

Massachusetts Cultural Resource Information System

Scanned Record Cover Page

| | |
|--------------------------------|---|
| Inventory No: | SBR.93 |
| Historic Name: | Bradley, J. D. C. House |
| Common Name: | Southborough School for Girls - Oakcrest |
| Address: | 5 Sadie Hutt Ln formerly 60 Sears Rd |
| City/Town: | Southborough |
| Village/Neighborhood: | |
| Local No: | 74-10 |
| Year Constructed: | |
| Architect(s): | Kim, Sam; Platt, Charles Adams |
| Architectural Style(s): | Colonial Revival |
| Use(s): | Private School; Servant Or Estate Housing; Single Family Dwelling House |
| Significance: | Architecture; Education; Landscape Architecture; Recreation |
| Area(s): | |
| Designation(s): | Nat'l Register Individual Property (2/26/1999) |
| Building Materials(s): | Roof: Slate Wall: Stucco; Marble; Stone, Cut; Wood; Cast Stone; Brick; Copper; Wrought Iron Foundation: Stone, Cut; Concrete Unspecified |



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Commonwealth of Massachusetts
Massachusetts Historical Commission
220 Morrissey Boulevard, Boston, Massachusetts 02125
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FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
MASSACHUSETTS ARCHIVES BUILDING
220 MORRISSEY BOULEVARD
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|---------------------------------------|--------------------------------|---------|-------------------|
| Assessor's Number Map 74 Lot 10 | USGS Quad South- borough | Area(s) | Form Number 93 |
|---------------------------------------|--------------------------------|---------|-------------------|

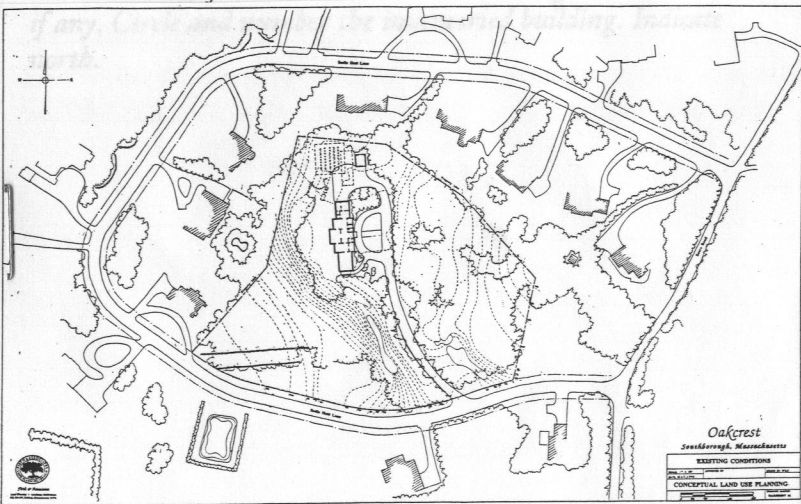
Town Southborough

Place (neighborhood or village) _____

Photograph



Draw a map showing the building's location in relation to the nearest cross streets and/or major natural features. Show all buildings between inventoried building and nearest intersection or natural feature. Label streets including route numbers,



Address ~~60 Sears Road~~ 5 SADIE HUTTON (PP 214160)

Historic Name House for Mr. J.D.C. Bradley

Uses: Present residential

Original residential

Date of Construction 1914

Source C.A. Platt plans

Style/Form Classical Revival/Colonial Revival

Architect/Builder Charles Adams Platt (architect)

Exterior Material:

Foundation cut fieldstone

Wall/Trim stucco/marble

Roof slate

Outbuildings/Secondary Structures garage (mid 20C)

Major Alterations (with dates) NA

Condition excellent

Moved ☒ no ☐ yes Date NA

Acres 5.93

Setting wooded hilltop site in residential area

Recorded by David F. Ransom

Organization Architectural Historian

Date (month/year) April 1996

RECEIVED

MAY 2 1997

MASS. HIST. COMM.

Follow Massachusetts Historical Commission Survey Manual instructions for completing this form.

BUILDING FORM**ARCHITECTURAL DESCRIPTION**☒ *see continuation sheet*

Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.

HISTORICAL NARRATIVE☒ *see continuation sheet*

Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.

BIBLIOGRAPHY and/or REFERENCES☒ *see continuation sheet*

☒ Recommended for listing in the National Register of Historic Places. *If checked, you must attach a completed National Register Criteria Statement form.*

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Architectural Description

The "House for Mr. J.D.C. Bradley" comprises a central 2 1/2-story rectangular block flanked by two-story ells, all with ridge-hip roofs. It is a substantial residence of 15,000 square feet with 34 rooms and nine fireplaces. Designed in 1913 by Charles Adams Platt (1861-1933), the stucco building, 146 feet long by 39 feet deep, faces east on a 5.93-acre plot about one mile west of the center of Southborough, Massachusetts (Photograph 1). The site is at the top of Wolfpen Hill; a wooded area in front of the house provides the immediate setting (Photographs 1, 2).

The house is constructed of stucco over brick on a wood frame. The central main block is 71 feet long. It is divided into seven bays of 6-over-6 windows; at the first floor three windows are on either side of an elaborate front entrance. The marble steps of the entrance have three risers leading up to a heavy double door with wrought-iron transom. The doorway is framed by cast-stone columns with Corinthian capitals. The cornice of a full entablature projects over the columns (Photograph 3). The frieze is embellished with *bas relief* lions' heads under dentil course and enriched ovolo moldings (Photograph 4). On either side of the entrance, windows have sills of marble and lintels of stucco in keystone shape. A raised string course abuts the top of the keystones. Second-floor windows are the same. An architrave and frieze encircle the central block below the eaves. Above, three prominent ridge-hip roof dormers are placed forward in the roof slope close to the eaves, each with a 6-over-6 window. Tall chimneys at the four corners are rectangular, oriented east-west, with raised bands near their tops and copper caps. The roof is covered with slate 1/3" to 1/2" thick; flashings, gutters, and leaders are copper.

The two symmetrical ells, 38 feet by 28 feet, are set back seven feet from the front of the main block. The fenestration of the front of the south ell is two widely spaced windows at first floor and three evenly spaced at the second, while the north ell has four windows at each level. The house is three bays deep. In the central bay on the south ell two windows on either side of a fifth chimney open onto an iron balcony at the second-floor. On the garden front, windows in the main block and south ell are 6-over-6-over-6. This elevation is dominated by a screen of four Corinthian columns at the edge of a loggia that measures 32 feet by 22 feet (Photograph 5). Most of the loggia (16 feet) is recessed into the main block, while the final six feet extend as a porch beyond the rear wall. Steps lead down to the garden from either end of the porch (Figure 1).

In his site plan the architect provided landscape features both on the east front and on the garden front of the house (Figure 1). On the east front a semi-circular paved area is bisected by a walk leading straight east from the front door to the roadway. Across the roadway is a

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grove of oak trees. These landscape features in front of the house continue in place (Photographs 1, 2.) On the garden front the drawing (Figure 1) shows a formal layout of flower beds. There is no confirmation that this garden ever was planted. Because the site is at the top of a hill the grade falls off quite rapidly; extensive movement of earth would have been necessary to execute the garden plan as drawn. Apparently, this never was done.

The front door opens to an ample entrance hall which is flanked on the south by a lavatory, wood closet, and study, while to the north are a coat closet, a flower room, and a serving pantry (Figure 2). The entrance hall is paved in antique bricks laid in a herringbone pattern. Beyond the entrance hall is a long north-south lateral hall giving a grand vista -- 108 feet in length -- from the north wall of the dining room south to the library fireplace. Its floor is of quarter-sawn oak laid in a herringbone pattern, as are the floors of the dining room, drawing room, study, and library.

The dining room, lateral hall, and drawing room form a U shape around the loggia, which was enclosed ca.1970s. The floor of the loggia is made of squares of green and cream Vermont marble set in a diamond pattern (Photograph 6). The green is Verde Antique, 7/8 inch thick, according to a blueprint detail signed by the architect. The dining room and drawing rooms are the same size and are mirror images of one another in plan. Each has a sandstone fireplace, door to the loggia, and wood-paneled dado. Above the dado the plaster walls are divided into sections framed by raised plaster moldings (Photographs 7, 8).

x 2 The library, measuring 32 feet by 27 feet, is designed to accommodate 3,000 volumes. The largest room in the house, it occupies the entire first floor of the south ell. Its special identity is established in part by the approach to the space, down three steps from the drawing room (Photograph 9). The ceiling rises to 14 feet, approximately two feet higher than the other first-floor ceiling heights. In addition, the wood finishes and beamed ceiling set it apart from other rooms in the house. Both the walnut-paneled walls and the bookcases are floor-to-ceiling in height (Photograph 10). The presence of the bookcases accounts for the absence of a central window in the south ell front elevation, as noted in describing the exterior. In the mid-1980s the bookcases were paneled over and a circular stair installed to the second floor (compare Figures 2 and 4). Alteration of the bookcases was reversed in 1994. The surfaces of the Indian sandstone fireplace surround are elaborately carved. Concave and convex moldings carry egg-and-dart and foliate enrichment while flat surfaces are paneled on either side of a central elliptical shield (Photograph 11). Another fireplace is the focal point of the study (Photograph 12.)

The north ell is given over to domestic offices. It originally housed the kitchen, a pantry, the servants' dining room, and the servants'

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porch. The kitchen and pantry remain but the servants' dining room and porch gave way to garage space ca.1980s.

The stairway to the second floor is a paneled switchback recessed off the lateral hall north of the entrance (Photograph 13). On the second floor the north-south central hall is repeated. The main block and south ell originally provided six bedrooms and morning room in a plan now modified to accommodate the spiral stair. In the south wall of the master bedroom, glazed doors to the balcony flank an elaborate wooden fireplace mantel (Photograph 14). The north ell provided six servants' bedrooms, now arranged as a five-room apartment for staff (Figures 3, 4).

The part of Southborough in which the "House for Mr. J.D.C. Bradley" is located is a semi-rural affluent residential neighborhood. Houses are well-spaced along local roads, set back with ample plantings. Lot size is one to eight acres. Houses, built between 1984 and the mid 1990s, typically are 4,500 square feet. The overall effect is restrained rather than pretentious. Other homes as large as the Bradley house are few in number. A handful of estate properties, built on the scale of the Bradley house, have appeared within a half mile during the past decade. Ranging in size from 8,000 to 12,000 square feet, these houses have been designed by contemporary architects to harmonize with the natural setting and older houses in the neighborhood.

Among houses of similar vintage and size to the Bradley house in Southborough are the Sears family farmhouse (see below); the Choate Mansion, now divided into apartments for faculty at St. Mark's School; and the Joseph Burnett house, home of the founder of St. Mark's School. All three are a half-mile or more distant from the Bradley house and none was designed by an architect of Platt's stature. Other houses in the area, ranging in age from late 19th century to ca.1980s, while comfortable, are without great architectural distinction. No other architect-designed historic houses are known in the neighborhood.

Platt's drawings for the Bradley house, rendered in ink on linen, are at the Avery Library of Columbia University in New York City. Approximately 50 blueprints of details, each signed by the architect, are at the house. Molds and casts for the Corinthian capitals of the porch columns are at the house.

History

The "House for Mr. J.D.C. Bradley" was built as a wedding present for his bride, Helen Sears (June 12, 1889-March 1, 1966), from her mother, Sarah Choate Sears. Helen Sears' father, J. Montgomery Sears, who died in 1905, was a prominent Bostonian with a house on Beacon Hill and a fortune in real estate "who for years was Boston's heaviest taxpayer and was reputed [to be] the wealthiest man in New England" (*New York Times*).

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Sarah Choate Sears was active in art circles. In 1895 she commissioned John Singer Sargent (1856-1925) to paint a portrait of her daughter when Helen Sears was six years old. The painting later was donated by Mrs. J.D.C. Bradley to Boston's Museum of Fine Arts, where it remains on display in the museum's permanent collection. A charcoal sketch by Sergeant of Helen at age 17 is reproduced in *Sergeant Portrait Drawings* (p. 25).

A family of such wealth and artistic inclination, typical of Platt clients, was congenial with his background and interests. Other examples of wealthy socially prominent clients, which were numerous, include John T. Pratt of Standard Oil fame, for whom Platt designed "Manor House" at Glen Cove, New York, ca.1910, and William Mather, Cleveland iron ore magnate, who was the client for "Gwinn," ca.1908. How the Sears family made connection with Platt for the wedding present house is not known, but they moved in similar circles and could well have been known to each other.

The reason for selection of the Southborough site is clear because the location is near a 20-room country house, ca.1897, already owned by the Sears family at 1 Sears Road, down the hill from the new house. The Sears family house was left to the Bradleys upon the death of Sarah Choate Sears. The Bradleys used the house for furniture storage from the early 1930s until the 1950s, when it was sold (*Southborough Villager*, September 29, 1994, p. 14). The former Sears family house, altered and enlarged in 1994-1995, continues as a private residence today.

The "House for Mr. J.D.C. Bradley" remained in the Bradley family until 1972 when it was purchased by the Southborough School for Girls. The school enclosed the loggia for use as a dining hall and built six cottages across the road to serve as dormitory quarters and faculty housing. In 1974 the Southborough School for Girls merged with the town's larger St. Mark's School. After a building program at the main campus made the Bradley house redundant, it was sold with 45 acres in 1984 to Frank Dooley, a developer who subdivided the property and constructed the new houses shown by Figure 5. As part of the subdivision process, the historic house with five acres was bought by Sam Kim. Kim demolished the new construction erected across the road by the school and did the modest remodelling of the house referred to in Description, now largely reversed.

Evaluation

Professor Keith N. Morgan, the recognized Platt scholar, declares in his book *Charles A. Platt* that Platt's practice became truly national after 1907 and that he climbed to the top of his field by 1913 (p. 80), the year in which the "House for Mr. J.D.C. Bradley" was designed. Several of the character-defining features identified by Morgan for Platt's work are prominent in the Bradley design, including the following:

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symmetry, using bilateral schemes, often central sections with
balanced lateral wings

stairway sometimes tucked away to the side

"the most characteristic space of all...the loggia, a columned porch
which served as a place for outdoor living"

According to Morgan's analysis, in Platt's overall approach to design he did not strive for inventive solutions but preferred variations on established themes. His devotion to traditional architectural forms gave all his houses a certain historical stylistic character, but in all cases they were suited to their time. They were contemporary, and in the eyes of some, "modern" (p. 80).

In the same eventful year of 1913, the *Monograph of the Work of Charles A [sic] Platt* was published. It is a folio-sized collection of photographs of Platt houses and Platt's drawings for them. Its only text is a brief seven-page introduction by Royal Cortissoz, respected architectural critic of the day. Cortissoz adopted much the same tone in 1913 as Morgan did decades later. He emphasized the good proportions, extraordinary linear charm, and discreet elegance of Platt's architecture. "He is all taste," Cortissoz wrote, "and his work, from beginning to end, has been remarkable for its fitness and restraint. He never made a flamboyant design in his life...." (p. V).

Cortissoz observed that exterior detail is reserved nearly to the point of austerity, except for porches, which are an exception. This observation applies accurately to the "House for Mr. J.D.C. Bradley," where the windows have no molded casings, the string course is a simple flat band, and the eaves cornice is totally unembellished. The front porch, pursuant to Cortissoz's critique, was classically inspired and thoroughly embellished.

Interiors, Cortissoz said, displayed "perfect economy of space, the ideal disposition of the rooms, and the equally ideal provision for the circulation of light and air" (p. VII), as exemplified by the Bradley house. A consideration of great importance was the manner in which exterior melted into the interior, or as Morgan puts it, "the interpenetration of interior and exterior space" (p.90). In the "House for Mr. J.D.C. Bradley" the success of the interpenetration causes difficulty in deciding whether the loggia, inset with its three walls and ceiling into the main block, is an indoor room or an outdoor space. It is an example of the function of "an overriding sense of wholeness" (Hewitt, p. 65), a Platt trademark.

The manner in which most of the loggia is set into the main block of the Bradley house, instead of being open to the sky, is rare in Platt's

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work (Morgan, conversation, October 21, 1996). Seldom found elsewhere, such a loggia does appear occasionally in Platt's work, as at "Villa Turicum," ca.1908, for Harold F. McCormick and Edith Rockefeller McCormick at Lake Forest, Illinois. "Villa Turicum," one of Platt's more celebrated commissions because of his selection over Frank Lloyd Wright as the architect, was razed in 1965 (Morgan, p. 247). The presence of the inset loggia in the "House for Mr. J.D.C. Bradley" is a significant feature and may be unique among extant Platt houses.

Platt was born in New York City to a well-to-do family. He studied at the National Academy of Design and Art Students' League before spending the years 1882-1887 in Paris, where he attended the *Academie Julian*. He became a well-known and successful artist in the fields of etching and painting. He then turned his attention to the outdoors, conducting a seminal survey in Italy, with his brother, published as *Italian Gardens* in 1894. Finally, without formal education for the career, he became a nationally known architect specializing in large country homes.

Platt is now considered by some to be America's preeminent residential architect. Hewitt judges him to be "the most important country house designer of his time" (p. 61), and writes that Platt "stands out from all of the leaders of individual schools, such as Wright, Hastings, and Eyre, as a reformer, the inventor of new models for the house and garden, and a fundamental influence on the succeeding generation of architects" (p. 61). Jencks remarks that his "aristocratic taste...distinguishes Platt not only from his contemporaries and competitors -- McKim, Hardenbergh, Carrere & Hastings, Goodhue, and almost everyone else but Stanford White -- but also from [Frank Lloyd] Wright and the English architect with whom he was sometimes compared: Edwin Lutyens" (Morgan, p. xiii).

In 1913, when the "House for Mr. J.D.C. Bradley" was designed, Platt was "at the height of his reputation" (Morgan, p. 123). 1913 was also the year when the economic climate that had given rise to America's great country houses began to change. The enactment of the graduated income tax in 1913 curtailed enthusiasm among the wealthy for building costly estates that were expensive to maintain and difficult to staff (Morgan, p.123). As a result, Platt's commissions for such houses declined and were largely supplanted by other types of commissions, notably schools and museums. In Massachusetts, Platt created the master plan for the campus of Phillips Academy at Andover and drew plans for several of its important buildings, 1922-1930. He also designed several buildings for Deerfield Academy, 1929-1933, and the Recitation Building at Northfield Academy, 1926. Among Platt's more significant public commissions are the Freer Gallery of Art, 1913-1923, and the Corcoran Gallery of Art, Clark Wing, 1926, both in Washington, D.C. The trustees of the University of Illinois chose Platt's work over McKim, Mead & White, Delano & Aldrich, and John Russell Pope when selecting an architect to redesign their campus in 1921 (Morgan, p. 206).

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Although Platt continued to design country houses throughout his life, his residential commissions after 1913 were "fewer in number and generally smaller in size" (Morgan, p. 124). The design of the "House for Mr. J.D.C. Bradley" in 1913 therefore takes on added significance. "Of all his work as an architect," remarks Morgan, "Platt was most admired by his generation, and should be remembered first by posterity, for his country houses and their gardens" (p. 129).

Both Morgan and Cortissov assiduously avoid the use of any style designation for Platt's architecture. Reed uses the term Georgian [Revival] style for his later years (p. 439), while Hewitt considers him to be in "the culture of domestic eclecticism" (p. 61). Platt made his own interpretation of Beaux-Arts principles of symmetry and scale but modified them to fit the sites and needs of his clients. The "House for Mr. J.D.C. Bradley" is the archetypical example of his architecture, combining linear good proportions, restraint, and good taste with the flow of interior and exterior space in a characteristic manner that was Charles Adams Platt's alone.

Platt's work is included in at least 13 listings in the National Register of Historic Places (Andrus, letter, March 18, 1996). The properties listed range geographically from New York State to Washington State. None of Platt's six houses built in Massachusetts is listed in the National Register of Historic Places and none, other than the Bradley house, was in the mainstream of his work. Other Platt houses in Massachusetts include:

1. Dr. John Elliot Residence, Needham, 1895, altered; now owned by the Y.M.C.A.
2. House for Dr. Arthur T. Cabot, "Cherry Hill," Canton, 1902, altered
3. Henry Howard House, Brookline, 1905, a detached town house with paired front gables, altered
4. An atypical bungalow in Great Barrington for Charles Freer, 1917, altered; now known as "Aston Magna" and used as a retreat for musicians
5. House for Wendell H. Endicott, Dedham, 1931-1933, completed after Platt's death by his sons, altered; now owned and used as conference center by the Massachusetts Institute of Technology

In comparison, the "House for Mr. J.D.C. Bradley" has the distinction of being a quintessential example of Platt's work, designed when he was at the pinnacle of his practice and exemplifying the cohesive planning,

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symmetry, and the tasteful features for which Platt gained recognition. In addition, the Bradley house is well preserved, existing today almost as it did when built. In the judgment of Professor Morgan, the Bradley house for all these reasons is "unique in Massachusetts" (conversation, October 21, 1996).

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 catalogue. Dartmouth, New Hampshire: Hood Museum of Art, 1995, p.
 163.

New York Times, August 23, 1908, 7:3.

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 1894.

Reed, Henry Hope. "Platt, Charles Adam." In Adolph K. Placzek, ed.
Macmillan Encyclopedia of Architects. New York: The Free
 Press, 1982, pp. 438, 439.

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National Register of Historic Places Criteria Statement Form



Check all that apply:

- ☒ Individually eligible ☐ Eligible only in a historic district
☐ Contributing to a potential historic district ☐ Potential historic district

Criteria: ☐ A ☐ B ☒ C ☐ D

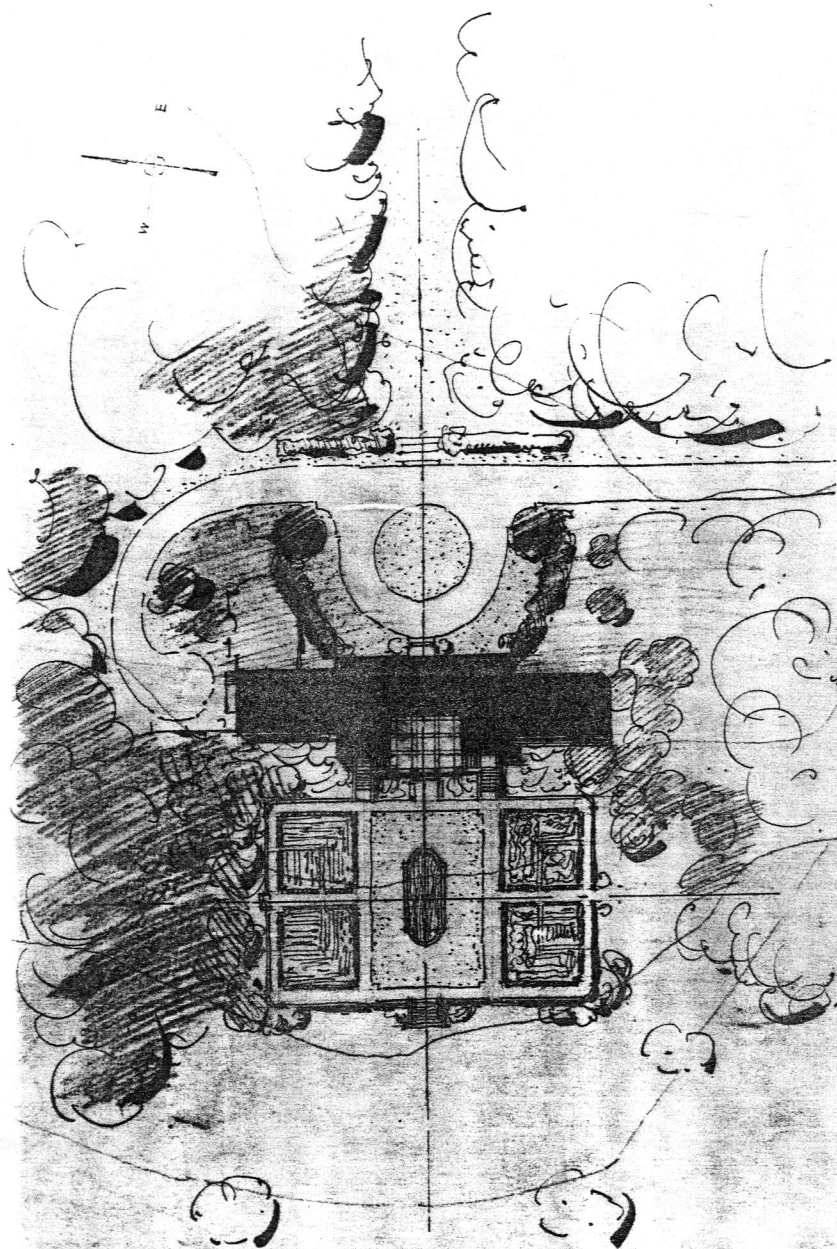
Criteria Considerations: ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Statement of Significance by David F. Ransom, Architectural Historian

The criteria that are checked in the above sections must be justified here.

This building meets the criterion for listing on the National Register of Historic Places as Massachusetts's finest example of the work of Charles Adams Platt (1861-1933). It possesses integrity of location, design, setting materials, and workmanship. Platt was recognized by his contemporaries and by today's scholars as the most important country house designer of his time.

Preliminary sketch by
Charles A. Platt for sur-
roundings of the Helen
Sears residence. Southbor-
ough, Massachusetts, June
12, 1913 (cat. no. 64).



*Preliminary study for surroundings of house for Miss Helen Sears. Southborough, Mass.
Scale 40' = 1"*

C. A. Platt, June 12, 1913.

Morgan, Keith N. *Shaping an American
Landscape*, exhibition catalogue.
Dartmouth, New Hampshire: Hood
Museum of Art, 1995, p. 163.

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Platt Site Plan

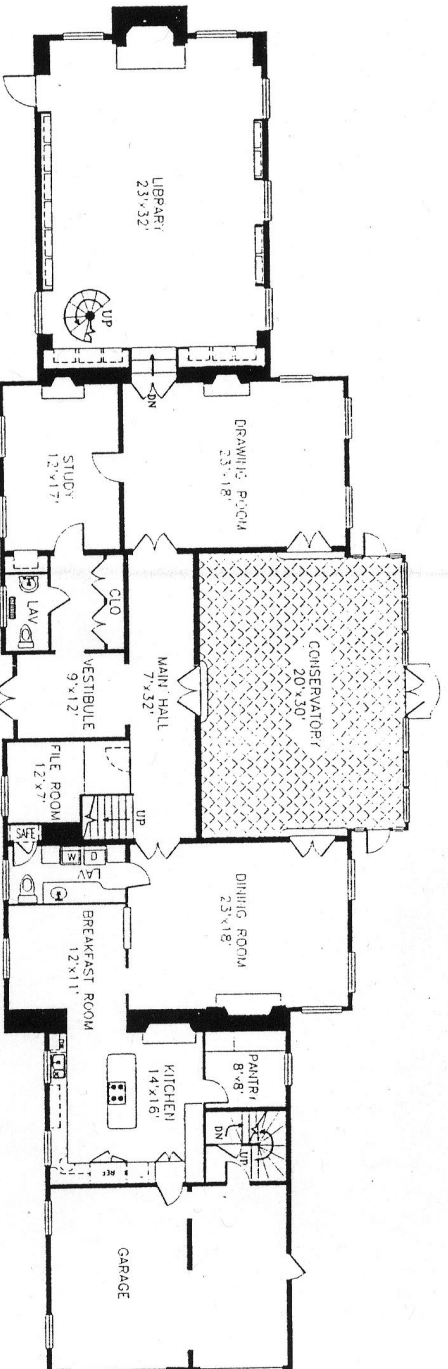
Figure 1

OAKCREST

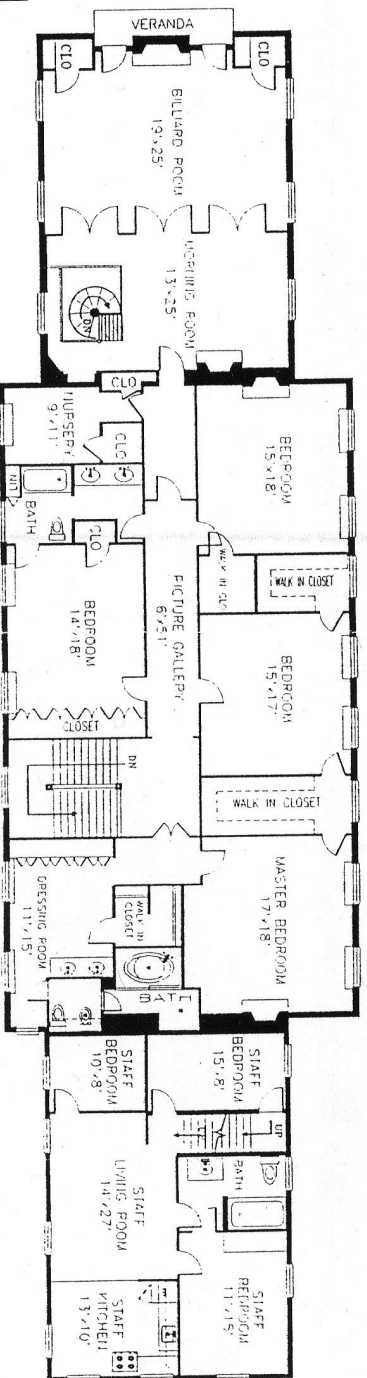
SOUTHBOROUGH, MA

Residence of Dr. Scott E. Ewing & Eileen Smith Ewing
 Architect: Charles Adams Platt, c. 1914
 Original Plans Held by
 The Avery Architectural Library, Columbia University, New York, NY

SBRI.93



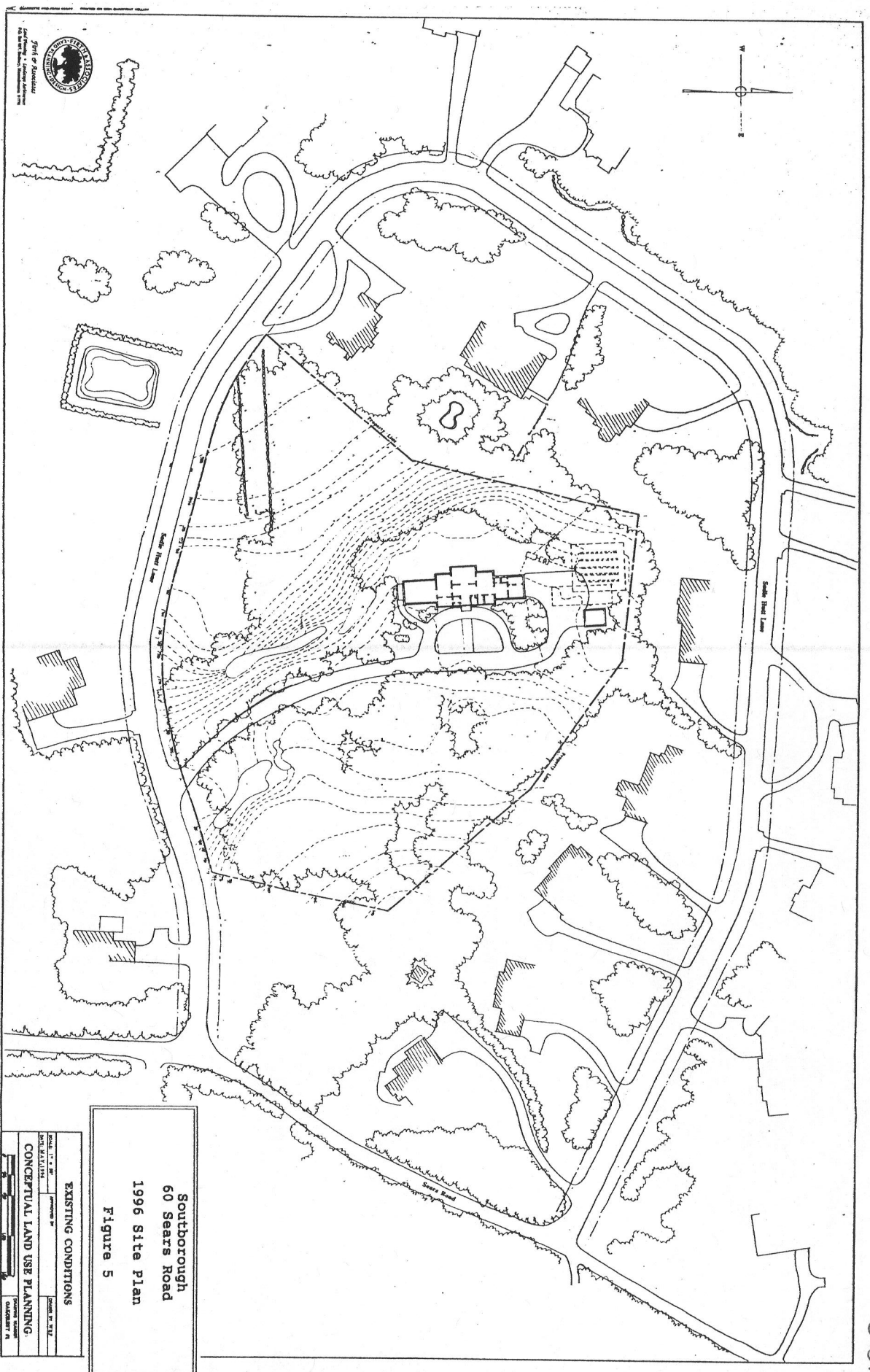
1st FLOOR



2nd FLOOR

Southborough
 60 Sears Road
 1996 Floor Plans
 Figure 4

M.N. TALLINO
 FORM TYP. 04/08/08



Town of Southborough
Planning and Development
100 West Street, Southborough, MA 01749

| | | | |
|------------------------------|--|-----------------------|----------------------|
| EXISTING CONDITIONS | | DATE: 11-1-95 | PROJECT: 95-01 |
| CONCEPTUAL LAND USE PLANNING | | DRAWN BY: J. L. B. | CHECKED BY: J. L. B. |
| SCALE: 1" = 50' | | PROJECT NUMBER: 95-01 | |

Southborough
60 Sears Road
1996 Site Plan
Figure 5

56R 93

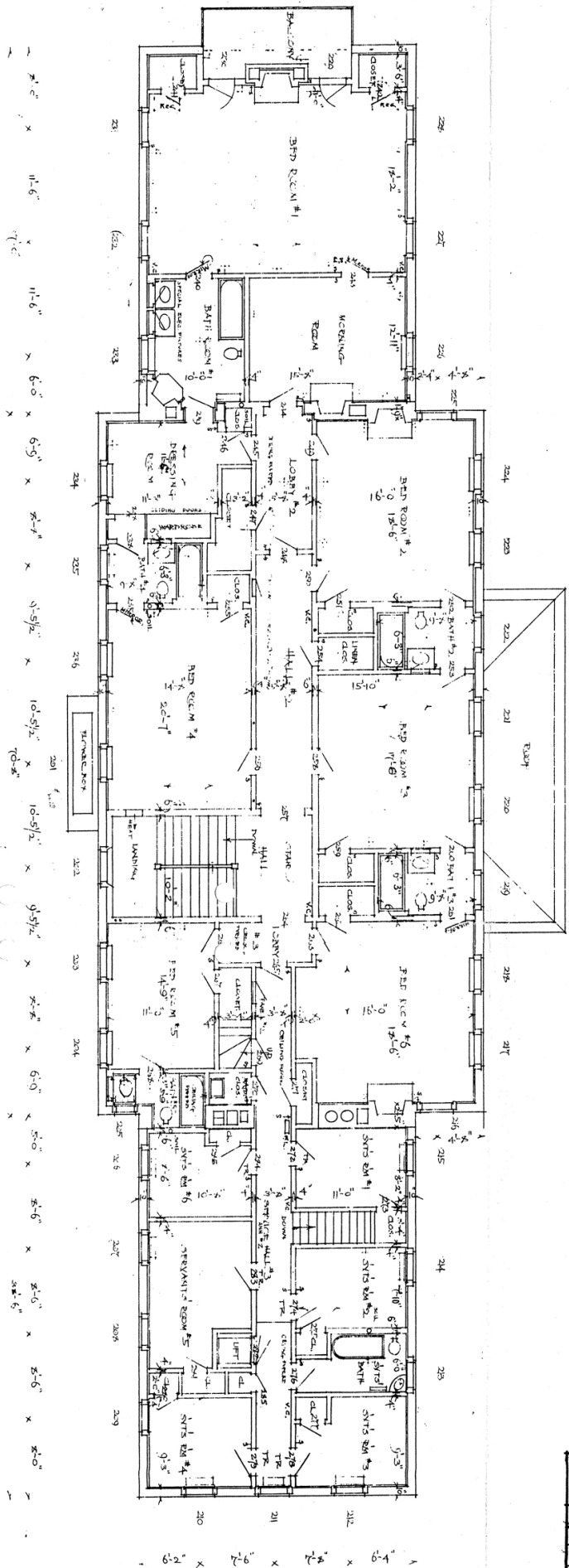
1/7 inch scale.

Figure 2

[illegible]

Southborough
60 Sears Road
Platt Second Floor Plan
Figure 3

SECOND FLOOR PLAN



| FLOOR PLANS | | | |
|-----------------|-------------|----------|---------------|
| 1/4" INCH SCALE | | | |
| NO. | DESCRIPTION | DATE | BY |
| 1 | 1000 | 10-10-11 | CHAS. A. BENT |
| 2 | 1000 | 10-10-11 | CHAS. A. BENT |
| 3 | 1000 | 10-10-11 | CHAS. A. BENT |
| 4 | 1000 | 10-10-11 | CHAS. A. BENT |
| 5 | 1000 | 10-10-11 | CHAS. A. BENT |
| 6 | 1000 | 10-10-11 | CHAS. A. BENT |
| 7 | 1000 | 10-10-11 | CHAS. A. BENT |
| 8 | 1000 | 10-10-11 | CHAS. A. BENT |
| 9 | 1000 | 10-10-11 | CHAS. A. BENT |
| 10 | 1000 | 10-10-11 | CHAS. A. BENT |
| 11 | 1000 | 10-10-11 | CHAS. A. BENT |
| 12 | 1000 | 10-10-11 | CHAS. A. BENT |
| 13 | 1000 | 10-10-11 | CHAS. A. BENT |
| 14 | 1000 | 10-10-11 | CHAS. A. BENT |
| 15 | 1000 | 10-10-11 | CHAS. A. BENT |
| 16 | 1000 | 10-10-11 | CHAS. A. BENT |
| 17 | 1000 | 10-10-11 | CHAS. A. BENT |
| 18 | 1000 | 10-10-11 | CHAS. A. BENT |
| 19 | 1000 | 10-10-11 | CHAS. A. BENT |
| 20 | 1000 | 10-10-11 | CHAS. A. BENT |
| 21 | 1000 | 10-10-11 | CHAS. A. BENT |
| 22 | 1000 | 10-10-11 | CHAS. A. BENT |
| 23 | 1000 | 10-10-11 | CHAS. A. BENT |
| 24 | 1000 | 10-10-11 | CHAS. A. BENT |
| 25 | 1000 | 10-10-11 | CHAS. A. BENT |
| 26 | 1000 | 10-10-11 | CHAS. A. BENT |
| 27 | 1000 | 10-10-11 | CHAS. A. BENT |
| 28 | 1000 | 10-10-11 | CHAS. A. BENT |
| 29 | 1000 | 10-10-11 | CHAS. A. BENT |
| 30 | 1000 | 10-10-11 | CHAS. A. BENT |
| 31 | 1000 | 10-10-11 | CHAS. A. BENT |
| 32 | 1000 | 10-10-11 | CHAS. A. BENT |
| 33 | 1000 | 10-10-11 | CHAS. A. BENT |
| 34 | 1000 | 10-10-11 | CHAS. A. BENT |
| 35 | 1000 | 10-10-11 | CHAS. A. BENT |
| 36 | 1000 | 10-10-11 | CHAS. A. BENT |
| 37 | 1000 | 10-10-11 | CHAS. A. BENT |
| 38 | 1000 | 10-10-11 | CHAS. A. BENT |
| 39 | 1000 | 10-10-11 | CHAS. A. BENT |
| 40 | 1000 | 10-10-11 | CHAS. A. BENT |
| 41 | 1000 | 10-10-11 | CHAS. A. BENT |
| 42 | 1000 | 10-10-11 | CHAS. A. BENT |
| 43 | 1000 | 10-10-11 | CHAS. A. BENT |
| 44 | 1000 | 10-10-11 | CHAS. A. BENT |
| 45 | 1000 | 10-10-11 | CHAS. A. BENT |
| 46 | 1000 | 10-10-11 | CHAS. A. BENT |
| 47 | 1000 | 10-10-11 | CHAS. A. BENT |
| 48 | 1000 | 10-10-11 | CHAS. A. BENT |
| 49 | 1000 | 10-10-11 | CHAS. A. BENT |
| 50 | 1000 | 10-10-11 | CHAS. A. BENT |
| 51 | 1000 | 10-10-11 | CHAS. A. BENT |
| 52 | 1000 | 10-10-11 | CHAS. A. BENT |
| 53 | 1000 | 10-10-11 | CHAS. A. BENT |
| 54 | 1000 | 10-10-11 | CHAS. A. BENT |
| 55 | 1000 | 10-10-11 | CHAS. A. BENT |
| 56 | 1000 | 10-10-11 | CHAS. A. BENT |
| 57 | 1000 | 10-10-11 | CHAS. A. BENT |
| 58 | 1000 | 10-10-11 | CHAS. A. BENT |
| 59 | 1000 | 10-10-11 | CHAS. A. BENT |
| 60 | 1000 | 10-10-11 | CHAS. A. BENT |
| 61 | 1000 | 10-10-11 | CHAS. A. BENT |
| 62 | 1000 | 10-10-11 | CHAS. A. BENT |
| 63 | 1000 | 10-10-11 | CHAS. A. BENT |
| 64 | 1000 | 10-10-11 | CHAS. A. BENT |
| 65 | 1000 | 10-10-11 | CHAS. A. BENT |
| 66 | 1000 | 10-10-11 | CHAS. A. BENT |
| 67 | 1000 | 10-10-11 | CHAS. A. BENT |
| 68 | 1000 | 10-10-11 | CHAS. A. BENT |
| 69 | 1000 | 10-10-11 | CHAS. A. BENT |
| 70 | 1000 | 10-10-11 | CHAS. A. BENT |
| 71 | 1000 | 10-10-11 | CHAS. A. BENT |
| 72 | 1000 | 10-10-11 | CHAS. A. BENT |
| 73 | 1000 | 10-10-11 | CHAS. A. BENT |
| 74 | 1000 | 10-10-11 | CHAS. A. BENT |
| 75 | 1000 | 10-10-11 | CHAS. A. BENT |
| 76 | 1000 | 10-10-11 | CHAS. A. BENT |
| 77 | 1000 | 10-10-11 | CHAS. A. BENT |
| 78 | 1000 | 10-10-11 | CHAS. A. BENT |
| 79 | 1000 | 10-10-11 | CHAS. A. BENT |
| 80 | 1000 | 10-10-11 | CHAS. A. BENT |
| 81 | 1000 | 10-10-11 | CHAS. A. BENT |
| 82 | 1000 | 10-10-11 | CHAS. A. BENT |
| 83 | 1000 | 10-10-11 | CHAS. A. BENT |
| 84 | 1000 | 10-10-11 | CHAS. A. BENT |
| 85 | 1000 | 10-10-11 | CHAS. A. BENT |
| 86 | 1000 | 10-10-11 | CHAS. A. BENT |
| 87 | 1000 | 10-10-11 | CHAS. A. BENT |
| 88 | 1000 | 10-10-11 | CHAS. A. BENT |
| 89 | 1000 | 10-10-11 | CHAS. A. BENT |
| 90 | 1000 | 10-10-11 | CHAS. A. BENT |
| 91 | 1000 | 10-10-11 | CHAS. A. BENT |
| 92 | 1000 | 10-10-11 | CHAS. A. BENT |
| 93 | 1000 | 10-10-11 | CHAS. A. BENT |
| 94 | 1000 | 10-10-11 | CHAS. A. BENT |
| 95 | 1000 | 10-10-11 | CHAS. A. BENT |
| 96 | 1000 | 10-10-11 | CHAS. A. BENT |
| 97 | 1000 | 10-10-11 | CHAS. A. BENT |
| 98 | 1000 | 10-10-11 | CHAS. A. BENT |
| 99 | 1000 | 10-10-11 | CHAS. A. BENT |
| 100 | 1000 | 10-10-11 | CHAS. A. BENT |



Photo # 2.



Photo # 3.



photo #4.



photo #5.



Photo #6.

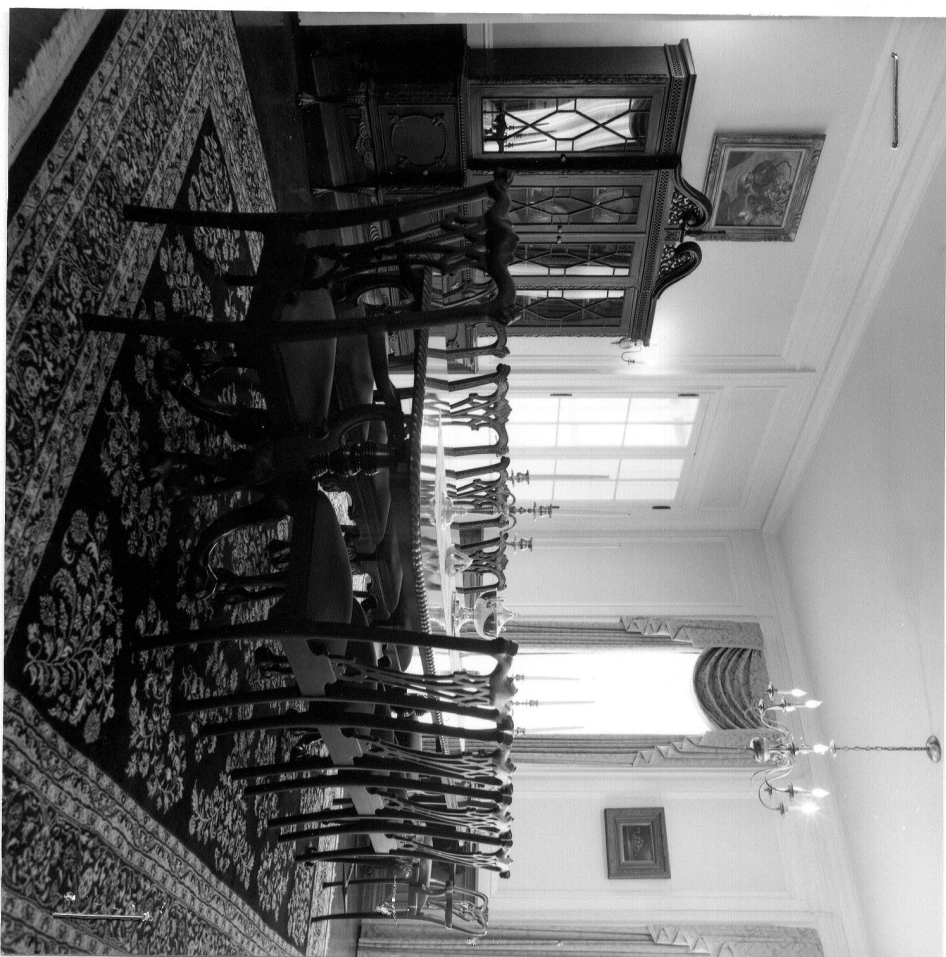


Photo #7.



Photo #8.



Photo #9.

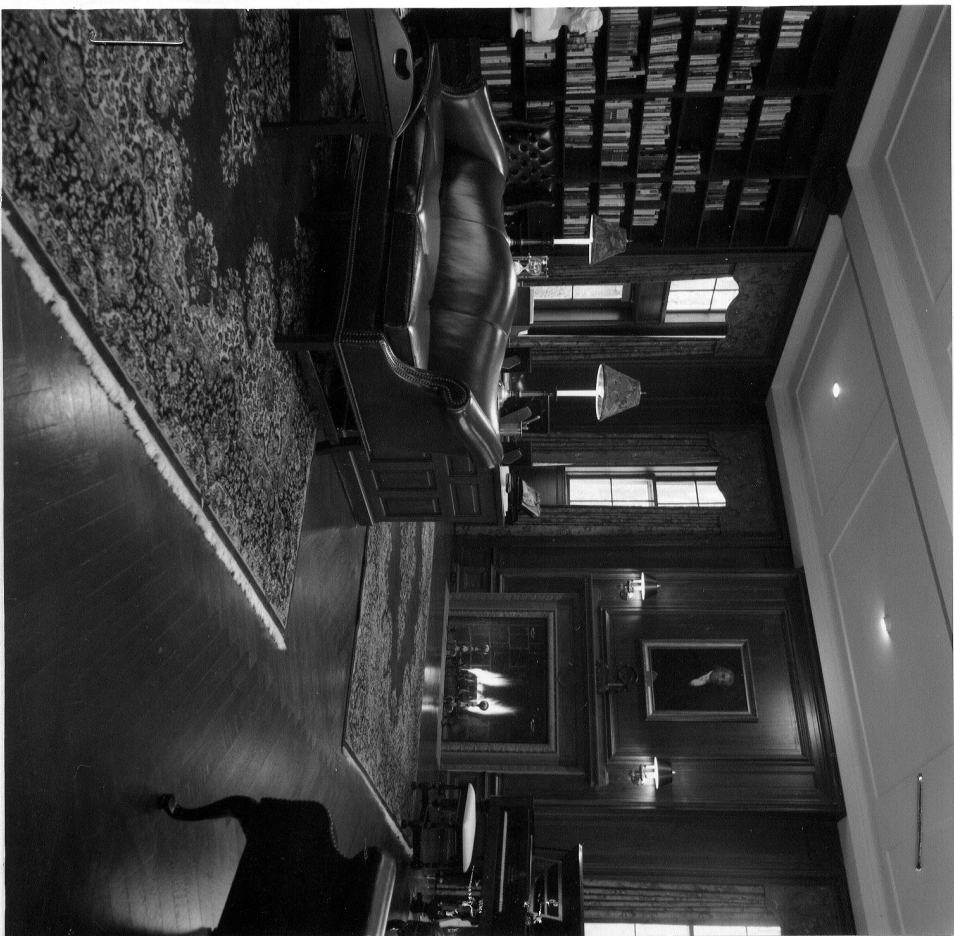


Photo #10.



Photo #11.



Photo #12.



Photo #13.



Photo #14.

(Attach photo here)



Location Southborough
 Street address 600 Sears Rd
 Name Sears Estate
 Date: original & present dwelling
 Present owner St. Marks School
 Open to public No
 Date 1913-4 Style _____
 Source of date Son of orig. owner
 Architect _____

OR part of Area # _____

3. CONDITION Excellent Good Fair Deteriorated Moved Altered Added _____

4. DESCRIPTION

FOUNDATION/BASEMENT: High Regular Low Material _____

WALL COVER: Wood _____ Brick Stone Other Stucco

ROOF: Ridge Gambrel Flat Hip Mansard _____
 Tower Cupola Dormer windows Balustrade Grillwork _____

CHIMNEYS: 1 2 3 4 5 Center End Interior Irregular Cluster Elaborate

STORIES: 1 2 3 4 ATTACHMENTS: Wings Ell Shed 2 wing

PORCHES: 1 2 3 4 _____ PORTICO _____ Balcony

FACADE: Gable end: Front/side Ornament _____

Entrance: Side Front: Center/Side Details: _____

Windows: Spacing Regular/Irregular Identical Varied

Corners: Plain Pilasters Quoins Cornerboards _____

5. Indicate location of building in relation to nearest cross streets and other buildings

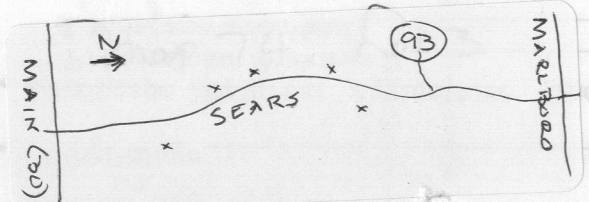
6. Footage of structure from street _____
 Property has _____ feet frontage on street

Recorder _____

For _____

Photo # 6-30 Date 1971

SEE REVERSE SIDE



RELATION OF SURROUNDING STRUCTURE

1. Outbuildings _____
2. Landscape Features: Agriculture Open Wooded Garden: Formal/Informal
 Predominant features _____
 Landscape architect _____
3. Neighboring Structures
 Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
 Venetian Gothic Mansard Richardsonian Modern

Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form)

at one time there was an old house on this property - known as The Crouch House

BIBLIOGRAPHY AND/OR REFERENCE

1870 - F. Winchester

RESTRICTIONS

Original Owner: _____
 Deed Information: Book Number 4702 Page 54, Worc. Co. Registry of Deeds

Original yellow form: Eligibility file ____
Copies: Inventory form ☒ ____
Town file(w/corresp.) ____
Macris ____
NR director ____

Community: Southborough

MHC OPINION: ELIGIBILITY FOR NATIONAL REGISTER

Date Received: 5/2/97

Date Due:

Date Reviewed: 5/14/97

Type: ☒ Individual

☐ District (Attach map indicating boundaries)

Name: The J.D.C. Bradley House

Inventory Form: 93

Address: 60 Sears Road

Requested by: Consultant for Property Owner

Action: ☒ Honor ☐ ITC ☐ Grant ☐ R & C ☐ Other:

Agency:

Staff in charge of Review: BF

INDIVIDUAL PROPERTIES

☒ Eligible
☐ Eligible, also in district
☐ Eligible only in district
☐ Ineligible
☐ More information needed

DISTRICTS

☐ Eligible
☐ Ineligible
☐ More information needed

CRITERIA: ☒ A ☐ B ☒ C ☐ D

LEVEL: ☐ Local ☒ State ☐ National

STATEMENT OF SIGNIFICANCE by Michael Steinitz

The J.D.C. Bradley House, 60 Sears Road, Southborough is eligible for listing on the National Register of Historic places on the State level as a significant example in Massachusetts of the New England-based, and nationally prominent architect and landscape architect Charles A. Platt. The Bradley House appears to be eligible for listing under National Register criteria A and C as a representative suburban estate of the elite Massachusetts Sears (and Bradley?) families, and as a work by the nationally influential designer Charles Platt.

Although the information submitted strongly supports National Register eligibility for this property, a nomination would need to address more fully a number of issues. The biographies of the Sears and Bradley family members associated with the property, and the historical context of these wealthy and prominent families and their role in Massachusetts history would need to be addressed in more detail. Additional information on the uses of and specific changes (alterations, restorations) to the property by owners subsequent to the Bradley family (post-1972) would also be necessary.

While the main building itself merits National Register listing, a nomination would also need to address directly the overall landscape plan for the property, the extent to which the plan was executed, and the elements of the plan that survive, placing all of these within the larger context of Platt's work. From the material provided, we were unable to assess, the nature of surviving landscape elements in the immediate vicinity of the house, features that would seem to be of particular significance given Platt's house-and-garden, interior-exterior design philosophy. An assessment of the changes that have occurred to the landscape and the impacts that these have had on the original plan should be included. The potential for the survival of archaeological landscape design evidence where features are not visible should also be kept in mind, and information that would be helpful for the MHC staff archaeologist to specify the nature of this potential should be included.

While the building form notes selected other Massachusetts commissions by Platt, a nomination should place the Southborough house more specifically within the developmental sequence of Platt's Massachusetts commissions, extant, altered and disappeared, and the evolution of his philosophy of residential design. In particular the nomination should highlight those features of the Southborough property that are characteristically Platt, or which inform an understanding of the Platt's genre.