shape of the projecting three-story tower located within the L. The house with the round tower burned in 1931 and the one with the octagonal tower is the remaining estate dwelling. It was not until 1931 that Thomas Mott Shaw lived in the existing house. Prior to that date his father, George, had lived here, while Thomas and his family lived in the adjacent structure of which only the foundation survives (noncontributing).

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The two and one-half story, L-shaped, vernacular building with a slightly projecting three story, octagonal tower within the L is reminiscent of English Tudor Revival structures with steeply pitched end-gables, two steeply pitched gables on the long south facade, casement windows and double-hung sash, often grouped in pairs of strings of three windows. The sloping foundation is of fieldstone, the roof of slate, and the exterior walls are stucco, and painted a soft yellow with cream-colored wood trim. Some details are similar to the Craftsman style including short heavy columns and pilasters supporting simplified balconies over porches that flank the south facade, the doorhood with large heavy brackets supporting an unadorned balcony projecting from the octagonal tower, and the sloping (battered) foundation.

The main facade, visible from the private way leading to the house, displays the inside angle of the L-shaped plan with a major architectural feature of a three-story octagonal bay or tower. The fenestration pattern of the projecting tower includes three sets of two-light casement windows with three sash in each set at the third story level; and double, three-light casements flanking a centrally located 15-light door which opens onto an unadorned wooden balustraded balcony at the second story level. The centrally located main entrance at the ground level is also flanked by double, three-light casement sash and has an unadorned projecting doorhood with large heavy brackets, reminiscent of the Arts and Crafts interpretation of Colonial Revival motifs. The tower is flanked by perpendicular wings which are the legs of the L-shaped plan and are not symmetrical. The 6/6 double-hung sash are individually located or grouped in threes on the wings of the L.

The southeast facade is dominated by two steeply pitched gables on the long south facade, in which there are three 6/6 double hung sash, immediately below the gables at the second story level. At the first story level there are slightly projecting wide bays corresponding to the steeply pitched gables. Within each bay, there are five 3' x 6'8" windows/doors of 15 lights each. The five-window bays flank a large recessed entrance with recently retrieved original 10-light doors and flanking sidelights, which evoke the sense of design of the Arts and Crafts movement. These original doors, replacing glass sliding doors that were installed in the 1960s, help to restore the original design of this entrance to the center hall. The five 15-light windows doors in the flanking bays have been recently altered and replace five sets of deteriorated, double casement windows.

The L-shaped plan of the main house has three gable ends, two of which are the east and west ends of the long main house section from which project an enclosed porch (east side) and an open porch (west side). On the north elevation, which was the service entrance to the house, there is the third steeply pitched gable end. This facade had undergone the most changes in the

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last quarter century. It has functioned as the service entrance and is separated from view by a sloping stucco wall which extends from one of the legs of the L of the main facade. Sliding glass doors had been added at the basement level; a five-foot wide wood staircase, which appears to have been part of the original design, was dilapidated; the 6/6 hung sash, which flanked the recessed entrance reached by the wood staircase, were obliterated by stucco on the exterior and plaster on the interior; and the second story balcony and 15-light door were deteriorated and not functional. Recent 1985 rehabilitation has resulted in: the replacement of sliding glass doors with a set of double, 15-light doors; the reconstruction of the wood staircase with one that is nine feet wide and displays an unadorned and finished balustrade; the removal of stucco and plaster to expose the three windows on the one side and two on the other side of the entrance at the top of the wood staircase, thus regaining the original design intent; and the reconstruction of the unadorned balcony and 15-light door.

The interior spaces are large reception rooms on the first floor projecting from a spacious entrance hall in which there is a staircase at the north end (slightly rounded due to the exterior tower). The main rooms retain decorative features reminiscent of the Arts and Crafts Movement as well as Tudor Revival motifs, including roping on the ceiling, wood panelling, multilight interior doors, and brick fireplaces elaborated with terra cotta inserts. The wainscoting and other decorative woodwork of the first floor is stained a dark wood color. In contrast, the rooms on the second floor have a light and airy tone to them.

The floor plan has been slightly altered by the addition of a small first floor half-bath under the stair landing in the entrance hall. The alteration is minimal and has retained the arc formed by the wrapping staircase in the rounded end of the entrance hall. Also under the staircase on the east side of the hall, where there was a small recessed door leading to the manor house kitchen and servants wing, a plaster wall has been built, in order to create separate living quarters with no access from the main section of the house. In fact, this does not alter the circulation in the important living spaces.

The northeast room on the first floor, which was a study and an added, small half-bath, has been converted into the kitchen for the main house while retaining the main architectural features such as the fireplace and fenestration pattern. A door has been cut into the wall leading to one of the large reception rooms, creating little change in that room due to the location of the door within one section of an expensive bookcase wall. On the second floor, there are some small plan changes in that portion of the house which is classified as the rear portion or servants quarters. The attic space has been finished, converting the area into a "housekeeping" apartment and enhancing the architecturally significant space in the turn of the tower.

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The garage/carriage house is situated northwest of the main house. It, too, is constructed of stucco, and painted the soft yellow color. The building has a one-story L-shaped plan with a two-story projecting round tower outside the L. The grade dramatically changes at the rear and there is a small square infill within the L, on which a second story was added in 1985. The addition is not discernable from the front of the building because it is located behind the tower. On the tower facade, there is a slightly projecting one-story entrance with segmental arch contour. Once filled with poorly constructed, replacement double doors (mid-century) into which was cut a small pedestrian door, the tower entrance has been developed with double 15-light fixed window/doors that are flanked by sidelights. The arched transom lights have been retained and restored. There are five, double-hung sash of 6/6 lights in the second story level of the tower. On the south facade, there is a second set of 15-light doors which replace dilapidated and unfunctional barn-like double doors. Once an unfinished interior space with the exception of a modest living area for the chauffeur, the garage/carriage house interior has been converted to a 4-bedroom rental unit which features a round tower room on the second floor, enhancing this space created by the architectural feature of the round projecting tower.

The only other structure on the property is a small 1970s pool house adjacent to the swimming pool which is several hundred feet from the south elevation of the main house. There is evidence of planned landscaping with rhododendrons, yews, and other shrubbery as well as many large pines near the main house, which is well situated on the hill and approached by a long driveway that winds through a wooded and natural setting. Once, surrounding lands were part of the 108-acre parcel owned by the Shaws. Thomas Mott Shaw built at least one of the smaller, gardener's house as well as his sister's house, which is set off to the southwest of the main house and is reached by a different roadway. The original parcel of land, deeded from the Adams to the Shaws in 1909, was subdivided among relatives throughout the years and in 1977 sold to Doris Kearns Goodwin who also subdivided to reach the 6.7 acre parcel for the main house and nearby garage.

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Archaeology

While no prehistoric sites are currently recorded on the property, it is highly likely that sites are present. Eleven known sites have been reported within the general area (within 1 mile). The physical characteristics of the property, high terraces overlooking the Sudbury River and Fairhaven Bay, would have made this an attractive area for native settlement and subsistence activities. Given the relatively large size of the parcel (10 acres) and the limited amount of historical development, it is highly probable that sites are present. This property is near the locale where the Concord, Sudbury, and Assabet Rivers near each other: an area of high prehistoric site concentration. Any surviving sites which would help clarify the relationships between prehistoric settlement in these drainages would be significant.

There is also a potential for significant historical remains on the property. Background research, controlled testing and excavation may help to determine whether or not remnants of working farms and related remains exist on the property. These farms were common in Concord during the 18th and 19th centuries until split up by affluent Bostonians and converted into country estates. Farm-related features from this period could provide detailed information on the changing social, cultural and economic patterns that characterized rural life in Concord.

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COUNTING OF RESOURCES

RESOURCE	TYPE	DATE	CONTRIBUTING/ NON-CONTRIBUTING
T.M. Shaw House	building	1910	contributing
Garage	building	1910	contributing
pool house	building	1970s	non-contributing
foundation of twin house	site	1910/1931	non-contributing
pool	structure	1970s	non-contributing

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locallyApplicable National Register Criteria ☒ A ☐ B ☒ C ☐ DCriteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

Architecture
community planning and development

Period of Significance

1909-10

Significant Dates

1909-1910

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Thomas Mott Shaw

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Thomas Mott Shaw Estate retains its rural private setting as originally planned and designed. It is reflective of the late 19th and early 20th century development of Concord as a wealthy Boston suburb. The property is significant for its association with well-known Boston architect Thomas Mott Shaw, who designed and built the buildings comprising the estate and lived on the property for over fifty years. Shaw is important for his contributions to preservation in several important restorations including buildings at Williamsburg. The architect-designed Thomas Mott Shaw Estate is important for its unique architectural character derived from the use of English vernacular prototypes in combination with elements of the Arts and Crafts movement of the early 20th century and for being the only unaltered known example of this unusual vernacular architecture in Concord. The property includes two contributing buildings (the house and carriage house) and two noncontributing structures (poolhouse and pool). Therefore, with integrity of location and association and design, setting, materials, workmanship, and feeling, the Thomas Mott Shaw Estate fulfills Criteria A and C of the National Register of Historic Places on the local level.

The development of Concord as a wealthy Boston suburb occurred in the late 19th century as improved transportation routes, including auto highways and train service, made it feasible to commute the mile distance to Boston. Formerly a farming community with some mills and light industry at West Concord, the town became known for its intellectual community of transcendentalists and writers during the Early Industrial Period. However, this element of the population faded in the late 1800s. The suburban residential community formed in Concord Center while West Concord continued as an industrial village. Large tracts of land, originally part of working farms in the formerly agricultural peripheral community, were purchased by affluent Bostonians and converted into country estates with new construction as well as the remodeling of existing dwellings. The southern end of Concord, abutting Lincoln and Sudbury, was relatively undeveloped and large parcels of land were owned by heirs of two locally prominent families, the Garfields and the Conants.

☒ See continuation sheet

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In 1893, Charles Francis Adams moved to Lincoln; he owned much of the land that was to become the Shaw Estate. Adams was the son of the ambassador to the Court of St. James and was a direct descendant of two United States Presidents. This is one of many examples of the socially prominent families who moved to Concord and Lincoln in the late 19th and early 20th century. Concord's "Social Circle," formed in 1785, boasted a membership of some of the most prestigious literary figures in the 19th century; its 20th century members included representatives of prominent families, among them the Lowells, Cabots, and the Emersons. Samuel Eliot Morison was one of the several Harvard professors living in Concord in the early 1900s. During the Early Modern Period, the autohighway, known as the Concord Turnpike (Route 2), contributed to the movement of wealthy Bostonians to the rural, yet suburban community. During the period, the most significant development was in institutional buildings such as schools, public and private (Middlesex School, 1904 and the Fenn School, 1925), libraries, a post office, and the well-known Concord Antiquarian Society (ca. 1910, 1937), most of which were built in the Colonial Revival Style.

George Russell Shaw and Emily Mott Shaw of Weston purchased two parcels totalling 108 acres from Charles F. Adams and Mary Ogden Adams in 1909. George Shaw hired his son, Thomas Mott Shaw, who had just established his architectural office in Boston, to develop the Concord property. The plan included twin houses and a garage/carriage house sited on a hill on a northern portion of the parcel and a similarly designed dwelling for George Shaw's daughter, Isabel Shaw Lowell southwest of the twin houses. In 1916, the father deeded the entire property to two of his children, Thomas and Isabel. Subsequently, the original parcel was subdivided and descended to Shaws and to Lowells. Today, there are ten acres associated with the remaining house of Thomas Mott Shaw.

The property's long association with Shaw is perhaps its most significant aspect due to his many notable works in the New England area as well as his work at Williamsburg, the latter brought the firm national fame. Thomas Mott Shaw was educated at Harvard, and L'Ecole des Beaux Arts, from which he received a diploma in 1905. He returned to Boston and worked in the office of Guy Lowell as a draftsman. In 1908, Shaw established his own office. During World War I, he was sent to France to construct airfields and barracks. When he returned in 1919, he established the firm which was eventually to be known as Perry, Shaw and Hepburn of Boston.

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Shaw continued to work as an architect for forty years during which he and his firm were involved in many important projects throughout New England and in Williamsburg, Virginia. The list of buildings which were under Shaw's direct supervision is lengthy and includes many important institutional buildings such as the Harvard Coop in 1924, Houghton Rare Book Library at Harvard in 1944, Kresge Hall and the Aldrich Building at the Harvard Business School, and several buildings at Brown University in Providence, Rhode Island.

Shaw is also remembered for his fine preservation work which he continued after the firm's important involvement in the Rockefeller restoration of Williamsburg's original town plan. Perry, Shaw, and Hepburn worked at Williamsburg for 20 years and maintained an office in Williamsburg from 1928. Although Shaw's principal residence was in Concord from 1910 until his death in 1965, he spent a good deal of time travelling to Williamsburg and was directly responsible for the restoration of the Wren Building and the Governor's Palace, as well as the design of the Williamsburg Inn. In 1938, Shaw received the Boston Architectural Club medal for architecture at the BSA/BSLA Exhibition. It was for "excellence of design molded to a sensitive appreciation of location," as represented in the Williamsburg Inn. Shaw's preservation work in Williamsburg won him the confidence of others seeking restoration of historically significant buildings, thus he was the architect for the restoration in Providence of the Old Baptist Church and of Brown's University Hall, which is a National Landmark.

The importance of his preservation background and successful restoration projects led Shaw to his final project in 1959, which was the design for the State Archives Building, a \$1 million addition to the Bulfinch-designed State House in Boston, Massachusetts.

The buildings of the Thomas Mott Shaw Estate are also significant for their architectural form, which was derived from Shaw's fascination with the English Revival architecture (which peaked in the United States from 1910 to 1930), combined with his interest and knowledge of the Arts and Crafts Style. Shaw's father, George Russell Shaw, was one of the six architects among the founding members of the Boston Society of Arts and Crafts. Both father and son were designers as well as architects. George Shaw exhibited some of his leather crafts at the 1897 "Exhibition of Arts and Crafts" in Copley Hall, Boston, Massachusetts, an exhibition which has been said to have set the tone for the design reform movement. Thomas Mott Shaw was obviously influenced by his father, who gave Shaw his first architectural job, that of designing the buildings of the family estate. Many of the interior embellishments are clearly derived from the Arts and Crafts Movement. Old photographs and documentation show

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interesting fireplace seats incorporated into the mantel, a mantel painting reminiscent of a Chinese portrait, and an elaborate candlebra of glass and silver designed by Shaw. The collection and sketches, drawings, photographs, and notes of Thomas Mott Shaw which are part of the National Archives Collection bear out the fascinations and interests in this design movement. Sketches for picturesque Cotswold cottages, elaborate Club invitations and menus drawn by Shaw articulate the development of these styles in Shaw's design for what has come to be known as the Thomas Mott Shaw Estate.

9. Major Bibliographical References

See Continuation Sheet

☐ See continuation sheet

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67)
has been requested (Part 1 approval)
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings
Survey # _____
- ☐ recorded by Historic American Engineering
Record # _____

Primary location of additional data:

- ☐ State historic preservation office
- ☐ Other State agency
- ☒ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository:

Archives of American Art
Smithsonian Institution

10. Geographical Data

Acreage of property 6.7 Acres

Quad: Concord Scale 1:2500

UTM References

A

1	9	3	0	5	5	6	0	4	5	9	9	8	3	0
Zone			Easting					Northing						

C

Zone			Easting					Northing						

B

Zone			Easting					Northing						

D

Zone			Easting					Northing						

☐ See continuation sheet

Verbal Boundary Description

Middlesex County Registry of Deeds, Book #16058, Pgs. 260-261.

Concord Assessor's Maps - Sheet No. G14 - 1986

See attached assessor's map.

☐ See continuation sheet

Boundary Justification

The boundaries of the National Register property are determined by the assessor's map, showing the property of 6.7 acres, not including the right of way. The original land parcel has been subdivided and the present 6.7 acre parcel includes the significant buildings associated with Thomas Mott Shaw.

☐ See continuation sheet

11. Form Prepared By

name/title Gretchen G. Schuler, Preservation Consultant

organization _____ date March 10, 1987

street & number 126 Old Connecticut Path telephone (617) 358-7980

city or town Wayland, state MA zip code 01778

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MAJOR BIBLIOGRAPHIC REFERENCES

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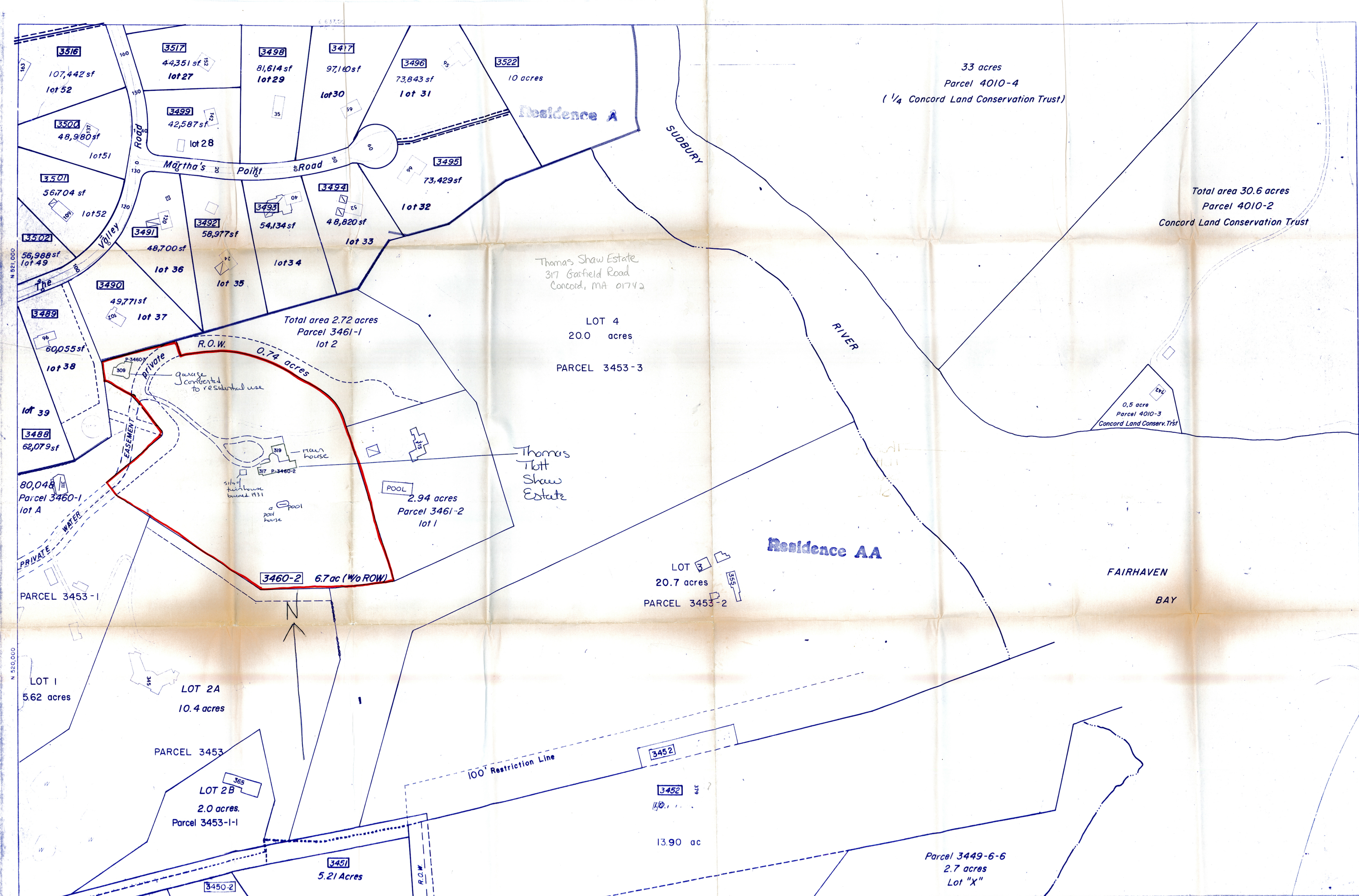
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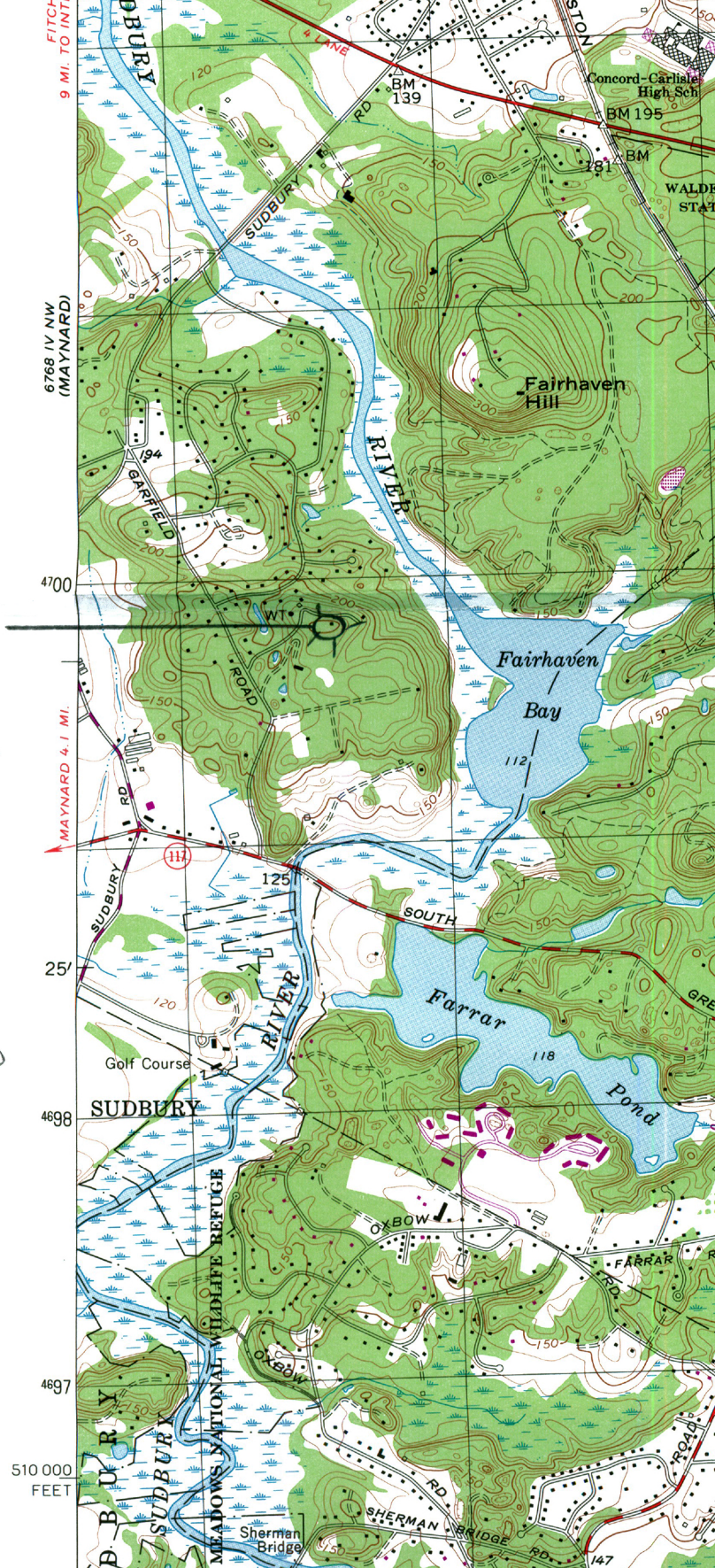
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PREPARED BY PHOTOGRAMMETRIC METHODS
FROM AERIAL PHOTOGRAPHY OF 1966 BY
AIR SURVEY CORPORATION
AIR PHOTOGRAPHY DIVISION

Quad: Concord
Scale 1:25000
UTM References
19/305560/4699830

Thomas
Mott
Shaw
Estate





1. View of main facade. (Photograph: Gretchen G. Schuler, March 1987)



2. View of main facade, within the L, looking southeast. (Photograph: Gretchen G. Schuler, March 1987)



3. View of south facade, looking north. (Photograph: Gretchen G. Schuler, March 1987)



4. View of west end and main facade, looking east. (Photograph: Gretchen G. Schuler, March 1987)



5. View of north gable end and east facade, looking southwest. (Photograph: Gretchen G. Schuler, March 1987)



6. View of carriage house/garage, looking northwest. (Photograph: Gretchen G. Schuler, March 1987)

Thomas Mott Shaw Estate, Concord (Middlesex Co.), MA



7. View of main entrance and hall, looking north, stairs, balcony, curved end.



8. Southeast room, 1st floor, main house.



9. Southwest room, main house, 1st floor.



10. Detail of fireplace tiles and bricks, southwest room, 1st floor, main house.

All photos: Gretchen G. Schuler, March 1987