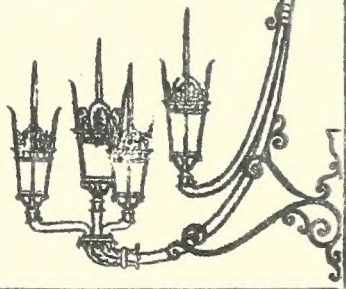


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1983 Survey & Planning Grant

PART II - FENWAY Inventory Forms

GOVDOC

BRA

4/28

Part 2

Vol. 1



submitted August 31, 1984 to
Massachusetts Historical Commission



Boston Landmarks Commission
Boston Redevelopment Authority

Fenway
B65L
1984

COVER PHOTO: Fenway, 1923

Courtesy of The Bostonian Society

FENWAY PROJECT COMPLETION REPORT

Prepared by

Rosalind Pollan
Carol Kennedy
Edward Gordon

for

THE BOSTON LANDMARKS COMMISSION

AUGUST 1984

PART ONE - PROJECT COMPLETION REPORT
(see separate volume)

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I. INTRODUCTION

The Fenway Preservation Study, conducted from September 1983 to July 1984, was administered by the Boston Landmarks Commission, with the assistance of a matching grant-in-aid from the Department of the Interior, National Park Service, through the Massachusetts Historical Commission, Office of the Secretary of State, Michael J. Connelly, Chairman, under the provisions of the National Historic Preservation Act of 1966.* The local share of the project was provided by the Boston Redevelopment Authority and the City of Boston Environment Department and Historic Boston, Incorporated. The study was conducted by Rosalind Pollan, Carol Kennedy and Edward Gordon, architectural historians and consultants to the Boston Landmarks Commission. Staff supervision was provided by Judith McDonough, Director of Survey and Planning.

The goal of the project was to undertake an in-depth architectural and historical survey of the Fenway study area and to make recommendations for National Register and Boston City Landmarks designations. Specific goals included preparation of individual information forms for certain selected buildings of architectural or historic significance, as well as evaluating the relative significance of each building for which a form was prepared.

The method of recording and evaluating buildings, as explained in the Methodology section, follows the pattern established in the previous phases of the Comprehensive Boston Preservation Study conducted by the Boston Landmarks Commission and begun in 1977.

The boundaries of the 1983-4 Fenway Study Area are shown on Map 1.

*However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, or the Massachusetts Historical Commission, nor does the mention of trade names of commercial products constitute endorsement of recommendation by the Department of the Interior, or the Massachusetts Historical Commission."

II. METHODOLOGY

General Procedures

The Fenway Preservation Study essentially consisted of three procedures: field survey, documentary research, and evaluation. The field survey of all properties within the study area was conducted on foot. Approximately 1,000 structures were visually surveyed. In addition, the style, material, and type of each building were recorded on a 100-scale, Figure 5 photogrammetric base map. The key to this map can be found in Appendix II. The second procedure involved documentary research using Boston archives, libraries, Suffolk County Deeds, and relevant repositories, to investigate primary and secondary sources. The third procedure was evaluation of the entire survey which resulted in recommendations for preservation activity.

Because of the considerable number of structures within the survey area, the decision was made to record buildings or areas of particular historic and/or architectural significance using the standard Boston Landmarks Commission Building Information Form (Appendix I). Buildings selected for inclusion in these forms were marked on a 400-scale Fenway map by black dots with accompanying notations of inventory form numbers.

The Fenway was divided into the following sub-areas which were primarily determined by historic research and topographical divisions: Audubon Circle, Kenmore Square, Fenway/Longwood, West Fens/Fenway Park, East Fens and vicinity. (Map II).

Evaluation and Recording

Individual Buildings - Building information Forms were completed for 170 individual structures, using the following criteria in the selection process (map IV):

1. Uniqueness in The Fenway,
2. Good examples of an architectural style and/or type,
3. Association with important national or local events or personalities,
4. Prominent visual landmarks, and
5. Nationally significant landscapes

Districts - Were evaluated on the basis of the distinctiveness of individual buildings and cohesiveness of the streetscape, and in some instances, the historical significance of the area. Whenever possible, buildings were grouped into National Register districts rather than singled out for individual listing (Map III).

Research Procedure

Research was focused on determining date or date range, architect and/or builder, original property owners and original appearance of buildings recorded on individual forms, as well as sequence of neighborhood development and street development pattern. The investigation procedure followed these general stages:

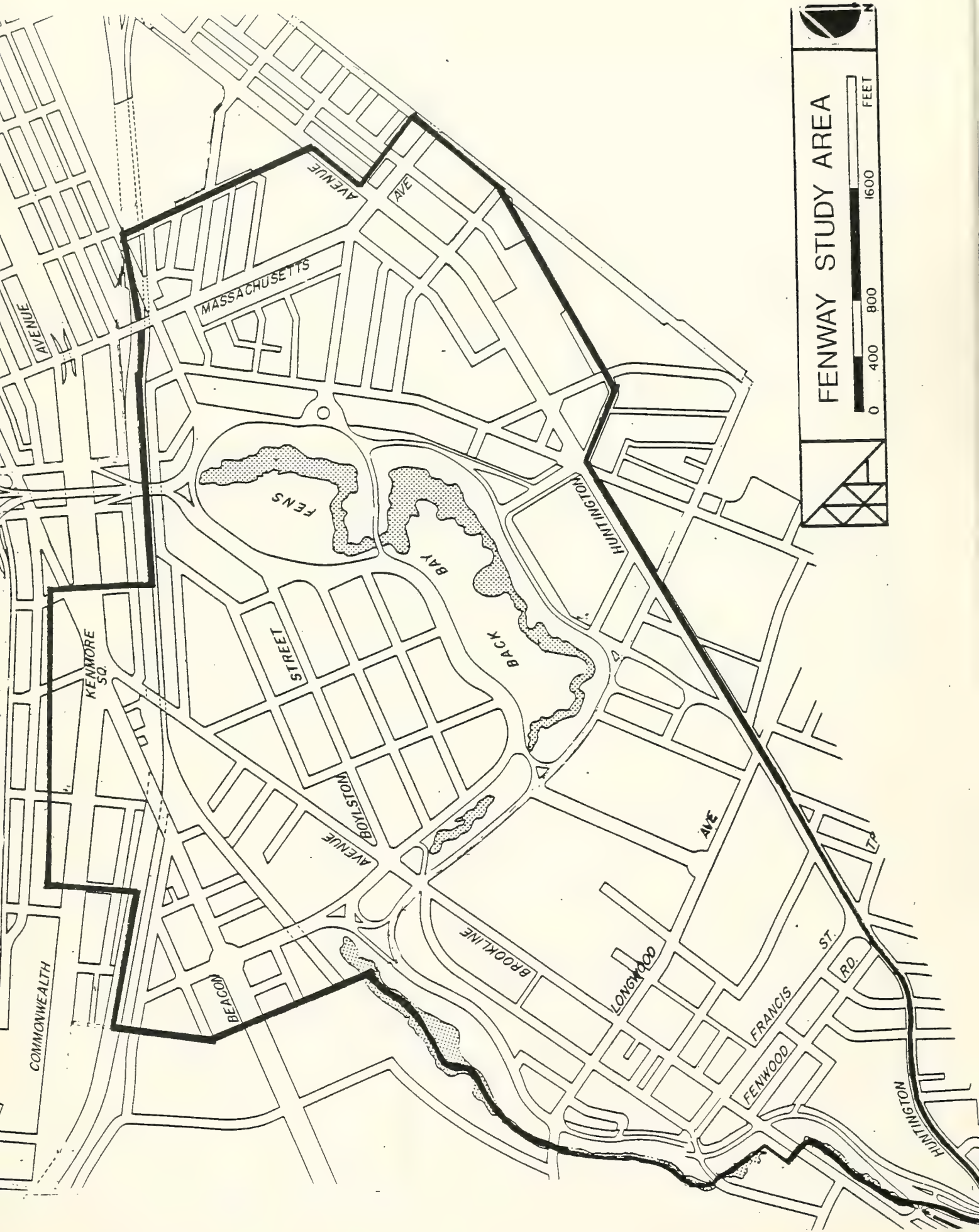
1. Field observation and building description.
2. Examination of building permits.
3. Examination of maps, and atlases using the collections at the Boston Public Library, Boston Athenaeum, Bostonian Society, S.P.N.E.A., and Massachusetts State Library.
4. Examination of Boston directories, as well as histories of The Fenway.
5. Deed research at the Suffolk and Norfolk County Registries of Deeds.
6. Examination of local newspapers including the Boston Transcript, Boston Globe, and the Boston Pilot.
7. Examination of photographs and views in the collections of the Boston Public Library-Print Department, the Society for the Preservation of New England Antiquities, and the Bostonian Society.

Photography - Photographs were taken for buildings described on individual Building Information Forms. These photographs were taken by all three consultants.

Information Organization- The 100-scale map (Building Style/Material/Type) and copies of all building information forms will be kept on file at the offices of the Boston Landmarks Commission and will be

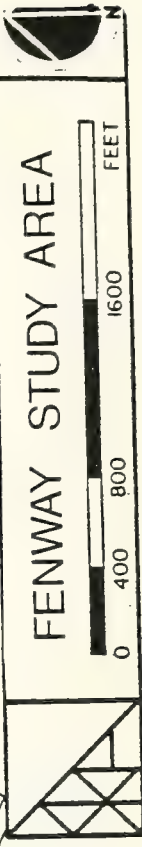
available for consultation. Building information forms are organized in a loose-leaf notebook and are further arranged alphabetically by street address. These Building Information Forms, which are numbered using a system adopted for all survey and inventory purposes in Boston (Appendix III), are also available for study at the Boston Landmarks Commission. Duplicate building information forms also will be kept on file at the Massachusetts Historical Commission, The Boston Public Library-Art Department, the Bostonian Society, the Boston Athenaeum, the Library of the Society for the Preservation of New England Antiquities, and the Library of the Boston Redevelopment Authority.

A file on architects, builders, and developers active in The Fenway was organized with information recorded on 3x5 index cards and subsequently transferred to typed listing arranged alphabetically by name. This list will be available for consultation at the Landmarks Commission and copies at the agencies and institutions previously listed.



FENWAY STUDY AREA

0 400 800 1600 FEET



Aberdeen St

ADDRESS 8, 10, 14, 16 COR. off Beacon St

NAME present original

MAP No. 23 N. 8 E SUB AREA 42.10.111. 213.12

DATE 1914 Boston Building Dept
source

ARCHITECT source

BUILDER source

OWNER George Robert White
original present

PHOTOGRAPHS Fw 9.2/2



TYPE (residential) single double row (2-fam.) 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 2 plus attic

OF Gable cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Row of four news-scale two-family houses - Jacobethan. Sensibility - constructed of red brick with 2nd floor oriel windows enclosed by gable roof with slate shingles and copper edging still in tact. Windows contain 4/4 wood sash - circular, multi-pane windows appear at the center of the A-shaped gables

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA #8=2730 #10=2275 14=6278
#10=2730 sq. feet

NOTEWORTHY SITE CHARACTERISTICS situated on a cul de sac off Beacon St.

Near Audubon Circle.

(Map)

SIGNIFICANCE (cont'd on reverse) This charming row of Jacobethan two-family houses was built in 1914 as an investment property for Boston philanthropist George Robert White (1847-1922).

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Aberdeen St., a cul de sac between Beacon St and the old Brookline Railroad (branch) tracks was set out in 1899, although it appears on a plan of the Audubon Circle area as early as 1871.

George Robert White was president of the Potter Drug and Chemical Corporation. He was a philanthropist who made liberal bequests to hospitals and art museums. He left more than \$5,000,000 to the City of Boston "for the creation of public utility and beauty." Income from the G. R. White Fund was used to build and equip Health Units in the North End, East Boston and West End. During his life he gave a new building on Longwood Ave. to the Massachusetts College of Pharmacy. In 1915 Mr. White is listed as residing at Commonwealth Ave. and Manchester Sts. (?)

→ Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Atlas 1908, 1917

Boston Buildings Dept.

Fifty Years of Boston - Edwin M. Bacon 1932

Street Commissioners Report, City of Boston - 1910.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

BACK BAY FENS

ADDRESS THE FENWAY bounded by: The Fenway, Park Dr., Brimston St.

NAME BACK BAY FENS
present original
23N-9E; 23N-10E

MAP No. 22N-9E; 22N-10E SUB AREA BACK BAY FENS

DATE 1890's
source

(Photo)
See succeeding forms
for Back Bay Fens

ARCHITECT FREDERICK LAW OLMSTED landscape architect
source

BUILDER _____
source

OWNER City of Boston
original present

PHOTOGRAPHS See additional pages and inventory forms for Back Bay Fens

E (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) PARK

OF STORIES (1st to cornice) _____ plus _____
cupola _____ dormers _____

ERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.

EF DESCRIPTION (FROM LANDMARKS COMMISSION STUDY REPORT):
APPROXIMATELY 100 ACRES OF MAN MADE PARK LAND WHICH INCLUDES
MEANDERING STREAM, LAWNS, SHADED WALKS, A ROSE GARDEN, PRIVATE GARDEN PLOTS,
AND AN ATHLETIC FIELD. THE STREAM IS CROSSED BY SIX BRIDGES (THREE ORIGINAL
TO THE PARK). TWO GATEHOUSES, NEAR FORSYTHE WAY, CONTROL THE FLOW OF THE SAINT
BROOK INTO THE FENS WATERWAY.

ERIOR ALTERATION minor moderate drastic varies - from minor to drastic changes from original park design. See B.L.C. Study Report.
CONDITION good fair poor _____
LOT AREA approx. 400 acres sq. feet

EWORTHY SITE CHARACTERISTICS SEE ADDITIONAL FORMS AND B.L.C. STUDY REPORT

SIGNIFICANCE (cont'd on reverse)

(FROM BOSTON LANDMARKS COMMISSION STUDY REPORT)
THE CONSTRUCTION OF THE FENS REPRESENTS A SIGNIFICANT ACHIEVEMENT IN THE DEVELOPMENT OF THE BOSTON PARK SYSTEM, BOTH REFLECT THE SKILL OF FREDERICK LAW OLMSTED, A LANDSCAPE ARCHITECT OF NATIONAL IMPORTANCE. IN 1879 HE DREW UP THE BACK BAY FENS PLAN AND FOR THE NEXT 15 YEARS WORKED ON THE REST OF THE BOSTON PARK SYSTEM; BACK BAY FENS 1881-1895; MUDDY RIVER IMPROVEMENT - 1890-1894; JAMAICA

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	✓	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	✓	landscape Architecture	✓		

Significance (include explanation of themes checked above)

PARK - 1842-1845; ARBORETUM - 1883-1886; and FRANKLIN PARK - 1886-1896. OLNSTED'S PLAN FOR BOSTON IS UNIQUE IN THAT IT IS A SYSTEM RATHER THAN A SINGLE DESIGN FOR ONE GREEN SPACE.

OLNSTED'S DESIGN [FOR THE FENS] "WAS PRIMARILY A SANITARY IMPROVEMENT, THE MAIN FEATURE OF WHICH WAS A STORAGE BASIN FOR THE STORM WATERS OF STONY BROOK. A SECOND AIM WAS TO RESTORE THE SALT MARSH TO ITS ORIGINAL CONDITION." [ZAITZEVSKY, PP. 56-57]. THE BACK BAY FENS WAS SIMPLE BY DESIGN, A PASSIVE PARK MADE UP OF WALKWAYS AND A BRIDLE PATH. TRAFFIC LANES WERE SEGREGATED BY SLIGHT GRADE CHANGES AND PLANTINGS. ARCHITECTURE WAS KEPT TO A MINIMUM AND WHAT EXISTS IS LOW KEY.

MAJOR CONSTRUCTION OF THE FENS WAS COMPLETED IN 1893. ALL FORMAL ELEMENTS WERE KEPT TO THE EDGES OF THE PARK - ESPECIALLY THE FOUR ENTRANCEWAYS... [WHICH] CONNECT THE PARK WITH MAIN PUBLIC ROADWAYS: HUNTINGTON AVE., MASSACHUSETTS AVE., AND BROOKLINE AVE.

FOR ADDITIONAL, MORE COMPLETE INFORMATION, SEE BOSTON LANDMARKS COMMISSION STUDY REPORT ON THE BACK BAY FENS. SEE ALSO INVENTORY FORMS FOR: Back Bay Fens, Agassiz Road Bridge, (1900)*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

DESIGNATED BOSTON LANDMARK - 1983
" " NATIONAL REGISTER AS PART OF OLNSTED PARK SYSTEM

*Kelleher Rose Garden (901); Japanese Temple Bell (902); Victory Gardens (903); World War II Memorial (904); O'Reilly Memorial (905); Boylston St. Bridge (906); Fire Alarm Headquarters Bldg (500); Stony Brook Gate Houses (907); Endicott Monument (908); Johnson Memorial Gates (909); Fenway Field House/Stadium (501)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Landmarks Commission Study Report, Back Bay Fens.
(see also for additional Bibliography).

Zaitzevsky, Cynthia. Frederick Law Olmsted and the Boston Parks System. Harvard University Press. Cambridge, 1982.

(Back Bay Fens)

ADDRESS Agassiz Road COR. near Park Drive

NAME Agassiz Road Bridge same
present original

MAP No. 22N-9E SUB AREA BACK BAY FENS

DATE 1888 and 1891 B.P.L. card file
source

ARCHITECT John Charles Olmsted B.P.L. File
source

BUILDER City engineers Olmsted and Boston Pk
source sys.

OWNER City of Boston City of Boston
original present

PHOTOGRAPHS FW 10, 4/6



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Bridge

NO. OF STORIES (1st to cornice) - plus -

ROOF - cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone boulders, concrete iron/steel/alum.

BRIEF DESCRIPTION Bridge composed of Roxbury Stone
stones with five small arches.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS park setting, bridge separates
northern and southern basins of the Fens.

SIGNIFICANCE (cont'd on reverse) Built in 1888
and 1891, the Agassiz Road bridge
is located near the junction of Agassiz
Road, which separates the northern
and southern basins of the Fens
and Audubon Road (now Park Drive).

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u>X</u>
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	<u>X</u>
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

It was designed in an "ultra picturesque" style by John Charles Olmsted. He was responsible for the preliminary plans for the bridges and other structures in the Boston Park System. He was the stepson of the great American landscape architect F. L. Olmsted — the creator of Central, Prospect and Franklin Parks as well as the Back Bay Fens. John Charles Olmsted was an 1875 graduate of the Sheffield Scientific School of Yale University and entered Olmsted's New York office after his graduation. He became a full partner of the firm in 1895 and was the senior partner from 1895 until his death in 1920. He was praised for his abilities as a planner, architectural designer and his sensitive use of plant materials. The first drawing of the Agassiz Bridge dates to March 1887. It was constructed of boulders from Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

the boundary walls then being dismantled at Franklin Park — "Each boulder was numbered in situ and then assembled in the Fens according to the plan." Blending picturesque effect with serviceableness, it was designed to accommodate the flood waters of the Stony Brook.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Frederick Law Olmsted and the Boston Park System

Cynthia Zaitzovsky - 1983

"B.P.L. File" - Parks - Back Bay Fens

ADDRESS Park Drive COR. near Aquasiz Road

NAME James P. Kelleher Rose Garden Back Bay Fens
present original Rose Garden

MAP No. 22 N. 9 E SUB AREA Back Bay Fens

DATE 1924, enlarged 1930 Richard Heath and
Greater Boston Park au
source Recreation Guide

Landscaper
ARCHITECT Arthur Shurtleff "
(later Shurtleff) source

BUILDER —
source

OWNER City of Boston Same
original present

PHOTOGRAPHS FW 10. 21 3, 4, 5



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Rose Garden

NO. OF STORIES (1st to cornice) — plus —

ROOF — cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone — concrete iron/steel/alum.

BRIEF DESCRIPTION Well landscaped Rose Garden with system of curvilinear
paths, climbing trellises, rectangular green, sculptural objects,
all American, prize winning roses.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor early 70's LOT AREA part of the Back Bay Fens sq. feet

NOTEWORTHY SITE CHARACTERISTICS —

SIGNIFICANCE (cont'd on reverse) The James
P. Kelleher Rose Garden in the
Back Bay Fens was laid out in 1924
(round section) - it was never part of
Frederick Law Olmsted's original plan
for the Back Bay Fens (1879) It
occupies the site of an Olmsted

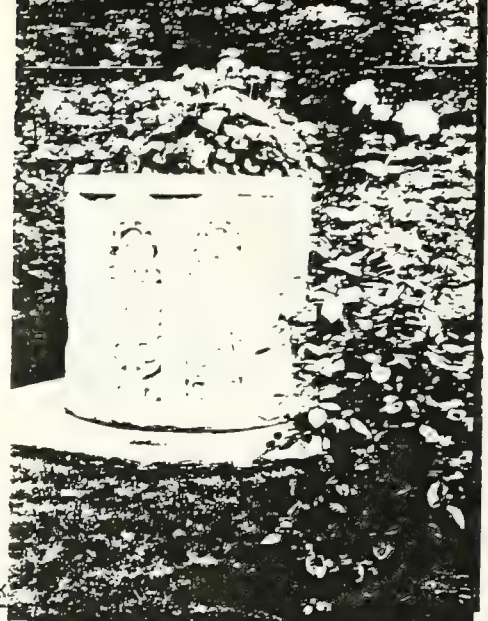
(Map)

E.W.G.
TV

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	X
Agricultural	_____	Education	X
Architectural	_____	Exploration/ settlement	_____
The Arts	X	Industry	_____
Commerce	_____	Military	_____
Communication	_____	Political	X
Community/ development	_____		



Significance (include explanation of themes check)

Lagoon that was filled-in in 1911-1912. The construction of the Charles River Dam in 1910 rendered the Back Bay Fens obsolete as a saltwater marsh - the original Olmsted lagoons were filled in as a health precaution. Plans for the redesign of the Back Bay Fens were submitted by John C. Olmsted (F.L.O.'s son) and Arthur Shurtliff (a former student of F.L.O.'s, he later changed his name to Shurcliff) to the Boston Parks Commission in 1910 and 1921 but were never accepted. Mayor Curley (during his second term) is generally credited with initiating the Rose Garden project (Rose enjoyed an extraordinary popularity during the 1920's) and hired Arthur Shurcliff, of Shurcliff and Merrill, an important Boston landscape architecture firm. The Rose Garden was rescued from oblivion by James P. Kelleher, Superintendent of

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Horticulture, Boston Parks Commission during the late 1960's - early 1970's. Originally known as the Back Bay Fens Rose Garden, this charming garden was renamed in honor of Mr. Kelleher after his death in 1975. Today the Rose Garden contains a fine collection of "high sewing roses" which meet the criteria of the All American Rose Society in the categories of heartiness, disease resistance, formation of flower, longevity etc.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

The James P. Kelleher Rose Garden is continuously updated with new varieties with 0-3 new varieties added to the collection each year.

- ① Frederick Law Olmsted and the Boston Park System - C. Zaitzevsky - 1983
- ② Telephone interviews with Mike Connors, Superintendent of Horticulture, Boston Parks Commission and Richard Heath, Director of the Franklin Park Coalition.
- ③ Greater Boston Park and Recreation Council - Mark L. Primack 1983



Back Bay Fens

ADDRESS The Fenway COR. 1st St. Fenway

NAME Japanese Temple Bell same
present original

MAP No. 22N.7E SUB AREA Back Bay Fens

DATE 1675 placque
source

cast under supervision of
ARCHITECT Suzuki Magoemon Boston Passport
source

BUILDER _____
source

OWNER City of Boston same
original present

PHOTOGRAPHS FW 10. 4/5

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Japanese Temple Bell

NO. OF STORIES (1st to cornice) _____ plus _____

ROOF _____ cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick BRONZE stone concrete iron/steel/alum.

BRIEF DESCRIPTION
Bronze, late 17th c. Japanese temple bell on concrete plinth. Placque reads "Temple Bell from Japan, cast 1675. Brought to the City of Boston by the officers and Men of the U.S.S. Boston. With the Blessing of the Manpukuji temple-Sendai as a symbol of Friendship and a bond of Peace."

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS park setting, near Rose garden

SIGNIFICANCE (cont'd on reverse)

Cast in bronze in 1675, this Japanese Temple Bell was presented to the city of Boston by the sailors from the U.S.S. Boston in 1945. During the second World War, the Japanese war ministry ordered a survey of all metal goods in Japan, including temple bells. In 1940 the

(Map)

IV
E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u> X </u>
Architectural	_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	<u> X </u>	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	<u> X </u>	Transportation	_____
Communication	_____	Political	<u> X </u>		_____
Community/ development	_____				_____

Significance (include explanation of themes checked above)

bell was "contributed" to the war effort but somehow found its way to a scrap heap in Yokosuka - it was later found there by U.S. Sailors. In 1953 Japan officially presented the bell to Boston as a symbol of the attainment of peace in the world. The bell was dedicated to Bishamon, a Buddhist god of children and good luck.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS adjacent to Park Dr. COR. and Boylston st.

NAME Back Bay Fens Victory Garden same
present original

AP No. 22 N. 9E SUB AREA Back Bay Fens

DATE c. early 1940's Richard Heath
source

ARCHITECT —
source

BUILDER —
source

OWNER —
original present

PHOTOGRAPHS Fw 15. 3/3-6



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) urban gardens

NO. OF STORIES (1st to cornice) — plus —

ROOF — cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 11 acre area of urban gardens in the
Back Bay Fens

EXTERIOR ALTERATION minor moderate drastic N.A.

CONDITION good fair poor — LOT AREA 11 acres sq. feet

NOTEWORTHY SITE CHARACTERISTICS —

(Map)

SIGNIFICANCE (cont'd on reverse) Encompassing
11 acres, the Victory Gardens in
the Back Bay Fens, is the sole
survivor of four similar gardens
established in Boston (without benefit

E W
G.



known _____

(as many as applicable)

_____	Conservation	_____	Recreation	_____
_____	Education	_____	Religion	_____
_____	Exploration/ settlement	_____	Science/ invention	_____
_____	Industry	_____	Social/ humanitarian	_____
_____	Military	_____	Transportation	_____
_____	Political	_____		_____

(include explanation of themes checked above)

of a coherent plan) during World War II as a national emergency measure. Never part of a system plan of the Back Bay Fens, the Victory Gardens' site was originally part of a Lagoon (see Frederick Law Olmsted plan, 1879, Zatzovsky p. 56). The lagoon was filled in 1911-1912 with materials from the Cambridge Red line excavation at Beacon Hill. The land fill came in response to the Charles River Dam construction (1910) which doomed the Back Bay Fens as a tidal marsh and required filling in the lagoons as a preventative health measure.

Between 1912-1940's the Victory Gardens site remained unlandscaped with occasional talk of installing an athletic field. During World War II Victory Gardens were established at Franklin Park, Franklin Field and the Boston Common (in addition to the Back Bay Fens). Today the Victory Gardens lots in the Back

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bay Fens is managed by a local garden organization. Since World War II, Victory Gardens have become an open space type or distinct as lot lots and basketball courts.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Frederick Law Olmsted and the Boston Park System - Cynthia Zatzovsky (1983)
interview with Richard Heath



ADDRESS near Park Drive COR. opposite Agassiz Bridge
NAME Back Bay Fens World War II Memorial
present original

MAP No. 22N-9E SUB AREA Back Bay Fens

DATE 1949 appears in Memorial
source

ARCHITECT Tito Caricieri "
sculptor - John Paramino source

BUILDER _____
source

OWNER city of Boston same
original present

PHOTOGRAPHS FW-10-2/1,2

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) World War II Memorial

NO. OF STORIES (1st to cornice) _____ plus _____

ROOF _____ cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone granite concrete iron/steel/alum. bronze

BRIEF DESCRIPTION The Back Bay Fens World War II Memorial consists of a high, curved granite "screen" bearing the inscription: "The Men and Women of Boston who lost their lives during World War II. Below this inscription is a large bronze panel bearing a list of names. Situated in front of the center portion of the screen is a monumental figure of a winged female cast in bronze. She is dressed in robes and holds a sword and a

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA part. Back Bay Fens sq. feet

NOTEWORTHY SITE CHARACTERISTICS winged female figure "gazes out" over well-

landscaped Back Bay Fens parkland and bend in the Muddy River.

* Sheaf of wheat. She stands on a high granite platform against an angled pylon.

(Map)

SIGNIFICANCE (cont'd on reverse). The Back Bay Fens World War II Memorial represents "the most elaborate work" by architect/mold maker Tito Caricieri and sculptor John Paramino. It was erected in 1949.

Moved; date if known _____

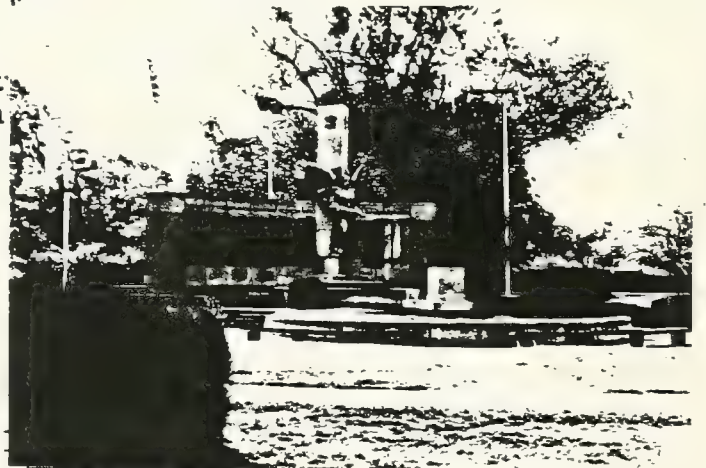
Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	<u>X</u>	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	<u>X</u>	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above).

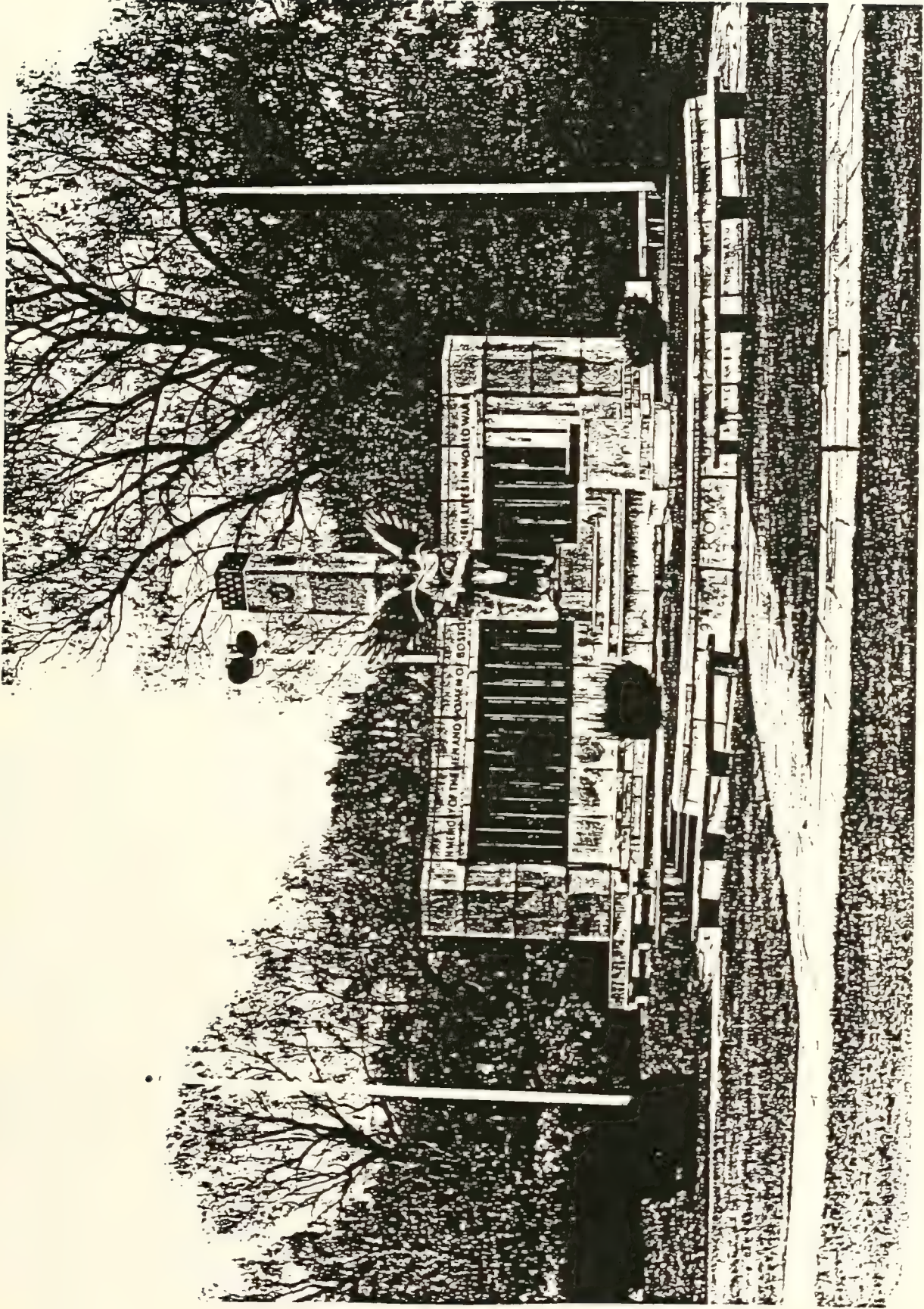
As a memorial to "The Men and Women of Boston who lost their lives during World War II". Mr. Carciari and McParamino worked "off and on" during the 1930's, 1950's on a number of city and private projects. Mr. Carciari was employed as a draftsman during the 1920's and 1930's by Coolidge, Shepley, Bulfinch and Abbott - he worked on several Harvard College Dormitories and the Biological laboratories at Harvard. He was responsible (along with Paramino?) for the three figures at Parkman Plaza (Tremont, opposite West St.) representing industry, religion and learning. John F. Paramino is credited with numerous sculptural works for the city including plaques, bas reliefs, busts and historical markers (e.g. a bronze marker with a patriotic/historical theme at English High School). He is perhaps best remembered for the Founders Monument bas relief on the Boston Common (Beacon St opposite Walnut).

Preservation Consideration (accessibility for public use and enjoyment, protection



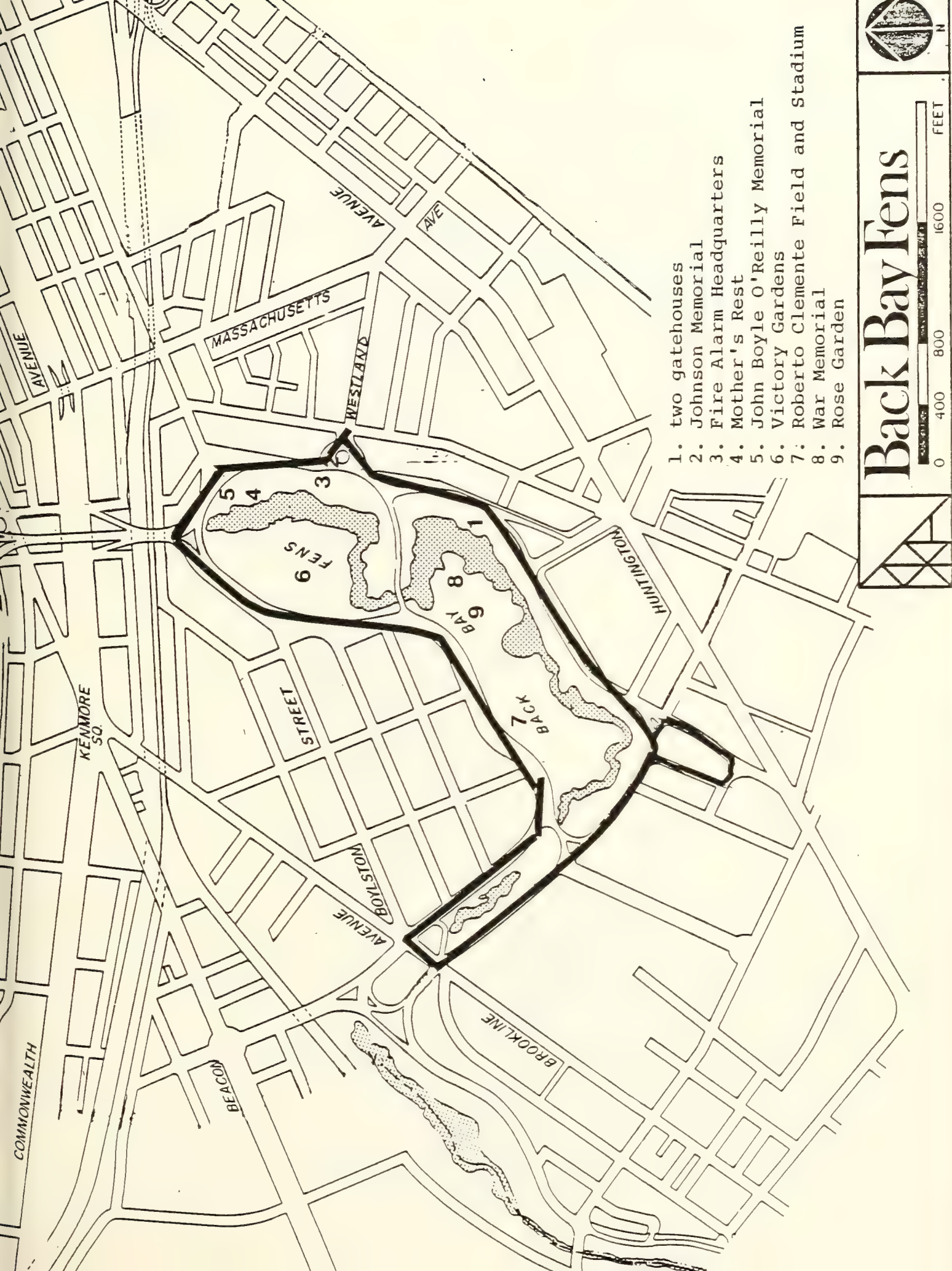
Bibliography and/or references (such as records, early maps, etc.)

Telephone interview with Mary Shannon, Boston Arts Commission
Records of the Boston Arts Commission
Tercentenary Book - History of Boston



War Memorial

From B.L.C. Study Report, The Back Bay Fens.



1. two gatehouses
2. Johnson Memorial
3. Fire Alarm Headquarters
4. Mother's Rest
5. John Boyle O'Reilly Memorial
6. Victory Gardens
7. Roberto Clemente Field and Stadium
8. War Memorial
9. Rose Garden

Back Bay Fens



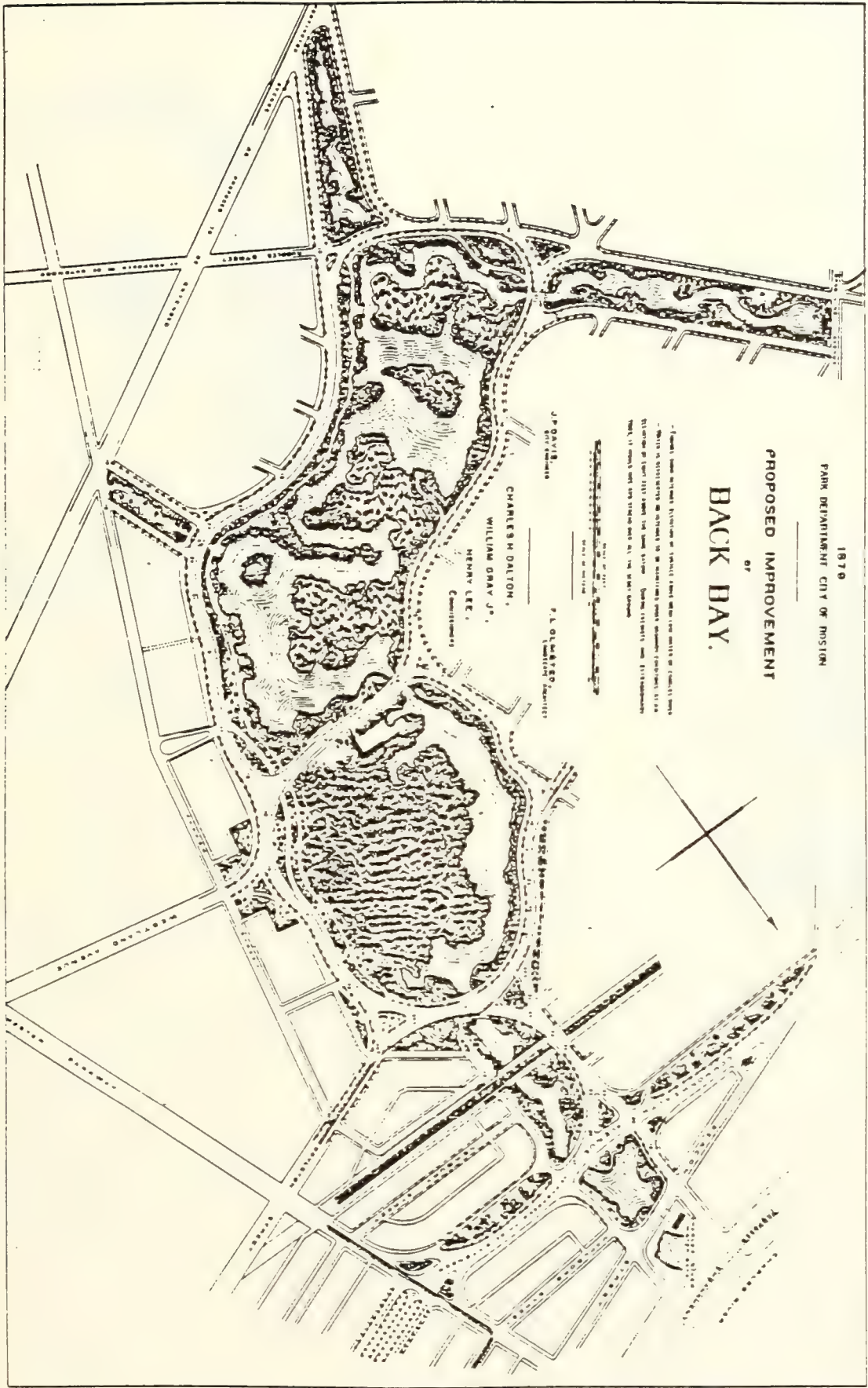


Figure 31
Olmsted's first published
plan for the Back Bay
Fens, 1870

Zaitzevsky, Cynthia. Frederick Law Olmsted and the Boston Parks System, Cambridge, 1982.



ADDRESS Bay State and the Fenway COR. The Fenway

NAME John Boyle O'Reilly Memorial, present original

MAP No. 23N-10E SUB AREA Back Bay Fenway

DATE 1896 dedication program
source

SCULPTOR: Daniel Chester French - Boston Passenger
ARCHITECT C. Howard Walker - Boston Passenger
source B.P. Files

BUILDER _____

OWNER City of Boston
original

PHOTOGRAPHS FW 10-6/1
612-4



TYPE (residential) single double row 2-fam. 3-deck
(non-residential) memorial

NO. OF STORIES (1st to cornice) _____ plus _____

ROOF _____ cupola _____ dormer _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbes
(Other) brick bronze stone granite concrete iron

BRIEF DESCRIPTION A bust of O'Reilly, in bronze, is set against a stone (granite) relief of Celtic design on one side of the structure. On the other side, a bronze allegorical figure of Erin is flanked by figures representing her sons, Courage and Poetry. These symbolic images stand out against a backdrop of Celtic motifs.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS Situated near east entrance of the Bay State Bridge at intersection of Bay State St and The Fenway

SIGNIFICANCE (cont'd on reverse) Dedicated on 20 June 1896, the John Boyle O'Reilly Memorial is significant as a major example of the work of the American Sculptor Daniel Chester French. At the time of its dedication, a crisis for the American architect

(Map)

III
F.W.G.

Bibliography - S.P.N.E.A. PHOTO FILE

Boston Passport - Public Art, prepared by the Boston Art Comm. 1980

Henry Withey - Dictionary of American Architects 1970

Some Statues of Boston - Allen Forbes and Ralph M. Eastman

Moved; date if known _____

1946 STATE ST. BANK BOSTON CO.

Themes (check as many as applicable)

B. P. L. Card File

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u>X</u>
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	<u>X</u>	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	<u>X</u>		
Community/ development	_____				

Significance (include explanation of themes checked above)

and "Building News" called the O'Reilly Memorial "the most important monumental work yet placed in the Boston Parks". Its architectural setting was designed by the prominent Boston and Omaha architect C. Howard Walker. The memorial's site was chosen by the creator of the Back Bay Fens, Frederick Law Olmsted, in conference with French and Walker.

John Boyle O'Reilly (1844-1890) was a poet, patriot and adventurer. Born in Drogheda, Ireland, O'Reilly participated in the Fenian movement against British rule in Ireland. Banished for a time to West Australia, he came to Boston and became the editor of "The Pilot", the nation's oldest Catholic newspaper, in 1876. In addition he was the author of several well known poems including "The Pilgrim Fathers" and "Mayflower".

Daniel Chester French (1850-1931), a native of Concord, Ma, studied with Thomas Ball in Florence and established a studio in N.Y.C. in the 1880's. He was responsible for the now famous Minuteman Statue (1873) at Concord, the Chicago World's Fair's "Republic" (1893) and the standing bronze Lincoln (1912) for Lincoln, Nebraska.

C. Howard Walker (1857-1936) was a Boston architect with an international reputation as an authority on Architecture and the Fine Arts. He practiced in Boston from 1884-1889. In 1889 he formed the firm of Walker and Kimball with Thomas R. Kimball - their firm was based in Omaha, Nebraska. The partners were appointed official architects of the Trans-Mississippi Expo in Omaha, Nebraska (1900). During the 1920's Walker returned to Boston to practice under the name of Walker, Walker and Kingsbury and Walker and Walker. Examples of Mr. Walker's work include The Oliver Ditson Store (Brylston St.) and Washington Irving High School.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

F/R 905



M.T. Callahan 30 Bromfield St.

The John Boyle O'Reilly Memorial

Presented to the City of Boston.

Dedicated June twentieth.

Eighteen hundred ninety six.

*Josiah Quincy,
Mayor.*

COURTESY SPNEA FILE

S.O.N.E.A (Park Dr. Folder)

photo 26 OCT 1917 - date given to SPNEA

Back Bay Fens

ADDRESS Boylston St. COR. near Park Drive

NAME Boylston St. Bridge same
present original

MAP No. _____ SUB AREA Back Bay Fens

DATE 1880-1884 F.L. Olmsted and the Boston
source Park Sys. - Zaitzovski

ARCHITECT H. H. Richardson "
source

BUILDER Boston Parks Dept "
source

OWNER City of Boston Same
original present

PHOTOGRAPHS FW 10-5/6



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) bridge

NO. OF STORIES (1st to cornice) _____ plus _____

ROOF _____ cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone Cape Ann granite concrete iron/steel/alum.

BRIEF DESCRIPTION Massive stone bridge with broad arch flanked by tourelles or projecting bays. Constructed of seam faced Cape Ann granite. Magnificent proportions. Design intended to blend naturally with rustic setting. Rise 23' above waters of Muddy River.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS spans waters of Muddy River - chain of tidal flooded ponds to southwest, links densely settled areas of early 20th. apartment and institutional buildings.

(Map)

III
E.W.G.

SIGNIFICANCE (cont'd on reverse) Frederick Law Olmsted (1822-1903), America's great late 19th c. landscape architect, intended the Boylston St. Bridge to be "the most conspicuous object" in his scheme for the Back Bay Fens. The park's primary purpose

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	<u>X</u>
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above).

was to provide a flood storage basin for Stony Brook and Muddy River. Constructed in 1880 - 1884 to carry Boylston st. across the Fens, its design was provided by Henry Hobson Richardson (- 1886), America's leading late 19th c. architect — with considerable input by F.L. Olmstead. The Boylston Street Bridge was the first important structure to be built in the Boston Park System and was the very first bridge to be built by the Boston Parks Department. It was the first of five bridges built near the outflow of the Fens to the Charles River. The Boylston st. Bridge is significant in and of itself as a thing of beauty notable for its sculptural elegance and well crafted, seam faced ^{stone} materials (Cape Ann Granite). F. L. Olmsted, designer of New York City's Central and Prospect Parks, made his first presentation of designs for the Boston Fens (a key component of Olmsted's "Emerald Necklace" Park System) to the Boston Parks Commissioners in 1878 - in that year Olmsted, or his

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

son John, created rough sketches for a bridge on this site. H. H. Richardson became involved in the bridge's design in 1880 - traditionally city engineers, rather than architects, had been responsible for Boston Bridge design. In the decade prior to this bridge's construction Richardson completed his greatest work - Copley Square Trinity Episcopal Church (1872 - 1877). Construction of the Boylston st. Bridge and retaining wall took four years

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

partly because of delays in shipping the stone and grout.

- Frederick Law Olmsted and the Boston Park System - C. Zaitzovsky
H. H. Richardson, Complete Architectural Works Jeffrey Karl Ochsner
HENRY HOBSON RICHARDSON and His Works Mariana Griswold Van Rensselaer
 "American Architect and Building News" Vol LXI No 1177 July 16, 1898

ADDRESS Back Bay Fenwick ^{off.} The Fenwick COR. Westland Ave. E. W. R.

NAME Fire Alarm Headquarters Bldg. Fenwick
present original

MAP No. 23N-10E SUB AREA Back Bay Fenwick

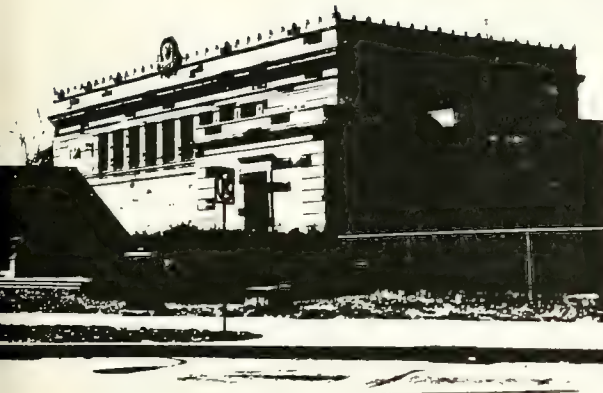
DATE 1925 B.L.M. Files
source

ARCHITECT O'Connor, SH&W R.F.L. Files
source

BUILDER -
source

OWNER City of Boston earl
original present

PHOTOGRAPHS FW 10. 3/2, 2, 3



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Fire control center

NO. OF STORIES (1st to cornice) 2 plus basement (-)

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone lime? concrete iron/steel/alum.

BRIEF DESCRIPTION Essentially rectangular, 2-story (lime?) stone Fire Alarm
headquarters Bldg. Formerly finished on all sides - windows exhibit rusticness in
carved inscriptions, high relief ornamentation, key swags, pilasters) classical
decorative window treatments - Cornice, low entablature associated parapet, rattle
decorated stone railings (balusters plus flat w/ urns) at northeast (mountain) end +

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS on the Fenwick opposite Governor Memorial

westward on eastern side of Fenwick - Park Section
+ the Fenwick stands forward by street side.

SIGNIFICANCE (cont'd on reverse)
Sited in the eastern corner of Fenwick, on
the Fenwick, the Fire Alarm Headquarters
building is a most notable example of the
classical revival style. This style
made a strong showing in Boston
beginning in 1845 with the completion
of the Boston Public Library at Copley
Square and is especially well repre-

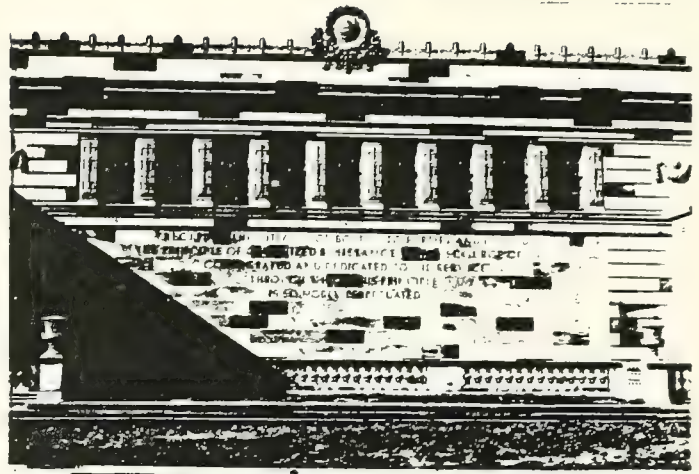
(Map)

IV
E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|---------|----------------------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | X _____ | Exploration/
settlement |
| The Arts | _____ | Industry |
| Commerce | _____ | Military |
| Communication | X _____ | Political |
| Community/
development | _____ | |



Significance (include explanation of themes checked above)

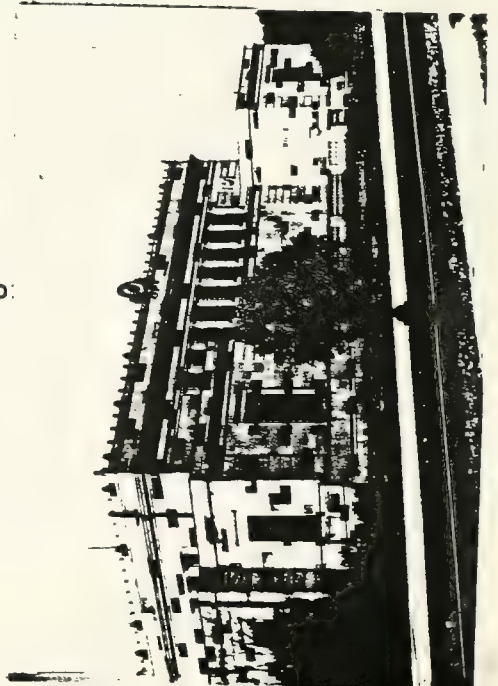
Sited in The Fenway (e.g. Museum of Fine Arts, Forsythe Dental Clinic, Harvard Medical School and the nearby Johnson Memorial Gates (1908). This building was constructed to house a fire control center which would receive all fire alarms in the city. It was designed by the Boston architectural firm of O'Connell and Shaw. Timothy O'Connell is listed in Boston Directories from 1905-1935. This firm designed the West Roxbury District Court 445 The Fenway (1921), Robert Treat Paune School (Blue Hill Ave, Dorchester, 1925) and Malden's Immaculate Conception Convent (1930)

Inscription on The Fenway wall reads "Erected by the citizens of Boston to Fortify and extend the principle of organized resistance to the scourge of fire. consecrated and dedicated to the service through which this principle is so nobly dedicated."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local history records, early maps, etc.)

- GREATER Boston Park and RECREATION GUIDE by MARK L. FRIMMICK 1983
- Built in Boston City and Suburb Douglas Shand Tucci 1973
- 13 F - File

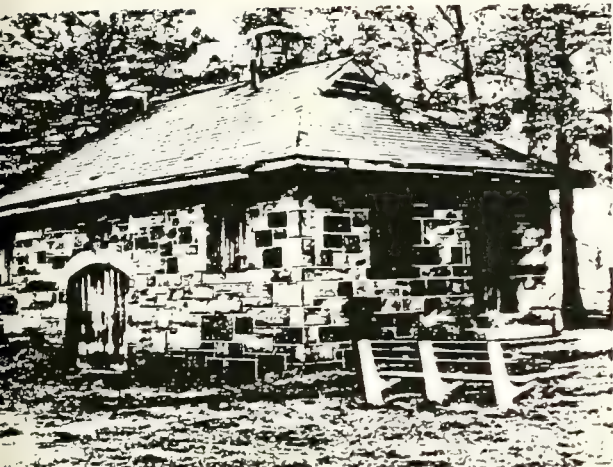


F/R 500



COURTESY JMEA FILE

BACK BAY FENS



ADDRESS The Fenway; Agassiz COR.

NAME STONY BROOK Gate Houses NO. 1 and NO. 2 Same

Also: Agassiz Road Gate House

MAP No. 2211.9E SUB AREA Back Bay Fens

DATE NO. 1 = 1890-1892 NO. 2 = 1905 B. P. L. FILE

ARCHITECT Agassiz - ? NO. 1 = H. H. Richardson - B. P. L. File NO. 2 = Shepley, Rutan & Coolidge - attributed

BUILDER source

OWNER City of Boston Same

PHOTOGRAPHS FW 10.5/4

Agassiz Rd

TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) gate houses

NO. OF STORIES (1st to cornice) 1 plus -

ROOF low hip roof cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone pudding stone concrete iron/steel/alum.

BRIEF DESCRIPTION Three simple, similarly rendered, 1-1/2 story rectangular gate houses constructed of Roxbury Puddingstone. Enclosed by low hip roofs. Deeply recessed windows, battered doors with some medieval revival hardware.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS wooded park setting

SIGNIFICANCE (cont'd on reverse) These three small gate houses are included within the Boston Parks inventory of "furniture". Built to house flood gates, these simple Roxbury pudding stone

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	_____	



Significance (include explanation of themes checked above).

structures were designed to be compatible with their rustic surroundings. F. L. Olmstead's design of the Back Bay Fens required control of the outflow from Stony Brook into the Fens and then into the Charles River. Stony Brook Gate House No. 1 was erected near the Huntington Entrance to the Fenway in 1880-1882. As early as January, 1879 a small gate house appeared on or near this site in Olmstead's revised plans for the Back Bay Fens. During the early 1880's Olmstead and Richardson collaborated on the design of the nearby Boylston Street Bridge over the Fens. In 1905 a second, matching gate house was built beside Richardson's when Stony Brook was enlarged to a double channel. Gate house No. 2's design is attributed to

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Shepley, Putnam and Coolidge, Richardson's successor firm. At the time of the second gatehouse's construction the old Gatehouse was moved a short distance and placed on a new substructure. Both buildings remain in use today. Boston Public Library files yielded no information on the Agassiz Road Gate House - its design is similar to the Stony Brook gate houses.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Frederick Law Olmstead and the Boston Park System
Cynthia Zaitzevsky, 1983

H. H. Richardson, Complete Architectural Works
(Jeffrey Karl Ochsner, 1982)

B.P.L. File - Parks - Back Bay Fens.



ADDRESS Forsythe Way COR. the Fenway

NAME John Endecott Monument same
present original

MAP No. 22N.9E SUB AREA Back Bay Fenway

DATE 1937 BPL monuments File
source

ARCHITECT Ralph Weld Gray BPL Monuments file
source

BUILDER Walker A. Wentworth Co BPL Monuments file
source

sculptor: Paul Jannewein
OWNER City of Boston City of Boston
original present

PHOTOGRAPHS FW 10.413, 414

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Monument

NO. OF STORIES (1st to cornice) — plus —

ROOF — cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone granite concrete iron/steel/alum.

BRIEF DESCRIPTION Monument of heroic size - consists of granite stele 18' in height, against which the monumental figure of John Endecott has been placed - encircling the base is a granite seat. The whole rests on a platform 40' square. On the back is the inscription: Strong valiant John wilt thou march on And take up station first Christ call'd hath thee his Souldier be And feele not of thy trust."

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS situated on grassy, tree shaded "island" at Forsythe way and the Fenway, near the Museum of Fine Arts

SIGNIFICANCE (cont'd on reverse). Described by

Walter Muir Whitehill as "rather formidable" the memorial to John Endecott (1584-1665), Colonial Governor of Massachusetts and "puritan prototype" was dedicated at the Forsythe Way on June 15, 1937.

(Map)

E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	<u>X</u>	Science/ invention	_____
The Arts	<u>X</u>	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above):

The figure of Governor Endecott was sculpted by Paul Tannewein of New York. He was the sculptor of the "Pilgrim Mother" at Plymouth, Ma. Funds for the memorial were bequeathed by the subject's descendant, George Augustus Peabody (1831-1929). The project was carried out by Peabody's nephew, William Crowninshield.

The architect of this memorial's architectural setting was Ralph Weld Gray (1880 - 3/29/1944). He was a graduate of the Ecole de Beaux Arts, a talented watercolorist and 1936 recipient of the Parker Medal of the Boston Society of Architects for the Endicott Memorial's design. Walker A. Wentworth Co. of Boston erected the monument. In 1940 the Boston Museum of Fine Arts, funded the flagging for paths around the Endecott Memorial.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BPL Monuments File

OTHER STATUES OF BOSTON - Allan Forbes and R. N.

Eastman - 1947

Boston Statues - Walter Muir Whitehill - 1970

ADDRESS Hemenway st COR. Westland Ave entrance to the Fenway
 NAME Johnson Memorial Gates same
 present original

MAP No. 22N. 105 SUB AREA Back Bay Fens

DATE 1901-1905 Boston art Dept Report, plaque on Gate
 source

ARCHITECT Guy Lowell "
 source

BUILDER -
 source

OWNER city of Boston same
 original present

PHOTOGRAPHS Fw 10. 3/4, 5, 6



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Memorial Gates

NO. OF STORIES (1st to cornice) - plus -

ROOF - cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick lime stone concrete iron/steel/alum.

BRIEF DESCRIPTION Pair of limestone pylons and balustrades, each pylon has four engaged columns with Ionic capitals and four bronze lions heads. Pylons are surmounted by heavy cornices with figural friezes curving in quarter circle. From each pier are balustrades which include stone benches behind which are grassy lawns. Includes separate limestone drinking fountain basin on Hemenway st.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor recently restored LOT AREA (1990) sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse) The classical Revival Johnson Memorial Gates, impressively mark the entrance from Westland Ave to the Fenway and the Back Bay Fens. Composed of limestone, the Johnson Gates includes pylons with engaged Ionic columns, balustrades, benches and a drinking fountain. They represent an early work by the

(Map)

III
 F. W. G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	X	Exploration/ settlement
The Arts	X	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	X	



Significance (include explanation of themes checked above)

prominent Boston architect Gray Lowell (4/6/1870 - 2/4/1927).

The Johnson Memorial Gates were given to the city by the will of Ellen C. Johnson. A plaque on the Hemenway st side reads "Erected in 1905 through a gift of Ellen C. Johnson in memory of her husband Jesse C. Johnson"

Gray Lowell was born in Boston in 1870 and educated at Harvard, M. I. T. and the Ecole des Beaux Arts in Paris during the 1890's. He was "a skilled and versatile designer". His work was "broad in scope" and included large public and institutional buildings, many distinctive residences, country estates, formal gardens etc. He is perhaps best known for the Classical Revival Boston Museum of Fine Arts (1908). Toward the end of his career he designed several Georgian Revival buildings on the campus of Bridgewater State College, Bridgewater, Ma. The Johnson Memorial Gates are part of the Fenway's impressive collection of early 20th century classical revival buildings, including the Boston Museum of Fine Arts, Forsyth Dental Clinic and the Fire Alarm Headquarters.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

building which is situated across from the Johnson Memorial Gate and was designed in 1924 to complement the Gates. (O'Connell and Shaw)
The Johnson Memorial Gate were restored in 1980

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Art Department Report 1899-1925 p. 9-10

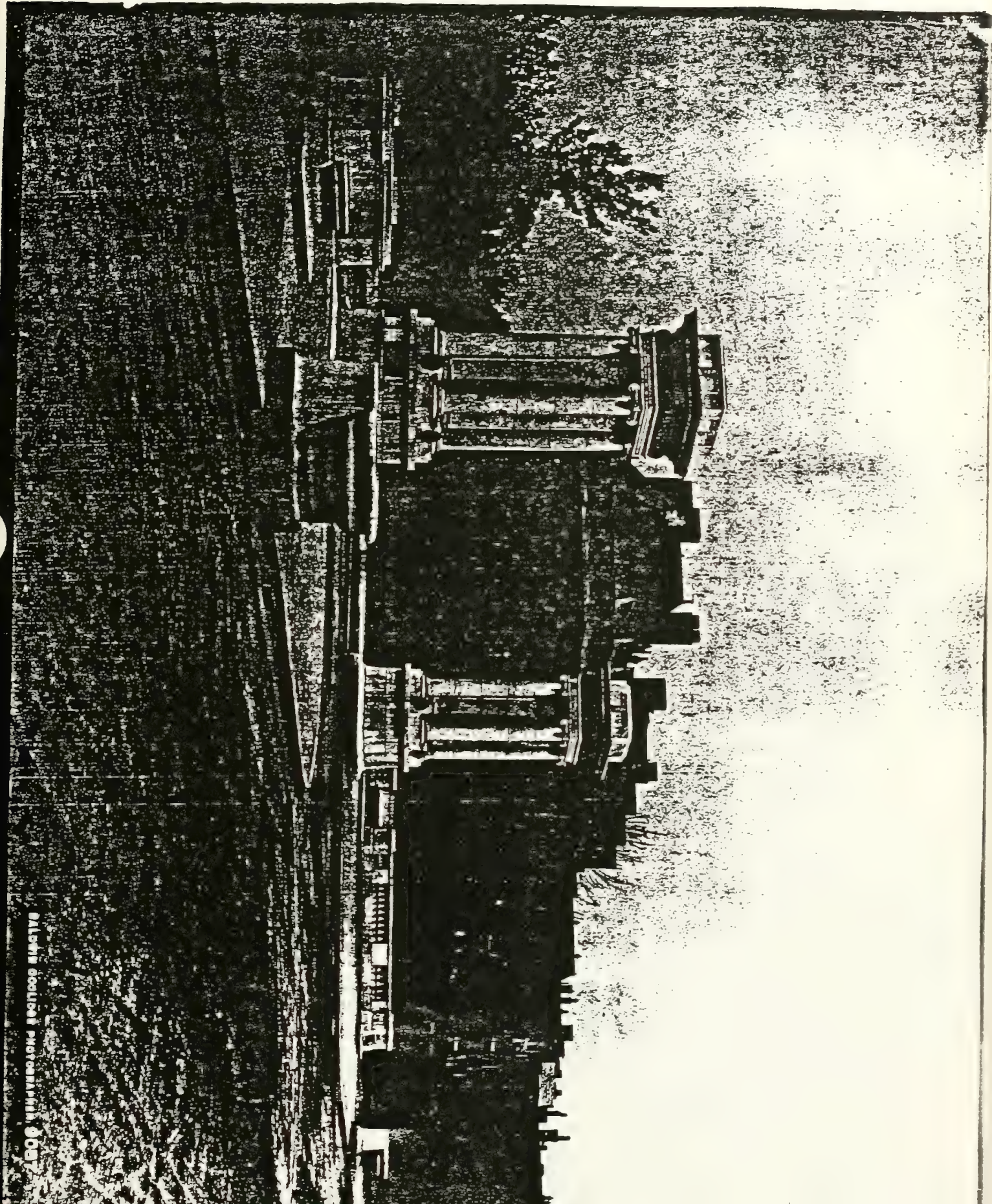
Dictionary of American Architects - H. Whitney (1970)

National Register Nomination Form - The Fenway / Brylston st. District, 1983-84

gate - Fenway two pillars with arched bridge

S.P.N.E.P. 174

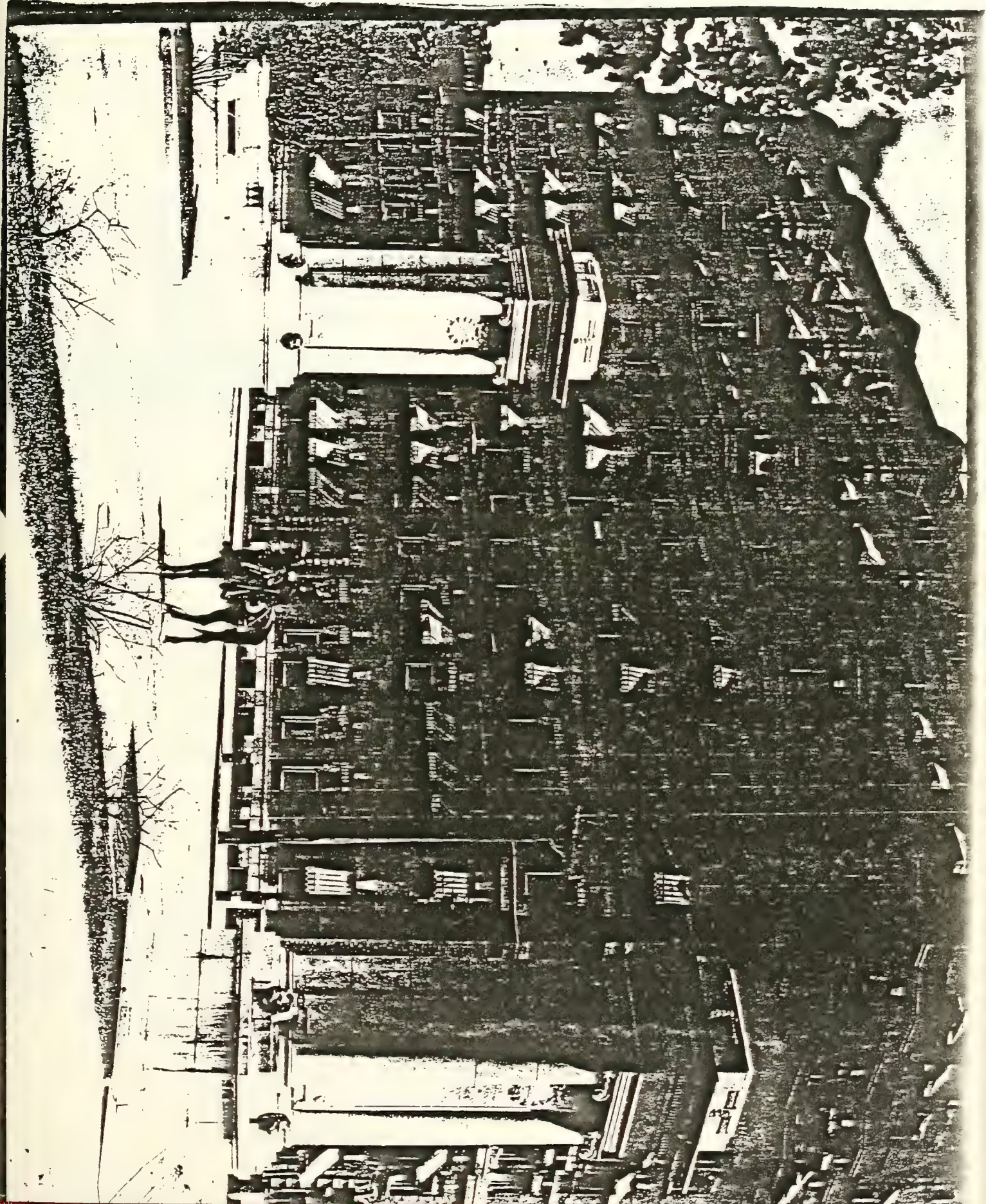
COURTESY



ALBERT COOPER PHOTOGRAPHY 0087



COURTESY SPNEA FILE



Circle Map File

ADDRESS Park Drive COR. near The Fenway

NAME Fenway Field House / Stadium Same
present original

MAP No. 22N.9E SUB AREA WEST FENWAY

DATE 1928 plaque on bldg.
1923, 1924, 1929 - bleachers - B.P.L. Files
source

ARCHITECT William D. Austin "
 Landscape Architect Arthur Shurtleff - "
source

BUILDER -
source

OWNER City of Boston Same
original present

PHOTOGRAPHS FW 10.2/6



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Field house and bleachers

NO. OF STORIES (1st to cornice) 2 plus -

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone CAST concrete iron/steel/alum.

BRIEF DESCRIPTION L-plan, 2-story cast stone field house and adjacent stadium bleachers - Venetian Renaissance Revival elements - rusticated walls - Handsome entrance on Park Drive wall - flanked by baldachino columns and surmounted by wrought iron balcony with scroll bracketed floor - similar entrance treatment on towered segment. windows on 1st level are simple, recessed rectangular openings.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor presently vacant LOT AREA part of Back Bay Fenway sq. feet

NOTEWORTHY SITE CHARACTERISTICS Situated at north west corner of Roberts Clemente Field (Fenway stadium).

2nd floor windows are fully en-framed in Renaissance Revival manner. Low parapet with floral motifs and (Map) scalloped edges.

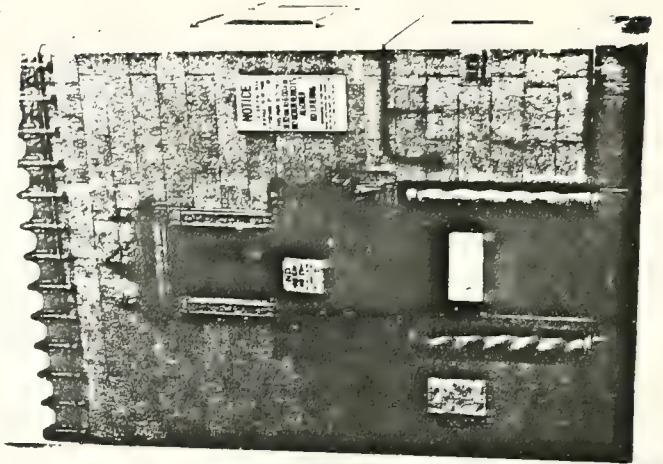
SIGNIFICANCE (cont'd on reverse) The Fenway Stadium or Field House design alludes to the Venetian Renaissance Revival architecture of Isabella Stewart Gardner's nearby Fenway Court (1898-1901).

IV
 E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	_____	



Significance (include explanation of themes checked above).

The architectural formality of the Field House represents an interesting departure from the unobtrusive, rustic gate houses and bridges built in the Back Bay Fens during the late 19thc., according to the plans of F. L. Olmsted. The Field House was designed by William Downes Austin (1855-1943). His achievements include a number of Boston Park System structures, including The Aquarium and bird house at Marine Park, South Boston (demol. shed), Columbus Ave. Play Ground bldg (still extant?), Franklin Park Zoo Bird House, Dewey Beach Bath House, Charlestown, and the Jamaica plain Boat House and shelter on Jamaica Pond. Apparently the Field House was built to provide lockers, showers and rest rooms for the adjacent athletic field (now Roberto Clemente Field). The Fenway stadium's bleachers were designed by landscape architect Arthur Shurcliff (bleachers date to 1923, 1924 and 1929.) Shurcliff was responsible for Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) the elegantly balustraded bridge at Commonwealth Avenue and Charlesgate and the Rose Garden in the Back Bay Fens (1924 and 1930).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

B. P. L. Parks File

B. P. L. Architects File

Dictionary of American Architects (deceased) 1970 - H. Whitney

Built in Boston, City and Suburb D. S. Tucci 1978

51st - 56th ANNUAL REPORTS - BOSTON PARKS DEPT

ADDRESS 822-836 Beacon St ^{betw} COR. Arundel and Mountfort

NAME _____
 present original

MAP No. 231-9E SUB AREA Audubon Circle

DATE 1890 Boston Building Dept.
 source

ARCHITECT Samuel D. Kelly "
 source

BUILDER W. D. Vinal "
 source

OWNER W.D. Vinal and George Wheatland Jr.
 original present

PHOTOGRAPHS FW 11-3/2



TYPE (residential) single double 8 units row 2-fam. 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 3-4 plus basement

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick stone brown concrete iron/steel/alum.

BRIEF DESCRIPTION Eight unit row of Queen Anne town houses with red brick
materials, bow fronts, rock faced brown stone trim, replacement metal doors (with
exception of # 832) Center piece of this ensemble are three-story row houses
enclosed by flat roofs.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 822 = 2005 824 = 2343 sq. feet

NOTEWORTHY SITE CHARACTERISTICS 826 = 826 834, 836 = 5008
828 = 2503
830 = 2497
832 = 2497

SIGNIFICANCE (cont'd on reverse)

(Map)

#822-836 Beacon St. is a group of 8, Queen Anne
 3-4 story town houses built for single
 family use in 1890. Situated to the southwest
 of Kenmore Square and the Mass. Pike - Boston
 and Albany R.R. tracks, this row provides
 an attractive "gate way" to the late 19th - early
 20th century town houses and apartments of the
 Audubon Circle area. This group ranks among

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

the oldest structure in the Audubon Circle area - post dating the coming of the West End Street Car Railway (1886-1887) by three years. Beacon St was laid out as a 50 foot wide thoroughfare by 1851 but was converted to a parkway in 1886-1887 with provisions for street car service in the center. #824-836 Beacon St. This row was designed by Samuel D. Kelly (1848-1938), built by W. D. Vinal and originally owned by George Wheatland Jr (in conjunction with W. D. Vinal). Samuel D. Kelly was a specialist of apartment house design during the late 19th and early 20th c. He designed the first apartment building on Back Bay Beacon St in 1885. He was a prolific designer of town houses in the Back Bay - Kenmore Square - Audubon Circle neighborhoods - often working in conjunction with builder W. D. Vinal (presumably related to city architect Arthur Vinal?) and George Wheatland, real estate speculator and lawyer (in real estate business from 1863 - c. 1915). Owners of #827-836, during the 1890's

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

included C. F. Cutter of Charles F. Cutter Bros + Co, druggists (#822). Lavinia Webster (#24); C. G. Cumston, physician (#26); John P. Cushing # of John P. Cushing and Co - electro machinists (838, 830) Mary F. Hill (#832), Jessie W. Titcomb (#834) - apparently a real estate agent and S. H. Whitwell (#836).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlases 1890, 1895

Dictionary of American Architects - H. Whitney (1970)

Boston Directories

Who's who in New England, 1909 (small citation on George Wheatland Jr.)

Boston Buildings Dept.



ADDRESS 642-660 Beacon St. COR. at Kenmore Square

NAME Peerless Motor Car Co.
present original

MAP No. 22N.9E SUB AREA Kenmore Square

DATE 1910-1911 Boston Building Dept.
source " A.H. Bowditch (#650) "

ARCHITECT Andrew Jacques Roubal (660, 642-48)
source " Whidden + Co. INC. (#650) "

BUILDER George B. H. Macomber Co (660, 642-48)
source

OWNER Eugene N. Foss
original present

PHOTOGRAPHS FW 12. 5A, 6A

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Commercial / office

NO. OF STORIES (1st to cornice) 6 plus basement

ROOF Flat cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick limestone trim concrete iron/steel/alum.

BRIEF DESCRIPTION Constructed of brick and steel with limestone trim - three building. (six storie commercial/office ensemble characterized by rusticated limestone first and second floors, upper floors of flanking structures divided into three large vertical bays with limestone enframements, crowned by heavy limestone cornice with large dentils, high relief swag motifs etc.; low arched parapit. Center component more restrained and minus cornice and parapit.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 650 = 4778 sq. feet
6728 = 11,875

NOTEWORTHY SITE CHARACTERISTICS 652 = 4135
656 = 4182
660 = 11,483

(Map)

SIGNIFICANCE (cont'd on reverse) The former New England Peerless Motor Car Company Head Quarters Building at 642-660 Beacon St provides highly visible, physical evidence documenting Kenmore Square's transition from a residential extension of the fashionable Back Bay to a mixed use (commercial, insti-

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>X</u>	Military	_____	Transportation	<u>X</u>
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above).

its flanking segments were designed by the prominent Boston architectural firm of Andrew Jacques and Rantoul and was built by the George B. H. Macomber Co. The center component was designed by A.H. Bowditch and was built by Whidden & Co., Inc. All three structures were originally owned by Eugene N. Foss. He acquired extensive land holdings in Boston, Charlestown and Chelsea during the late 19th early 20th century. Born in West Berkshire, Vermont, Sept 24, 1858, he was for many years the treasurer of the Jamaica Plain-based B.F. Sturtevant Co.

Kenmore Square was partially laid out as early as the 1860's but did not become an area of residential construction activity until the early 1890's - its development was triggered primarily by the coming of the West End Streetcar Railway (late 1880's) and streetcar service along Massachusetts Ave. from Boston - Cambridge. #642-660 Beacon St was built in 1910-1911 to house the New England Headquarters of the Peerless Motor Car Co - including office, tele room and garage space of the Peerless Motor Car Co - including office, tele room and garage space (#650 housed the garage).

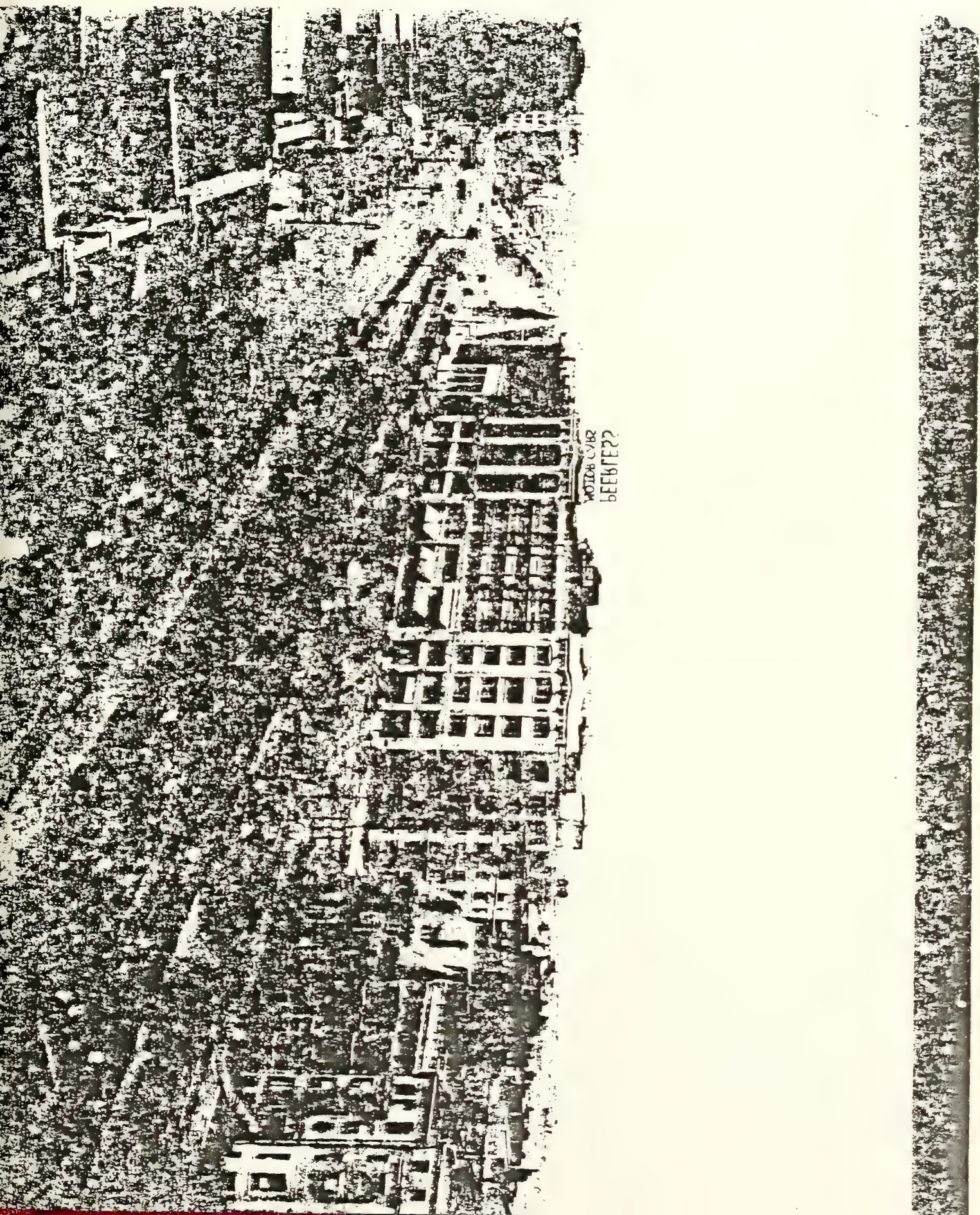
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Andrews, Jacques and Rantoul was a leading Boston architectural firm active between 1883 - 1918. Examples of this firm's work include Massachusetts State House, new wings, 1895, 1913, the State Armory, Jamaica Plain High School (1899-1901), Brookline High School, Brighton High School (1892), Ticknor Primary School, Dorchester and Middlesex, South Boston, Diamond Rubber Co. Building, etc. Arthur H. Bowditch was a late 19th - early 20th hotel specialist credited with the Essex, Lenox, Somerset, Myles Standish Hotels.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- Boston Buildings Dept.
- Boston Public Library Architects File
- Atlas - early 20th c

COURTESY BPL KENMORE SQ. C. 1924
FINE ARTS COLLECTION



10128 CV18
BEEKETE??

ADDRESS on top of 660 Beaconst COR. at Kenmore Square

NAME CITCO SIGN same
present original

MAP No. 23N. 9E SUB AREA Kenmore Square

DATE 1965
source

ARCHITECT _____
source

BUILDER _____
source

OWNER Cities Service Corp.
original present

PHOTOGRAPHS FW 12. 2/4, 1/2



TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential Commercial sign (Neon)

NO. OF STORIES (1st to cornice) _____ plus _____

ROOF _____ cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum. NEON TUBING
metal enframement

BRIEF DESCRIPTION

Large, Neon sign on top of 660 Commonwealth Ave.
characterized by simple, bold graphics (e.g. large triangular
form with "CITCO" in large letters.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good-fair poor' _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS looks over heavily travelled Kenmore Sq

Commercial / Transportation / entertainment area.

SIGNIFICANCE (cont'd on reverse) Erected in 1965,
Kenmore Square's CITCO Sign has an
important place in the history of Boston
exterior advertising - going back to 1697/1701
(e.g. Painter's Arms - hand carved wooden guild
sign - earliest sign in collection of Bostonian
Society). The citco sign is allegedly the
first to use a computer to direct its light
show. It is a highly public example of
that installed in the 1960's, its

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/ settlement	_____	Science/ invention	X
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	X	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Simple, bold graphics are visible by both night and day. Like steeples, clock towers and other visual silhouettes on the skyline, the sign visually marks and identifies the place of Kenmore Sq, a fact noted in several reports and publications. Neither Boston nor the Commonwealth have any other comparable design elements. The Boston sign is the only one remaining from four similar signs erected by Cities Services, in various parts of the country, during the mid 1960's. This sign is the last chapter in the history of "spectacular displays" - a history which began with a massive display of electric lights at a London Crystal Palace exhibit of 1892.

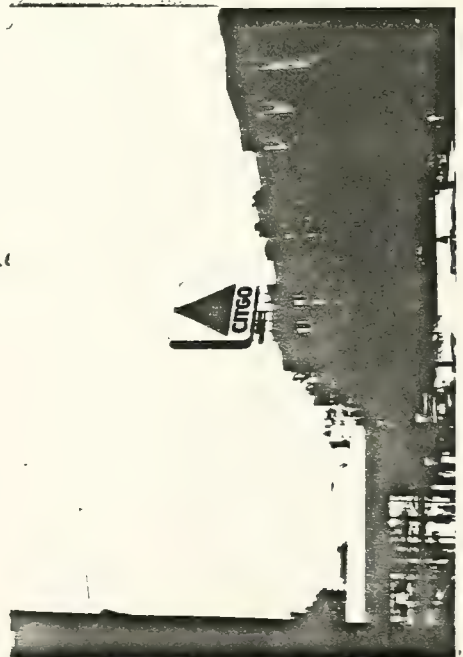
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Considered by BLC to meet statutory criteria for landmark designation, but as a "temporal advertising device" cannot be designated

Bibliography and/or references (such as local historical records, early maps, etc.)

CITGO Sign Publications:

- ① "View from the Road (1964)"
- ② "City signs and Lights" (1971) - policy study devoted to Boston's sign and public lighting problems
- ③ 1976 - urban design study - prepared and published by Harvard Graduate students - on file at Carpenter Visual Arts Center, Quincy St Cambridge





ADDRESS 848, 850 Beacon St. COR. near Harvard

NAME _____ present _____ original _____

MAP No. 23N. 9E SUB AREA Judubon Circle

DATE 1894 Boston Bldg Dept.
source

ARCHITECT Jamuel D. Kelly "
source

BUILDER W. D. Vinal "
source

OWNER W. D. Vinal
original present

PHOTOGRAPHS FW 11. 3/2

TYPE residential single double partial row 2-fam. 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 4 plus basement

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick lime stone Brownstone concrete iron/steel/alum.

BRIEF DESCRIPTION Two polychromatic, bow front row houses with red brick and white lime stone materials (also brownstone trim), molded metal cornices with scroll brackets. Both possess high, stoops and handsome entrance enframements. e.g. #848's replacement metal door is surrounded by modified pilasters 3/4 length with foliate carved bases, composite capitals, guttae edged entablature with pedimented cornice with egg and art molding. Frieze over 1st floor windows with

EXTERIOR ALTERATION minor moderate drastic replacement metal door at #848

CONDITION good fair poor LOT AREA 848 = 3016 850 = 2975 sq. feet

NOTEWORTHY SITE CHARACTERISTICS small grass covered front yards

* wreaths, swags, flowers in high relief. #850's entrance enframe- SIGNIFICANCE (cont'd on reverse)
ments include round arch molding, elongated key stone - recessed entrance with original, multi-panel door still intact with large round headed pane. First floor windows feature rusticated lime stone enframements - center window of bow flanked by Ionic pilasters, entablature, segmental lintel with egg and dart edging. Windows of upper floors retain 1/1 wood sash and feature brown stone sills and continuous lintel courses (rock faced). Buildings exhibit elements of Classical Revival, Beaux Arts.

IV
E.W.G

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	X	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	X	



Significance (include explanation of themes checked above)

#848 and #850 Beacon St. are stylish, single family (originally) row houses built in 1894-95. They are part of the Audubon Circle area fine collection of 1898-1915 town houses. They were designed by the prolific Boston apartment building and row house specialist Samuel D. Kelly (1848-1938). He "ranked among the chief apartment house architects [particularly in the Back Bay] between 1870-1900". He designed the first apartment house on Back Bay Beacon St. (#295), the Savoy Hotel, old Hoffman House Hotel, Thompson's Spa etc. #848 and 850 Beacon St. were built and originally owned by W.D. Vinal. A note in the Boston Public Library architect file states that "Vinal put up a 3-4 story house on Mountfort for himself in 1895" and also was the contractor for several buildings in the St. Botolph St. area.

Beacon St. was laid out 50' wide from Harvard Ave Brookline to the Milldam (Kenmore Square) in 1851 and widened to 160' in 1886-1887-

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

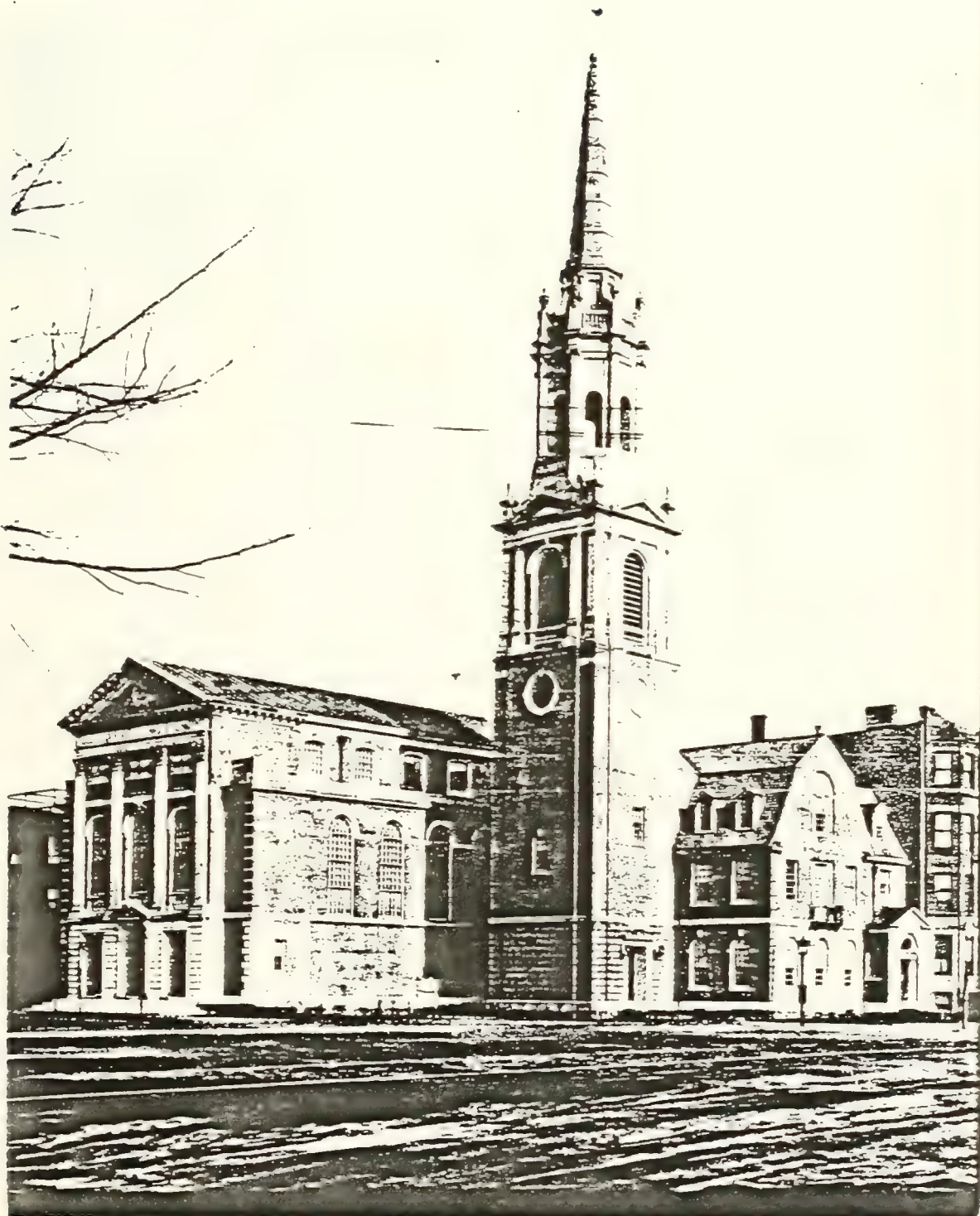
at that time it was transformed into a "model French Boulevard" by the leading 19th century American landscape architect Frederick Law Olmsted. The West End Street car Railway came to Audubon Circle in 1897 - triggering a building boom in the Audubon Circle area.

NOTE: By 1896, W.F. Whittemore of William L. Green Co. publishers lived in #850. A John Linzee lived in #848 during the early 1900's. ↓ #850 Beacon St

Bibliography and/or references (such records, early maps, etc.)

Boston Buildings Dept.
 Atlas 1890, 1895
 Dictionary of American Architects
 H. Whitney
 Boston Directories





COURTESY SPNEA FILE



ADDRESS 874, 876, 880 Beacon St. COR. Park Drive / Audubon Circle
 NAME Ruggles St. Baptist Church The Second Church in Boston
 present original
 MAP No. 231.8E SUB AREA Audubon Circle
 DATE 1914 date plaque on bldg.
 source
 ARCHITECT Ralph Adams Cram - Cram and Ferguson
 source - Church Building in Boston
D.S. TUCCI
 BUILDER Narcross Bros. Co. Boston Bldgs. Dept.
 source
 OWNER Second Church in Boston Ruggles St. Baptist
 original present Church
 PHOTOGRAPHS FW 11. 6/3

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Church

NO. OF STORIES (1st to cornice) 3-levels plus basement

ROOF gable, gambrel wings cupola tower dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick limestone concrete iron/steel/alum.

BRIEF DESCRIPTION English Important example of early 20th c. Georgian Revival church design -
 Constructed of red Harvard brick with buff limestone trim. L-plan with
 auditorium wing (overlay of classical elements - three entrances - monumental Ionic pilasters,
 round headed, multi pane windows, clerestory, pedimented attic) and Library/Sunday school/office/
 parsonage wing (less formal gambrel roof structure) Tall tower at wings intersection. Concrete*

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 12,579 sq. feet

NOTEWORTHY SITE CHARACTERISTICS prominently sited at northeast corner of Audubon

Circle, surrounded by well-designed c. 1890-1910 rowhouses and apartments.

* foundation laid on hand packed gravel and rocks.

(Map)

SIGNIFICANCE (cont'd on reverse)

Architecturally, the Second Church in Boston (now Ruggles St. Church) is of major significance as an ecclesiastical edifice of English Georgian Revival design by Cram and Ferguson, nationally important Boston architectural firm. Ralph Adams Cram (1863-1942) was a distinguished architect, philosopher and author as well as a leading exponent of the Gothic Revival in America

Dictionary of American Architects - H. Whitney (1976)

Church Building in Boston 1720-1970 - Douglas S. Tucci (1974)

Built in Boston, City and Suburb. D.S. Tucci, chapter 7, "Ralph Adams Cram and Boston Gothic" W.M. Whitehill
Boston, a Topographical History - (1954)
Moved; date if known _____
Boston Atheneum Photo File

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	<u> x </u>	Religion	<u> x </u>
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u> x </u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u> x </u>				

Significance (include explanation of themes checked above)

during the early 20th century. The beginnings of the Second Church in Boston date to as early as 1650. Founded as an Anglican church (later Unitarian by early 19th c.) this congregation has significant historical associations with the Mather family of ministers and Ralph Waldo Emerson. Since it has housed the congregation of the Ruggles St. Baptist Church.

The Second Church in Boston was the oldest "Old North", the church of the Mathers (including Samuel, Increase, and Samuel) and was originally located on Hanover St. north end. The first wooden meeting house was pulled down for fuel by the British during the winter of 1775-1776. From 1829-1832 Ralph Waldo Emerson was the minister of this congregation. In 1852 this church relocated to Bedford St. From 1872-1912, this congregation was housed in an N.J. Bradley-designed, spireless church at Copley Square (between Clarendon and Dartmouth on Baylston). The present church at Audubon Circle / Beacon St was built between 1912-1914, replacing a group of 1890's row houses - services were held temporarily at Arlington St. Church and the old Jacob Sheepers Hall. The new church at Audubon Circle incorporated classical forms recommended by

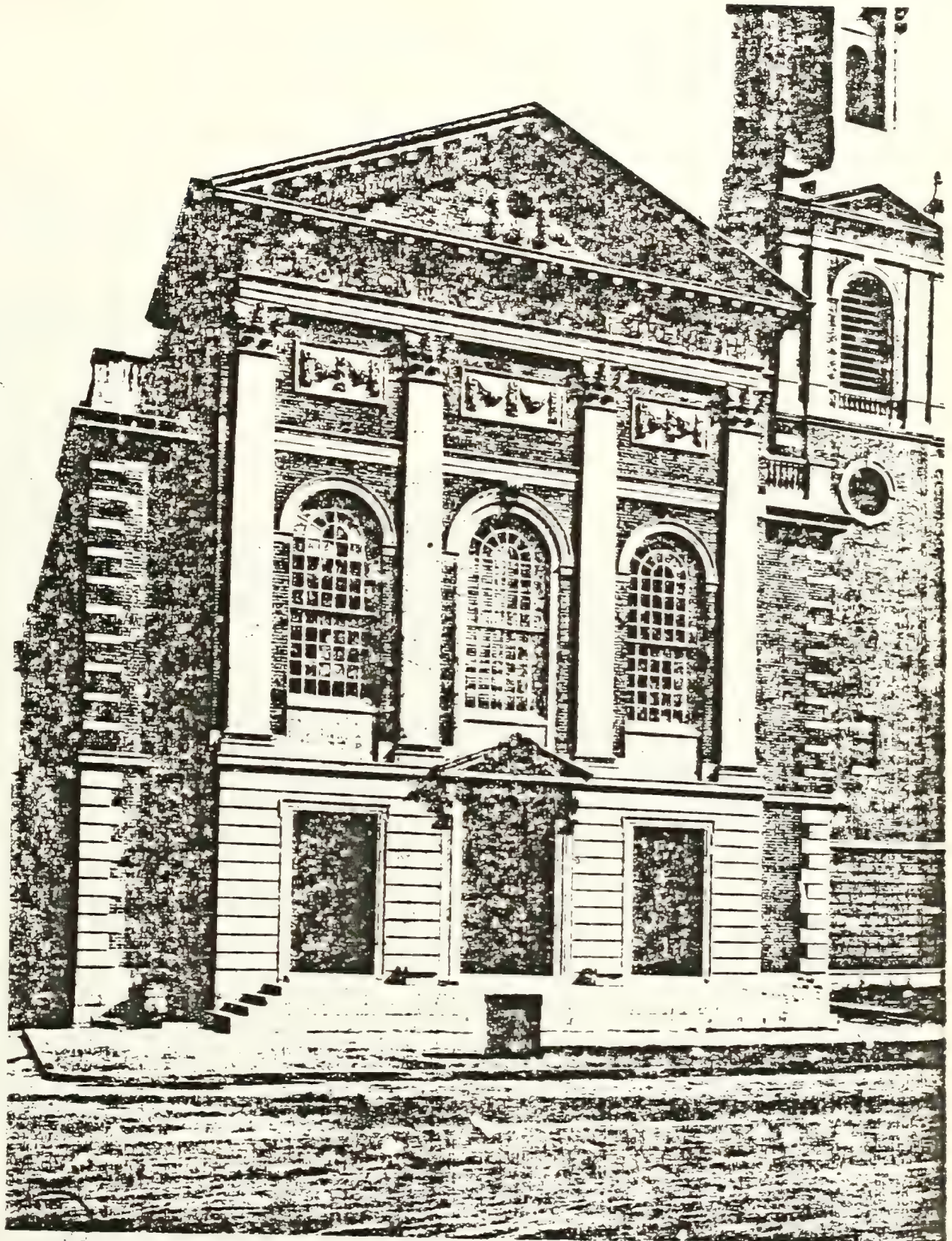
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Ralph Adams Cram for Post-Reformation churches. An innovative feature of this church is a fire proof apartment in the basement for the preservation of church records. Ralph Adams Cram was born at Hampton Falls, N.H., the son of a Unitarian minister. In 1887, he formed a Boston architectural practice with Charles Wentworth. In 1891 Bertram G. Goodhue became a third partner in the firm of Cram, Wentworth - Goodhue. Frank Ferguson joined the firm in 1897 (Cram, Goodhue, Ferguson). During the early 1900's Cram was involved in the design of his supreme achievement - St. John the Divine in N.Y.C.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

In 1909 Mr. Cram was appointed Supervising architect of Princeton U., a position he held until 1930. After 1910 Mr. Cram's firm was known as Cram and Ferguson. Cram designed Boston area churches include All Saints Ashmont (Cram, Wentworth, Goodhue, early 1890's), St. Stephen's Church, Cohasset (1899-1906), All Saints Church, Brookline (1894-1926). Cram's practice was nation wide with important commissions at Winter Park, Fla. (Rollins College), Los Angeles (Edward Doherty, Mem. Library, 1931), new Federal Building, Boston, Ma c. 1933.

Recommended for National Register listing as part of District



SECOND PRESBYTERIAN CHURCH AND PARISH HOUSE, BOSTON, MASS.

MESSRS. CRAM & FERGUSON, ARCHITECTS

COURTESY BOSTON PUBLIC LIBRARY
FINE ARTS COLLECTION

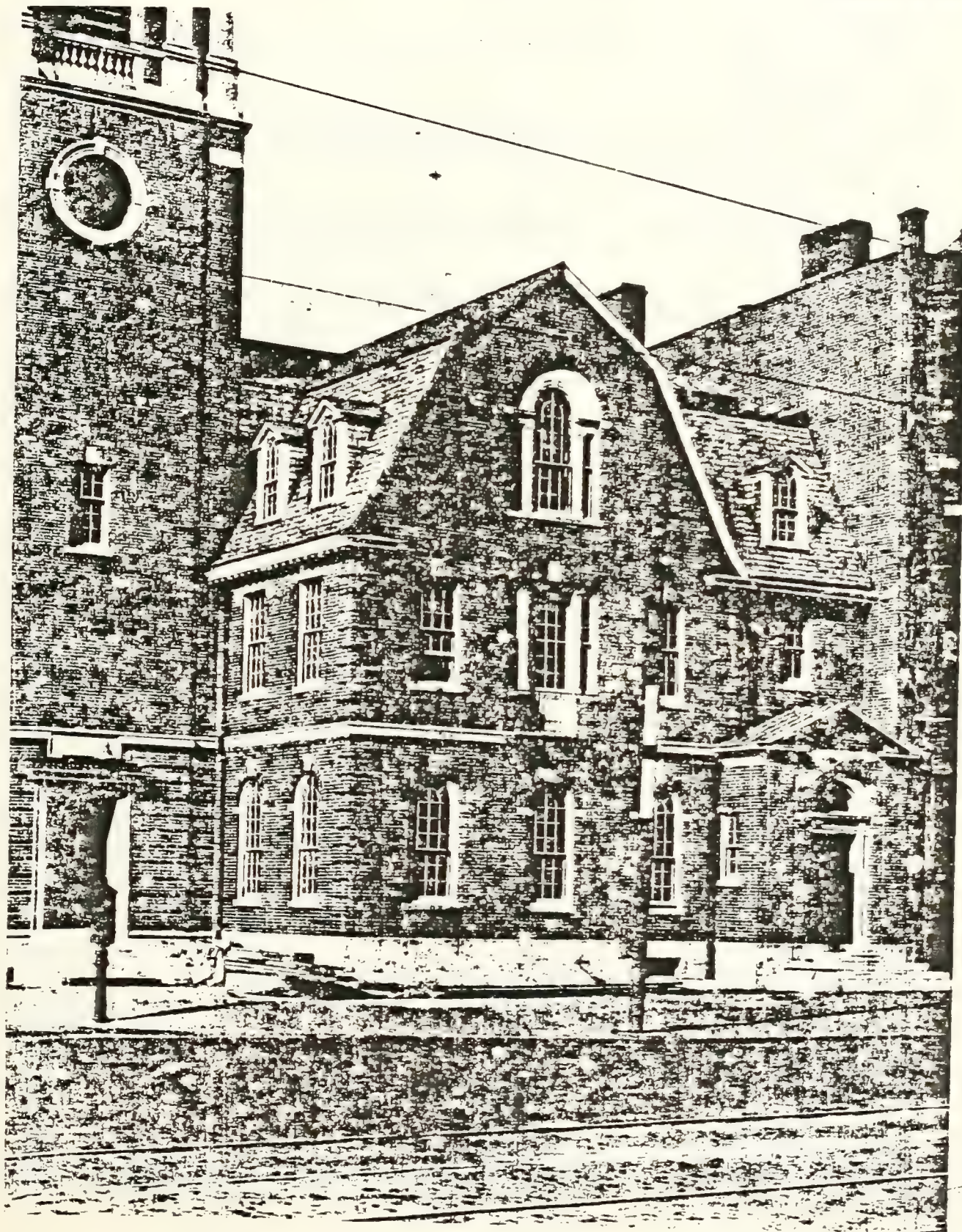


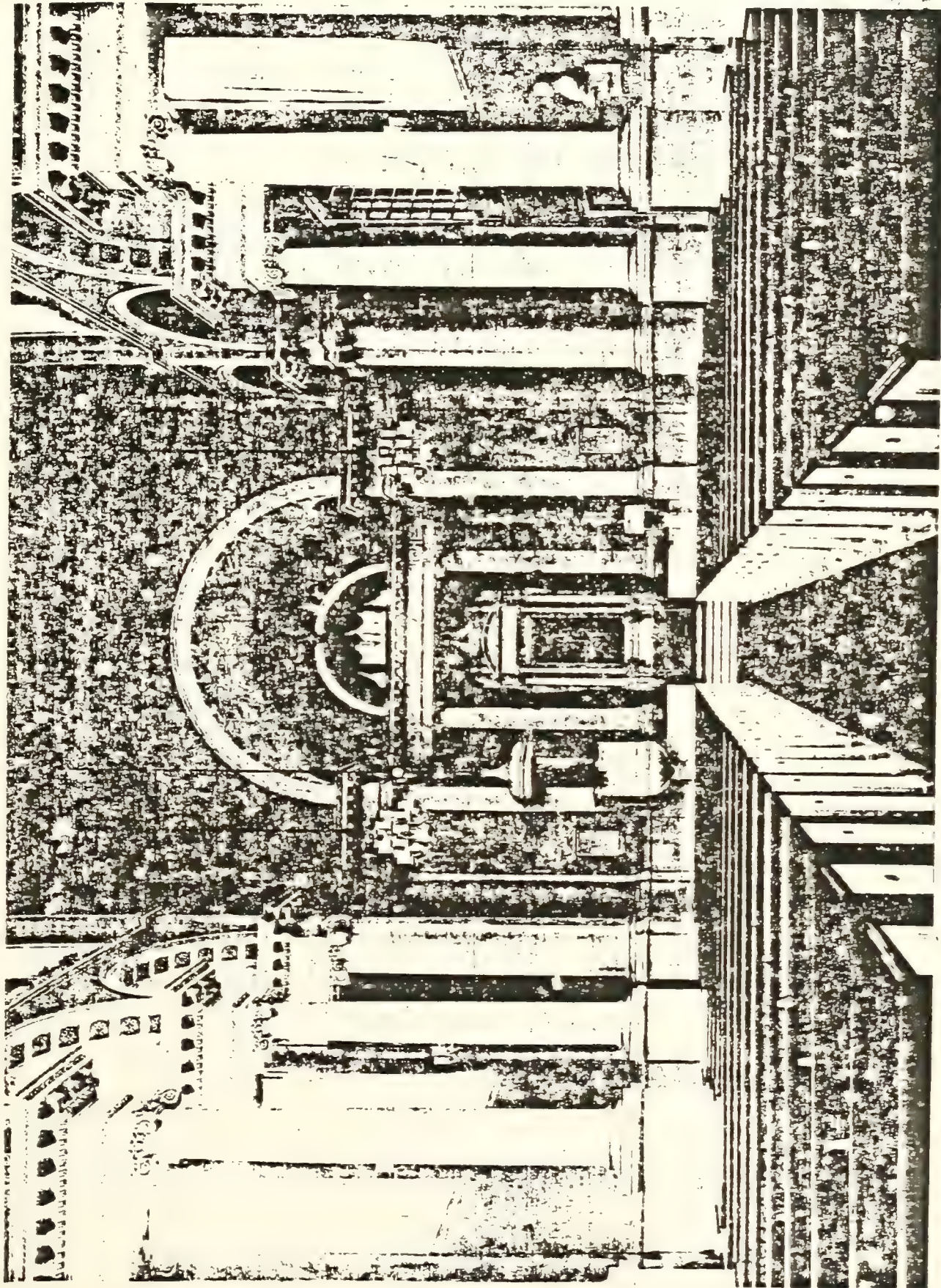
COURTESY BOSTON PUBLIC LIBRARY
FINE ARTS COLLECTION

VOL. CVI, NO. 2035

THE AMERICAN ARCHITECT

DECEMBER 23, 1914



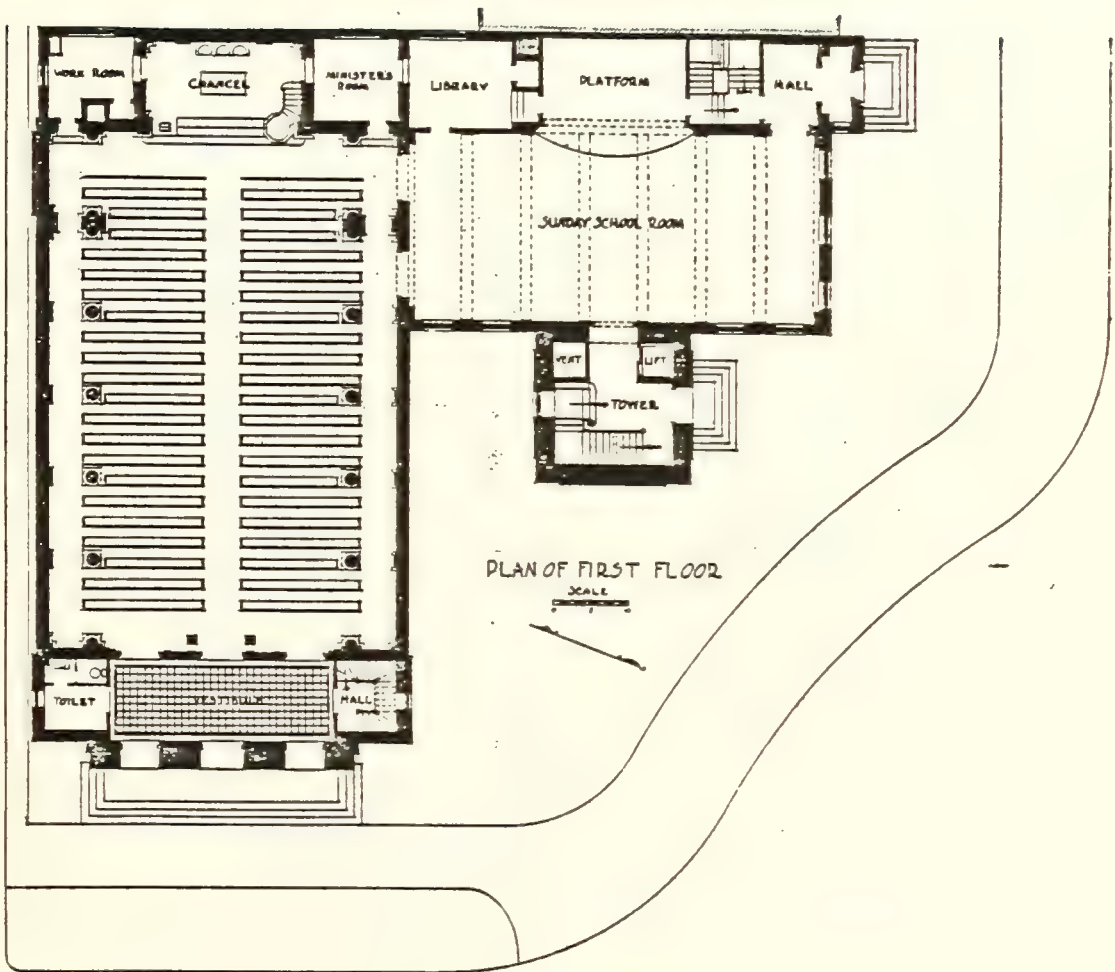


SECOND PRESBYTERIAN CHURCH AND PARISH HOUSE, BOSTON, MASS.

MESSES. CRAM & FERGUSON, ARCHITECTS.

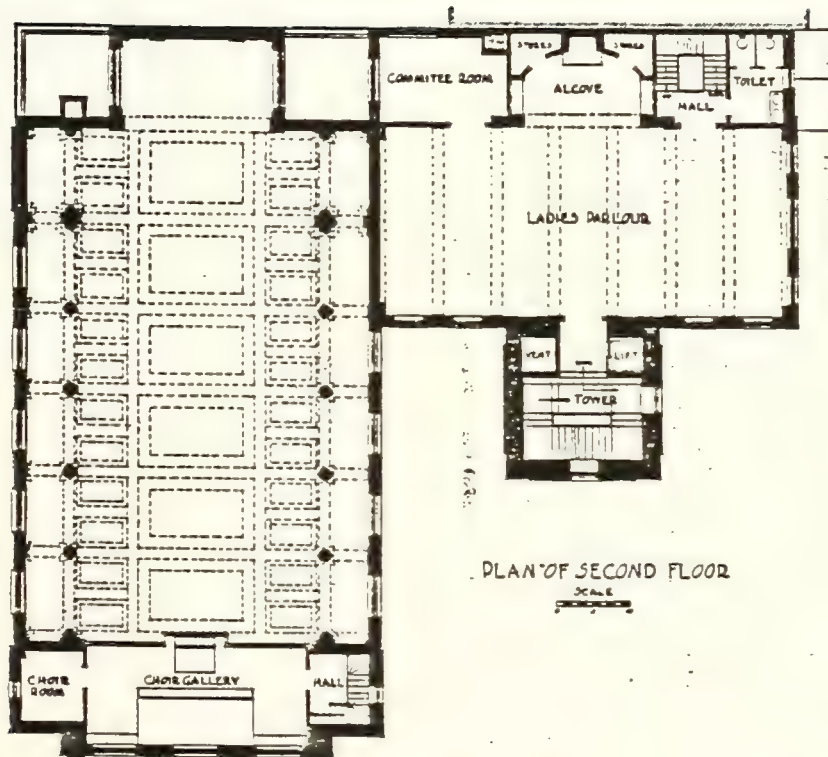
C. I. B. ... Plate A. ...

FR 52



82992
Aug. 25, 1932
W. E. Hodson
gift

104 COURTESY SPNEA FILE



The third floor of the Parish House will contain committee rooms and banqueting hall, with kitchen, and adequate sewing rooms and appliances.





ADDRESS 896 Beacon (⁴²⁶ Park Drive) COR. Park Drive at Audubon Circle

NAME present original

MAP No. 23N-BE SUB AREA _____

DATE c. 1905 Tucci-Built in Boston p. 116-117
source

ARCHITECT Kilham and Hopkins "
source

BUILDER _____
source

OWNER Judge Henry S. Dewey
original present

PHOTOGRAPHS FW 14.3/4

TYPE (residential) single double row 2-fam. 3-family 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus basement

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Baronial, red brick and white limestone trimmed three-decker. Concave main facade with two story center entrance pavilion - hand some entrance enframements (engaged columns, round arch with prominent key stone. Above entrance, an narrow windows containing Jacobethan lead glass, heavy wood sash. Tripartite windows flank entrance
EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor _____ LOT AREA 4580 sq. feet

NOTEWORTHY SITE CHARACTERISTICS situated at northwest corner of Audubon

Circle - highly visible - important component in "circle scape"

Park Drive wall displays, low limestone faced basement, secondary entrance. Building - 896 Beacon st. is a key component in the remarkably harmonious red brick ensemble clustering about Ralph Adams Cram's Second Church, at Audubon Circle.
culminates in flat roof encircled by high parapet. Corbelled chimneys project from the roof.

Bibliography

Atlases 1899, 1902, 1906

Dictionary of American Architects - H. Whitney (1970) p 342-343

Built in Boston, City and Suburb, Douglas Shand Tucci, 1978

Moved; date if known _____

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	religion	_____
Agricultural	_____	Education	_____	Science/	_____
Architectural	X	Exploration/ settlement	_____	invention	_____
The Arts	_____	Industry	_____	Social/	_____
Commerce	_____	Military	_____	humanitarian	_____
Communication	_____	Political	_____	Transportation	_____
Community/ development	X				

Significance (include explanation of themes checked above):

Built ca. 1905, it was designed by the leading Boston architectural firm of Kilham and Hopkins for Judge Henry S. Dewey. In Built in Boston, City and Suburb, Douglas Shand Tucci calls the Dewey House "Boston proper's most handsome three-decker" (now the Eastman Funeral Home).

This house type, ^{was} never popular in the Back Bay - Tucci notes that "only at Audubon Circle are double three-deckers evident." He further states that "this flat roofed three-decker [Dewey House] loaded three similar apartments one on top of each other, each with such amenities as eight fireplaces per suite. Each possessed a living room, sitting room and dining room off its hall, three bed rooms, kitchen, pantry, maids room and two baths with a servants common sitting room in the basement along with other service rooms. There was a built-in "automobile room" (extraordinarily innovative for 1905) accessible from the alley and there was also a passenger elevator."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Walter H. Kilham (8/30/1868 - 9/11/1948) and James C. Hopkins () were in partnership as Kilham and Hopkins from 1900 - 1905. In 1925 William Greeley became a third member in the firm (Kilham, Hopkins and Greeley). Kilham and Hopkins were identified with the design of a number of schools and public buildings. Among their major works were the Whitman and Bernard Halls at Radcliff (1910) High School at Dedham (1914); City Hall

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

at Waltham (1915), Tucker School in Milton (1921), Massachusetts Institute of Pharmacy and Andrew Jackson School, Boston (1920). In addition, Walter H. Kilham was an important early 20th C. architectural historian - his Boston After Bulfinch (1946) broke new ground in the study of mid-late 19th C. Boston architects.

Audubon Circle - originally called Burlington Circle was laid out 260' in diameter during the late 1880s.



ADDRESS 900 Beacon St COR. at Audubon Circle
 NAME TACHIEN CHINESE RESTAURANT National Shawmut
 present original Branch Bank
 MAP No. 23N.8E SUB AREA Audubon Circle
 DATE 1942 Boston BLDG. DEPT
 source
 ARCHITECT unlisted
 source
 BUILDER unlisted
 source
 OWNER National Shawmut Bk.
 original present
 PHOTOGRAPHS FW 14. 3/5

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) BANK

NO. OF STORIES (1st to cornice) 1 1/2 plus basement

ROOF gable cupola -at center of roof dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl Wood Trim
 (Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Georgian Revival bank building with rectangular plan, red brick walls, white wood trim, Tuscan Columned portico, broken scroll pediment entrance enframements, gable roof with slate shingles and a distinctive cupola.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS Compatible with late 19th - early 20th buildings bordering Audubon Road

SIGNIFICANCE (cont'd on reverse).

This charming Georgian Revival bank building represents a late addition to Audubon Circle's collection of well-designed buildings. It was built in 1942 to house a branch of the National Shawmut Bank and replaced an S. D. Kelley designed

(Map)

E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

row house which was built for Samuel Shapleigh in 1890.
(900 Beacon, demolished by the New England Building
Wrecking Co. in 1941. This building presently houses
a Chinese Restaurant.

Preservation Consideration (accessibility, re-use possibilities, capacity
for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Bibliography and/or references (such as local histories, deeds, assessor's
records, early maps, etc.)

ADDRESS 914, 1916 Beacon St. Beacon St
918, 920, 922, 924 COR. near St. Mary's St.

NAME present original

MAP No. 23N.8E SUB AREA Audubon Circle

DATE 1889; 1893 Boston Bldg Dept
source

ARCHITECT S. D. Kelly (attributed)
source

BUILDER J. W. Shapleigh Atlas/Directories
source

OWNER J. W. Shapleigh - 918-924 Beacon
G. W. Wheatland Jr - 914, 916
original present

PHOTOGRAPHS FW 12.3/1



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 4 - 918-924
5 - 914, 916 plus basement

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone brown concrete iron/steel/alum.

BRIEF DESCRIPTION 918-924 Beacon St: Group of four ^{Queeny Anne} red brick bow fronts with rock faced brown stone trim (entrance enframements, sills, lintels). Bow fronts carried from basement to third floor with flat fronts at 4th fl. level and corbelled cornice. Essentially intact with some fenestration modifications at ground level - e.g. liquor store in basement of #920. *#914, 916 Beacon St - 5-story bow fronts with exceptionally handsome*

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 914 = 2941 920 = 5636 922 = 5636
916 = 2816 924 = 2818 sq. feet
918 = 2818

NOTEWORTHY SITE CHARACTERISTICS hedge bordered front yards

entrance enframements. e.g. 914 features slender, rusticated columns (ionic) with quiet edged entablature and deep molded pediment (Map)

#916 is noteworthy for its composite entrance columns and cornice headed entablature. Both 914 and 916 retain their original front doors (multi-panel, golden oak with large glass panels + transoms).

SIGNIFICANCE (cont'd on reverse). Built in 1889 near the Boston-Brookline line, #918-924 Beacon St is one of the earliest (if not the earliest) rows in the Audubon Circle area. Together with 914 and 916 Beacon St they serve as an attractive introduction. #14 E.W.C.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X _____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X _____				

Significance (include explanation of themes checked above).

to the well designed row houses clustered around Ralph Adams
Cram's Second Church in Boston (1914). Beacon St. had been laid out
as a 50' wide road running from Harvard Ave, Brookline to the
Mill Dam (Kenmore Square) - to the immediate west of St. Mary's
St. were the country estates of the Sears (Longwood) and
Lawrence (Cottage Farm). Beacon St was transformed into a
"model French Boulevard" with provisions for a street railway
down its center (West End Street Railway) by 1886-1887. The coming
of the street car triggered a building boom in the Audubon Circle
area - among those in the forefront of this boom were J. W. Shapleigh
(builder/speculator) who apparently built # 918-924. George W.
Whitland, Back Bay - Audubon Circle real estate speculator
originally owned # 914, 916 Beacon St. Presumably 914-924 was
designed by S. D. Kelly - he designed another early Audubon Circle
area row at 822 - 826 Beacon St in 1870. # 914-916 date to 1893.
At the turn of the century # 914-924's owners included Daniel J.
Puffer of Derry, N.H (# 914) an employee

Preservation Consideration (accessibility, re-use possibilities, capacity
for public use and enjoyment, protection, utilities, context)

of the American Soda Fountain Co.; Joseph P. Flatley heirs (# 916); Elizabeth
D. Holt (918); Horatio Newhall of the National Shawmut Bank (920);
Mary L. Sohler (922); Mary P. Peabody (924)

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Bibliography and/or references (such as local histories, deeds, assessor's
records, early maps, etc.)

Boston Bldg Depts, exhibit data of 1889, 1893 but no permits in "jackets."
Atlas 1890, 1898, 1908
Victorian Boston Today, Ten Walking Tours - Pauline C. Harrell,
Margaret S. Smith - chapter on Longwood - Cottage Farm.
Boston Directories

ADDRESS 645 Beacon St. COR. Commonwealth Ave
Brookline Ave

NAME Hotel Buckminster
present original

MAP No. 23N-9E SUB AREA Kenmore Square

DATE 1895-1899 and 1899-1902 atlases
source

ARCHITECT _____
source

BUILDER _____
source

OWNER Horatio Adams et al Trustees
original present

PHOTOGRAPHS F.W. 11. 2/3, 2/4, 2/5

TYPE residential single double row 2-fam. 3-deck ten apt. hotel
(non-residential)

NO. OF STORIES (1st to cornice) 6 plus basement

ROOF flat cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Large, six story former hotel, constructed of brick with rusticated white limestone facing (floors one and two). Distinctive curved corner - wedge shaped plan. Main entrance at center of older of two segments (south west portion). Entrance marked by wide arch spanning 2 floors. Old portion - 5 Beacon St. facade features flanking "pavilions" edged with white limestone quoins. Windows at 3rd level feature heavy enframements with wide segmental lintel above.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 20,018 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

* Center window. Upper floor windows are small and square. Cornice features large stone brackets and copper cheneau. Newer (c. 1900) Kenmore sq. segment is similarly rendered.

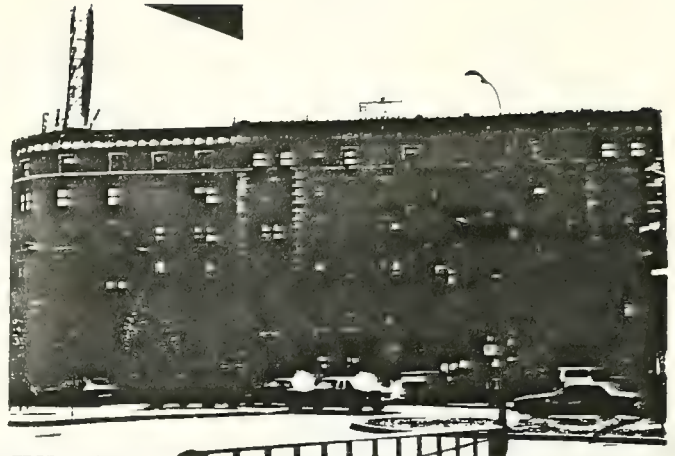
SIGNIFICANCE (cont'd on reverse). Since the turn of the century, the distinctive, curved six story corner of the former Hotel Buckminster has presided over the southwestern side of Kenmore Square.



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	X	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	X	



Significance (include explanation of themes checked above).

This large, Beaux Arts / Renaissance Revival hotel was built in two stages. The oldest (southwest) section dates to 1896-1898 and the portion closest to Kenmore Square was built c. 1900. It is the oldest hotel in the Kenmore Square area - once a major center for residential and transient hotels (c. 1900-1950). Kenmore Square began to develop as a residential area during the early 1890's and was originally called Governors Square. The 1895 atlas shows the Hotel Buckminsters lots as vacant and owned by an F. A. Osborn, R. M. Morse, & W. Thapp Jr Trs. By 1899 the south western segment appears labeled Horatio Adams et al trustees; Colonial Real Estate Trust. The second segment was added in c. 1900. In 1902 an Edward A. Bangs owned the two segments - by that time called The Hotel Buckminster. Judging by the main lobby with its well crafted Ionic columns, panelling, moldings etc., the Hotel Buckminster had a prosperous clientele. The Boston Building Dept "jackets" did not contain

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

information regarding the architect, builder etc. Overtime this building has been altered for commercial and institutional use. Beginning c. 1950's and until the early 1970's this building housed Graham Jr. College's Leavitt Hall.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlas 1890, 1895, 1899, 1902

Boston Directories

NOTE: Plans for this building are available at the Boston Public Library Directors office
"Plan Bin #6, J5 542 c61, c26"
1919

ADDRESS #693 Beacon St. COR. near Kenmore Sq.

NAME Boston Edison Edison Electric Illuminating
present original Co. Transformer Sta.

MAP No. 23N-9E SUB AREA Kenmore Square

DATE 1916/1917 Boston Building Dept
source

ARCHITECT B. gelow and Wadsworth "
source

BUILDER Whidden Beckman Co. "
source

OWNER Edison Electric Illuminating Co.
original present - Boston Edison

PHOTOGRAPHS Fw 11.2/16, 3/1



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Electric Co. transformer station

NO. OF STORIES (1st to cornice) Four plus basement(s)

ROOF Flat cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick artificial stone granite concrete iron/steel/alum.

BRIEF DESCRIPTION Three story plus basement. Transformer station (Edison Electric Illuminating Co), adjacent to Massachusetts Turnpike, Facing materials of highly Academic Italian Renaissance Revival main facade include granite and artificial stone [also constructed of brick]. Rusticated first and second floors - tall, recessed entrance rises two levels to arch articulated by
EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 4089 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

Voussours and prominent keystone
Three third floor windows are
fully entrained an cornice
headed (Map) Four floor windows
are fully entrained and
keystone. Building culminates
in classical Revival, artificial
stone cornice. All windows are
currently boarded over - side rear
walls are covered with corrugated metal.

SIGNIFICANCE (cont'd on reverse). Architecturally,
#693 Beacon St is noteworthy as a
utilitarian, electric Company transformer
station building with a highly
academic Italian Renaissance main

IV
E. W. G.

Moved; date if known _____

Themes (check as many _____)

Aboriginal _____
 Agricultural _____
 Architectural _____
 The Arts _____
 Commerce _____
 Communication _____
 Community/development _____



Recreation _____
 Religion _____
 Science/invention _____
 Social/humanitarian _____
 Transportation _____

Significance (include _____ ed above).

facade. It was built in 1916-1917 by Whidden, Beckman Co., builders, 70 Devonshire St. Plans were provided by the important Boston architectural firm of Bigelow and Wadsworth. It was built to house an "Electric Light station" owned by the Edison Electric Illuminating Co (39 Boylston St.). The third and fourth floors contained batteries.

During the late 19th, early 20th centuries, Henry Forbes Bigelow (1867-1938) was a leading Boston architect, active in a number of cultural institutions (e.g. trustee of B.M.F.A., Boston Arts Commission etc.). He was born in Clinton, Ma., studied at M.I.T. and was employed, beginning in 1888, with Winslow and Wetherell. This firm was responsible for the Parker House, Hotel Touraine, Oliver Ditson Building etc. Phillip Wadsworth joined the firm in 1900, upon the death of Mr. Winslow. Bigelow and Wadsworth designed the Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

addition to the Boston Athenaeum, Antiquarian Society at Worcester, Ma., Town Halls at Needham and Weymouth as well as other buildings for the Edison Company - including the Chauncy St. transformer station. Mr. Bigelow also had a reputation as a country house architect.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept.

Dictionary of American Architects
- H. Witley, 1970.

Boston Society of Architects Bulletin
Bigelow obit. Sept. 1929.

Boston Public Library Architects File.

ADDRESS 845 and 847 Beacon st COR. Miner st.

NAME present original

MAP No. 23 N. 8E SUB AREA Audubon Circle

DATE 1895 Boston Bldg Dept.
source

ARCHITECT Samuel D. Kelly "
source

BUILDER Howard Coon "
source

OWNER Howard Coon
original present

PHOTOGRAPHS Fw 11. 4/1



TYPE (residential) 'single double Pair of townhouses
(non-residential) row 2-fam. 3-deck ten apt.

NO. OF STORIES (1st to cornice) 4 plus basement

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick brownstone concrete iron/steel/alum.

BRIEF DESCRIPTION Pair of 4-story town houses faced with rusticated, rock faced brownstone with brick rear and side walls. Flat entrance bay with bow fronts carried from basement through the 3rd story. Recessed, arched entrance (#845) and square headed entrance (#847). Molded metal cornice. Replacement metal front doors (#845) w/ 1/2 wood sash. Miner st. well exhibits oriel (copper) spanning floors 2-3 (with fluted Doric pilasters, small square panels etc.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 845-2640
847-2640 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse)

Exhibiting elements of the Queen Anne, Romanesque and Georgian Revival, this pair of well designed row houses represents the work of prolific Boston apartment-building and row house specialist Samuel D. Kelly (1848-1938). Built in 1895, at the height of the Audubon Circle building boom (beginning in 1888, tapering off by 1915), it was designed by the prolific Boston apartment

(Map)

IV

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

move; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

building and row house specialist Samuel D. Kelly (1848-1938).
His work appears throughout the Back Bay and Audubon
Circle - it is interesting to note similarities of design between
43 Bay State Rd (designed by Kelly in 1889) and # 845 and
847 Beacon St - see Bainbridge Bunting's House of the Back Bay
p. 226-227. S. D. Kelly was adept at fusing Georgian
details and forms with ^{the} Romanesque.
845 and 847 were built and originally owned by Howard
Corn, a speculator builder active in the Back Bay (1880's)
and Audubon Circle (1890's, 1900's) In 1895 he is listed at
- 17 Milk St [Howard Corn + Co]. In addition to numerous row houses
he built the brick depot for the Boston, Revere and Lynn
Branch, R.R. in 1890 (346-350 Atlantic Avenue).
Beacon St was laid out 50' wide from Harvard Ave to the
Milk Dam (Kenmore Square) by 1851 and was transformed into
a "model French Boulevard"

Preservation Consideration (accessibility, re-use possibilities, capacity
for public use and enjoyment, protection, utilities, context).
160' wide in 1886-1887 by the leading 19th c. landscape
architect Frederick Law Olmsted. The coming of the West
End Streetcar Railway to the Audubon Circle area triggered
a residential building boom and an effort to extend the
Back Bay's stylish character into Audubon Circle and Brooklyn

Bibliography and/or references (such as local histories, deeds, assessor's
records, early maps, etc.)

Boston Building Dept information.

Atlas 1890, 1895.

Victorian Boston Today - Ten Walking Tours

Pauline C. Farrell and Margaret S. Smith.

ADDRESS 849, 851, 853 COR. Near Aberdeen
and 857 Beacon St.
 NAME _____

present original

MAP No. 23N.9E SUB AREA Audubon

DATE 1894/95 Boston Bldg Dep.
 source

ARCHITECT Samuel D. Kelley "
849 = Howard Coon source

BUILDER 851 & 853 J. Nickerson "
857 source

OWNER 849 = Howard Coon
851, 853, 857 = Joseph Feldman
 original present

PHOTOGRAPHS FW 13-3/21



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 4 plus basement

ROOF flat cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone brownstone concrete iron/steel/alum.

BRIEF DESCRIPTION Colorful group of four, 4-story rowhouses characterized by flat entrance bays, 3-story bow fronts, rusticated brown stone basements alternating facade of yellow/orange and red brick. Simple brown stone sills and lintels, windows contain 1/2 wood sash. Copper (?) cornice app. at top of bays and at roofline (with modillion blocks). Particularly *

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor 849 appears to be vacant LOT AREA 849 = 2640
851 = 2440 sq. feet

NOTEWORTHY SITE CHARACTERISTICS face small grass-covered front yards with shrubs, brownstone borders.

noteworthy are entrance treatments with high relief carving, grillwork, original doors etc. (Map) Aberdeen St.

SIGNIFICANCE (cont'd on reverse)

This row of four single family houses (originally) is notable for the high quality of its design, materials and elements and provides an attractive introduction to Audubon

note exhibits small, second floor oval window. [see #845 and 847 Beacon St.]

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	<input checked="" type="checkbox"/>	



Significance (include explanation of themes checked above)

These houses were built in 1894/95. Difficult to categorize stylistically these houses possess Queen Anne and Georgian Revival elements. They were designed by Samuel D. Kelly, (1848-1938) prolific specialist of apartment building, design during the late 19th and early 20th. He designed the first apartment building on Back Bay Beacon St in 1885. (See form on 877 Beacon St. He was also the architect of numerous Speculator row houses in the Back Bay and several fine residences along Bay State Road. #849 Beacon St's first owner ^{and builder} was Howard Coon, builder of all the structures on the southeast side of Beacon St from #849-877. #851, 853 and 857 were constructed by a J. Nickerson and were originally owned by Joseph Feldman, a South End based builder who lived at 50 Dwight St (with an office at 21 School St.).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Bibliography and/or references (such as local historical records, early maps, etc.)

Atlases 1890, 1895

Boston Business Directories - 1890's

Boston Engineering Dept

B.P.L architect/builders file



FIK

ADDRESS 857 Beacon st. COR. Aberdeen st.

NAME Inverness Inverness
present original

MAP No. 23 N. 8 E SUB AREA Audubon Circle

DATE 1895 Boston Building Dept
source

ARCHITECT - -
source

BUILDER - -
source

OWNER Paul M. Hanlon Tr.
original present

PHOTOGRAPHS Fw 13. 415



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 6 plus basement

ROOF Flat cupola scalloped parapet dormers -
w/ balustrades

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone lime stone concrete iron/steel/alum.

BRIEF DESCRIPTION Six story lime stone fronted apartment building, narrow corner lot, white brick side wall, three bay bow fronts flank wide arched entrance (recessed) with prominent console keystone, curvilinear motifs. Above entrance are vaguely Jacobethan oriel windows with leaded glass. Building culminates in galvanized iron cornice with scalloped parapet and center balustrade. Curved oriel with heavy, bracketed stone supports

EXTERIOR ALTERATION minor appears on Aberdeen st. wall
moderate drastic

CONDITION good fair poor LOT AREA 6000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse)

857 Beacon st. is a well designed limestone fronted apartment building. Built in 1895 it is apparently the first multi family building constructed in the Audubon circle area. Information pertaining to the original owner, architect, occupancy etc. was not available at the Boston Buildings Dept. (1895 is the earliest date on the empty "jacket"). Its lot appears vacant on the 1895 atlas and is labeled Albert R. Whittier. It does appear on the 1899

(Map)

#11
E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Atlas labeled "Inverness", Paul M. Hamlen Trs. A Paul M. Hamlen is listed at 729 Boylston St (no occupation), home 246 Beacon St, Boston. Beacon St. was laid out 50' wide by 1851, but was converted into a parkway in 1886-1887 with provisions for street car service in the center (West End street Car Railway). The Audubon Circle area was developed as an extension of the fashionable Back Bay District from 1888-1915. Its building stock includes stylish masonry townhouses and apartment buildings such as the Inverness.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlas - 1895, 1898, 1906
Boston Business Directory

ADDRESS #867, 869, 871, 873 ^{Beacon St.} COR. Abdenn St

NAME _____ present _____ original _____

AP No. 23 N. 8 E SUB AREA Audubon Circle

DATE 1893 Boston Bldg Dept.
source

ARCHITECT E. L. Burgess and W. L. Phillips
source

BUILDER Henry Lord
source

OWNER A. F. Arnold
original present

PHOTOGRAPHS Fw 15-1/23 ; 2/1, 2



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus basement

ROOF flat cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick brown stone concrete iron/steel/alum.

BRIEF DESCRIPTION Group of four, four-story red brick townhouses with brownstone trim, 3-story bow fronts, low stoops, flat entrance bays, Gothicized and continuous copper cornice (also on bow fronts). Particularly noteworthy are entrance enframements, with French Renaissance motifs - incorporation of fleur-de-lis, heraldic keystone/shield etc. - comparable to quality of detailing on Back Bay houses of the same period. Original multi-panel doors are still in fact.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor _____ LOT AREA 867 = 3040 871 = 2482, 873 = 2486
869 = 2485 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) #867-873

Beacon St is a group of four well executed Georgian townhouses which exhibit entrance enframements which might be termed French Renaissance Revival

(Map)

IV
E.W.G.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Built in 1893 for single family use, these row houses date to the earliest phase of Audubon Circle residential development (1888-1915). The coming of the West End Streetcar Railway to Audubon Circle during the late 1880's triggered a building boom which resulted in a Back Bay-like residential quarter of stylish townhouses and apartments at Audubon Circle and along Beacon St into Brookline. Beacon St. had been transformed from a 50' wide road (laid out from Harvard Ave to the Mill Dam, now Kenmore Square, in 1851) into a "model French boulevard" by the leading late 19th. landscape architect Frederick Law Olmsted in 1886-1887. This group's design was provided by Bryden and Phillips who are listed at 7 Exchange Pl. during the early 1890's - William L. Phillips was practicing alone by 1895. The Boston Public Library, Fine Arts Dept.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

architects file does not list Bryden and Phillips. It was built by Henry Lord (23 Court St.) and originally owned by an A.F. Arnold. Owners in 1895 included E.E. Arrington (#867) and Gordon F. Dexter, 19 Pemberton Sq., home 55 Beacon and at Beverly Farms, no occupation listed.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlas 1890, 1895
 Boston Building Dept.
 Boston Directories - 1890's

Recommended for inclusion in
 Architectural Conservation
 and National Register
 Districts - Audubon Circle



ADDRESS 877 Beacon St COR. at Audubon Circle

NAME Howard Coon property
present original

MAP No. 23N.8E SUB AREA Audubon Circle

DATE 1895 Boston Building Dept
source

ARCHITECT S.D. Kelley "
source

BUILDER Howard Coon "
source

OWNER Howard Coon
original present

PHOTOGRAPHS Fw 13.3/6

TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus basement

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick limestone(?) facing concrete iron/steel/alum.

BRIEF DESCRIPTION Four-story, single family town house with distinctive bowed main facade at south east curve of Audubon Circle. Main facade faced with pale yellow brick and white limestone trim. Crisp lines and restrained ornamentation are in evidence. Flat Beacon St / chimney breast wall is carried around curve of 5-level bow to flat entrance bay. Recessed*

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS Front yard enclosed by elegant wrought iron fence, part of "wall" of residential bldgs which enclose Audubon Circle.

*main entrance exhibits graceful arch, bead and acanthus leaf elements. Bow is enlivened by narrow pilasters and broken-scroll pediment above the 3rd floor windows, center. This building is enclosed by a flat roof with a galvanized iron classical revival cornice.

SIGNIFICANCE (cont'd on reverse)

Part of the "wall" of buildings which frame the southeastern curve of Audubon Circle, this Georgian/classical Revival house is architecturally significant for its elegant form, restrained ornamentation and interesting siting. Built in 1895, it provides a physical link documenting

E.W.G.

IV

- Boston Business Directories, 1848, 1906
- Suffolk Co. Reg. of Deeds 2307:65; 2242:40
- Dictionary of American Architects - Whitney (1970)
- Built in Boston, City and Suburbs



if known _____
 as many as applicable)

- _____ Conservation
- _____ Education
- Exploration/
settlement
- _____ Industry
- _____ Military
- Political

- Record of Streets - D.S. Tucci, 19
- Street Car Suburbs - S.B. Warner, 19
- Street Laying out Dept 1911
- Recreation _____
- Religion _____
- Science/ _____

Recommended for inclusion in
 Architectural Conservation
 and National Register
 Districts - Audubon Circle

(include explanation of themes checked above)

The development of the Audubon Circle-Beacon St. area by the West End Street Railway Co. beginning in 1886. The West End Street Railway Co. was formed in 1886/1887 by Henry M. Whitney and his associates to transport potential homeowners to West End Co. properties along Beacon St. During the 1890's and early 1900's Beacon St (in Boston - Brookline) was transformed into an elegant French Boulevard by H.M. Whitney and associates with the assistance of the city of Boston and town of Brookline. Audubon Circle, measuring 250' in diameter (at Park Drive and Beacon Sts. intersection) was set out in 1887. #877 Beacon St. was designed by Samuel D. Kelley, prolific architect of Back Bay and Audubon Circle area speculator row houses and apartment buildings. Indeed, Kelley was responsible for the first Back Bay Beacon St apartment building (at 295) in 1885. S.D. Kelley (1848 - 1938) was the architect of several important

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Boston Hotels including the Savoy and the old Hoffman Hotel Hotel at Berkeley St and Columbus Ave. Howard Coon, speculator-builder, was active as a contractor in the Back Bay (1880's) and later Audubon Circle (1890's). He was #877 Beacon St. original owner/builder. He built the brick depot for the Boston, Revere Beach and Lynn R.R. in 1890 (346-350 Atlantic Ave.) Coon sold this house

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

to a John D. Long of Hingham on Sept 23, 1895. By the early 1900's, Marshall S.P. Pollard, wood, liquor, coffee and tea dealer (101 and 113 Causeway St, 174 Summer St) owned this property and a summer home at South Framingham.

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

As a fashionable facing material during the late 1840's [in Boston], brownstone fell out of favor in the Back Bay during the early 1880's. #875 Beacon St.'s quality of materials, design and carved ornamentation is very high. Exhibiting elements of the Italian Renaissance and Classical Revival styles, this house was part of the earliest phase of Audubon Circle's development—development triggered by the coming of H.N. Whitney's West End Street Railway to Beacon St in 1887. Beacon St. was laid out as early as 1851, connecting Brookline with the Mill Dam (near Kenmore Square). The Audubon Circle area was annexed to Boston from Brookline in 1870. #815 Beacon St.'s owner/builder was Howard Con. He owned numerous properties in the immediate area. It was designed by Samuel D. Kelley, specialist in apartment buildings and hotels. He was responsible for some of the higher quality speculative housing in the Back Bay and was the architect of the Hotel Savoy and

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

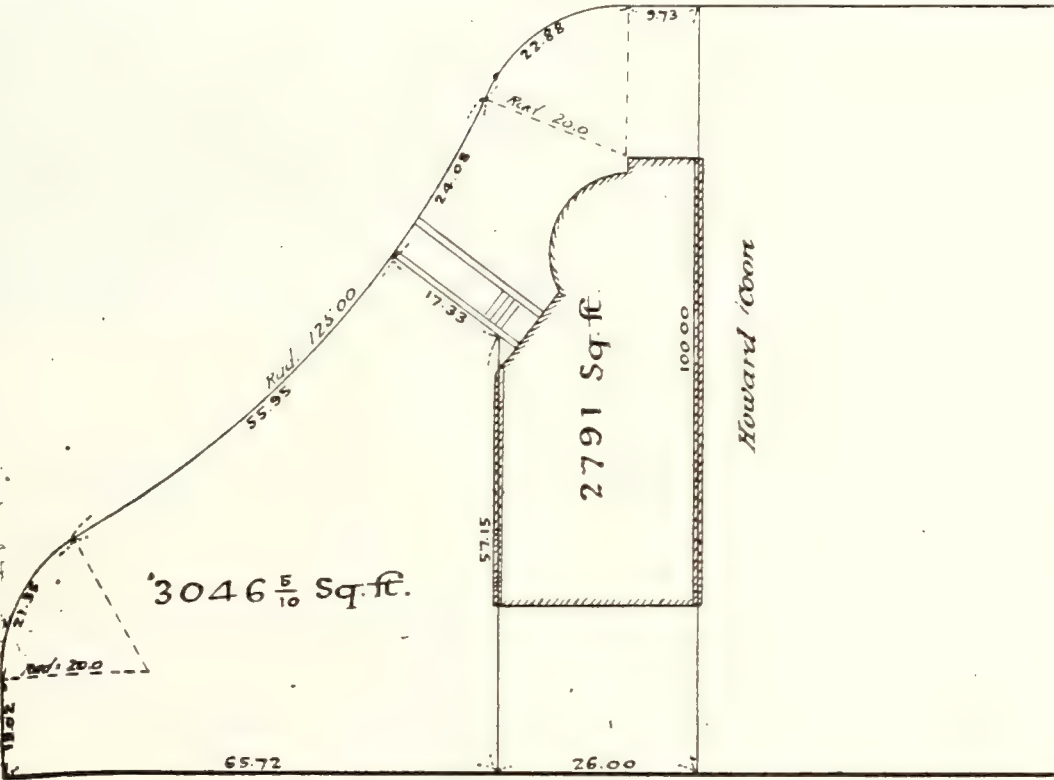
Hoffman House Hotel. (see Form on 877 Beacon St.). This house's first owner (after Con) was Jacob Morse, a partner in Jacob Morse, Ferdinand and Louis Strauss, "wholesale and retail clothing, uniforms, hats, shoes, boots, shoes and furnishing goods (131-137 Washington St.). Rachel Morse is listed here in 1906.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- A. H. Mason 1810, 1896, 1906
- Boston Building Dept Packets Doc #104
- Boston Business Directories - 1890s, 1900s
- E. H. L. Card File (architects, owners)
- Record of Boston Streets - street commissions reports

FK 11

Beacon St.



Audubon Road

3046 ⁵/₁₀ sq. ft.

2791 Sq. ft.

Howard'oon

Passageway 10 feet wide

Scale 20 feet to an inch.
Sept. 14, 1895.

Aspinwall & Lincoln, Civil Engineers,
3 Hamilton Pl. Boston.

The original of this Plan was left
for record in the Suffolk County
of Deeds, and is on file.
A True Copy.

Henry H. Wilson C.2.

COURTESY SUFFOLK REGISTRY
OF DEEDS

2307-65

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>X</u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

limestone quoins) and picturesque Flemish gables with a Hampton Court-like corner tower with a distinctive Tudoresque roof cap. These rows were built in 1901 and include a total of 12 single family townhouses. They were built for Marshall Wentworth (no directory listing) from designs provided by a W.L. Morrison (no B.P.L. file information). L.L. Sellow, listed at 7 Pemberton Square from c. 1890-1915 was its builder. In 1905 owners included Charles H. Noyes (899), Alonzo W. Bragg of Conant Brothers and Bragg Co., looking glass Mfg., Union St (#901); Lydia D. Wellington (#903), Frank W. Webb (905); James P. Parmenter, associate Justice of the Municipal Court (907); Charles M. Baker, et al Trs (909); Keswick St owners in 1905 included Alice S. Tenayen's (#6), Emma F. Bird (#8), Mary F. Leonard and George H. Leonard of the George H. Leonard and Co., Oils and Tanners Supplies, 225 Purchase St (#10);

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Arthur K. Jones (resided at 124 St. Mary St.) #12; Frank M. Tupper of Loring Tolman and Tupper, broker 35 Federal St (14) and Luther D. Shephard (dentist, 330 Dartmouth, house at Brookline) #16.

Audubon Circle was originally called Burlington Circle (briefly) and measured 250' in diameter. Beacon St was laid out fifty feet wide by 1851 and was transformed into a "model French Boulevard"

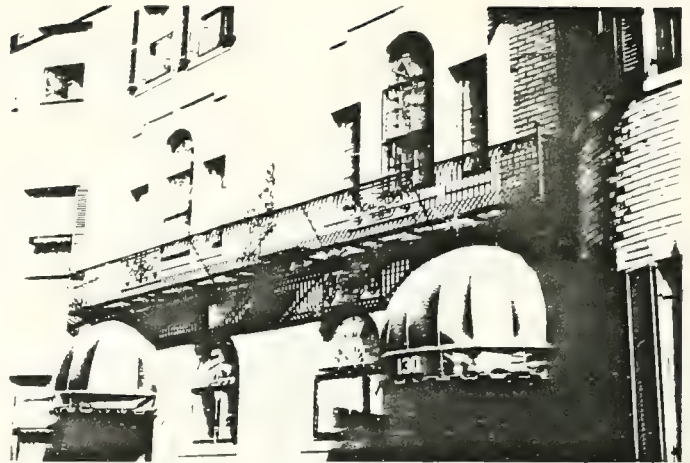
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

in 1886-1887 by Frederick Law Olmsted, American leading 19th landscape architect. Park Drive (Audubon Road) linked Audubon Circle with Olmsted's park system by the late 1880's. The development of the Audubon Circle area was triggered by the coming of the West End Street Railway in 1887.

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|--------------|----------------------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | <u> X </u> | Exploration/
settlement |
| The Arts | _____ | Industry |
| Commerce | _____ | Military |
| Communication | _____ | Political |
| Community/
development | <u> X </u> | |



Significance (include explanation of themes checked above)

Olmsted had transformed the 50' wide Beacon St into a 160' wide "Model French Boulevard" in 1886-1887. # 915-924 Beacon St and 124-134 St. Marys St. represent relatively recent additions to this area. # 923 Beacon St was built for Susan P. S. Clapp, Mary C. Lombard owned # 921, Elizabeth J. Gleason owned # 919 and Constant O. Bing was the owner of # 917. A Lucie F Merrill owned # 915. (see 1906 atlas). Architecturally, these rows represent solid, well crafted expansion of the Georgian Revival style in turn of the century Boston.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in
Architectural Conservation
and National Register
Districts - Audubon Circle

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlases - 1895, 1898, 1906
Boston Directories
No Building Dept. information

ADDRESS 20 Belvidere St. COR. and 30 St. Cecilia

NAME St. Cecilia R.C. Church
present original

MAP No. 23N/10E SUB AREA East Fens

DATE 1892: MAIN CHURCH COMPLETED SULLIVAN. 1895
1898: CORNERSTONE
(GUILD HALL - BETWEEN 1912-1919 (PROBABLY - 1914)) source MAPS + BUILDING DEPT RECORDS

ARCHITECT CHARLES J. BATEMAN LEAHY. 1892
source BOSTON OF TODAY. 1892.

BUILDER _____
source

OWNER ARCHBISHOP JOHN J. WILLIAMS
original present

PHOTOGRAPHS Fenway 3.5/1, 5/2-84*



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) CHURCH AND PAROCHIAL RESIDENCE

NO. OF STORIES (1st to cornice) 1 - church plus BASEMENT AND TOWER
4 1/2 - RESIDENCE

DOOR GABLE - FRONT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick red stone GRANITE TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION RATHER AUSTERE AND SPARSELY ORNAMENTED BASILICA-LIKE PLAN ROMANESQUE REVIVAL
CATHOLIC CHURCH WITH RECTANGULAR APSE END, AND AT LEFT, (5 STORY) BELL TOWER
INCORPORATING AT LOWER 5 FLOORS PAROCHIAL RESIDENCE AND PARISH OFFICES WHICH ARE REACHED THROUGH AN
ARCHED GRANITE TRIMMED "CHECKERBOARD" ORNAMENTED ENTRY FACING ST. CECILIA STREET. FACADE OF
CHURCH DISPLAYS TRIO OF ARCHED RECESSED BRICK TRIMMED ENTRIES SET ABOVE STEEP AND SEPARATE RUNS
OF GRANITE STAIRS AND AT 2ND FLOOR, CENTRAL TALL ARCHED FIGURED STAINED GLASS WINDOW FLANKED BY
SMALLER ARCHED WINDOWS WITH PAIRED ARCHED MULLIONS. ARCHED WINDOWS ARE USED ALONG NAIVE AND AT UPPER
FLOORS AND LEVELS OF PAROCHIAL RESIDENCE AND BELL TOWER. ADJOINING AT RIGHT, 3-STORY, SINGLE BAY, FOOT ROOPE
REGULARLY CUT COURSED GRANITE FACED MODERN GOTHIC GUILD HALL.

EXTERIOR ALTERATION MINOR moderate drastic

CONDITION good fair poor _____ LOT AREA 22,330 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON LARGE CORNER LOT ON QUIET SIDE STREET WITH NARROW SIDE-WALK.
ADJACENT AT RIGHT TO HILTON HOTEL PARKING GARAGE AND FACING NEW ENGLAND TELEPHONE CO. COMPLEX.
AT REAR AND ACROSS SCOTIA STREET, PLEASANT LANDSCAPED MEMORIAL PARK WITH SHRINE TO VIRGIN.

SIGNIFICANCE (cont'd on reverse)
St. Cecilia's Church is significant as the first Roman Catholic Church to be built in the Back Bay and Fenway districts, as a notable example of Romanesque Revival architecture, and as an important example of a church design by a prominent Boston architect primarily known for his work for Catholic institutions.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	X
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social	_____
Commerce	_____	Military	_____	humanitarian	_____
Communication	_____	Political	_____	Transportation	_____
Community/ development	X				

Significance (include explanation of themes checked above)

The parish of St. Cecilia was organized in 1888, and initially Mass was held in a temporary chapel fitted-up in one of the halls at the Mechanics Building on Huntington Avenue. The inconspicuous side street site was purchased on December 27, 1887, and Rev. Richard J. Barry, paster at Most Precious Blood in Hyde Park, was appointed rector of the 100 person congregation. Barry raised money for the church building fund "vastly aided by the faith and generosity of the Irish maids, who were then so numerous in the households of the Back Bay and who at first seemed to form the majority of the new congregation."

The cornerstone of St. Cecilia's Church was laid in 1888, and Mass was said in the completed basement--February, 1889. On November 13, 1892 Mass was celebrated upstairs in the 1100 seat main church. Dedication of St. Cecilia's was on April 22, 1894, and in attendance at the solemn pontifical Mass on that occasion was the Most Rev. F. Satolli, the papal delegate to the Catholic Church in the U.S. Because of the considerable growth of the Back Bay and Fenway districts during the 1890's through the 1920's, the parish prospered, and in order to meet the needs of Catholics in the area, two subsidiary churches--St. Ann's on St. Stephen St. and St. Clements on Boylston St., originally built respectively for Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Protestant Episcopal and Universalist congregations (see forms for) --were provided to serve as missions of St. Cecilia's. (see p. 2.)

Recommended for National Register listing

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Architectural Archive. Boston Public Library/Fine Arts Dept.

Bromley. Atlases. 1883-1917.

Sullivan, James S. One Hundred Years of Progress. 1895

Lord, et. al. History of the Archdiocese of Boston. 1944.

Herndon, Richard. Boston of Today, 1892.

The Pilot. April 28, 1894 p. 1. col. 7. (Dedication)

Withey. American Architects Deceased.

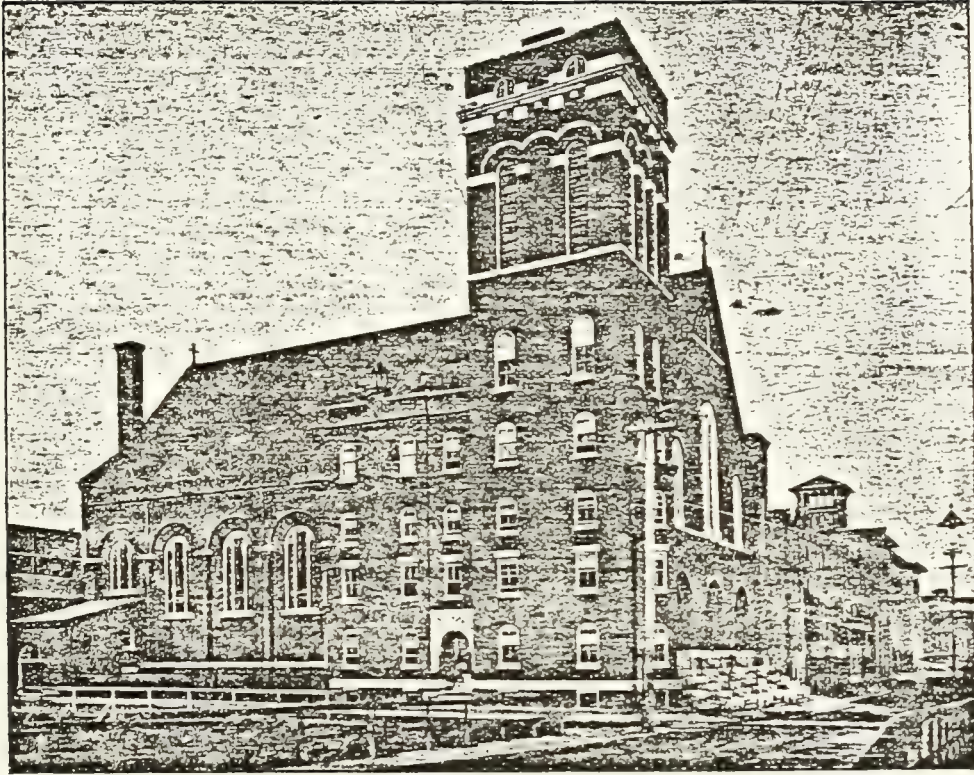
Leahy, William. Catholic Churches of Greater Boston, 1892.

page 2.
20 Belvidere Street
St. Cecilia R.C. Church

Significance continued:

Charles J. Bateman (1851-May 3, 1940), the architect of St. Cecilia Church, was born in Cambridge and was educated at M.I.T. By 1874, he was in practice on his own, and in 1883 and later in 1888, served as Boston city architect. Bateman is best known as the designer of several local Catholic churches including Sacred Heart Church, East Boston, St. Catherine's (Vine Street), Charlestown, Most Precious Blood, Hyde Park, as well as parochial schools in the North End, East Boston, Charlestown, Malden, and Waltham. In addition, he was the architect of the Bigelow School and part of the Carney Hospital in South Boston, apartment houses in the North End, Beacon Hill, South Cove, Charlestown, and triple deckers in Roxbury and Dorchester.

F/K
5-3



ST. CECILIA CHURCH, BELVIDERE STREET, BOSTON.

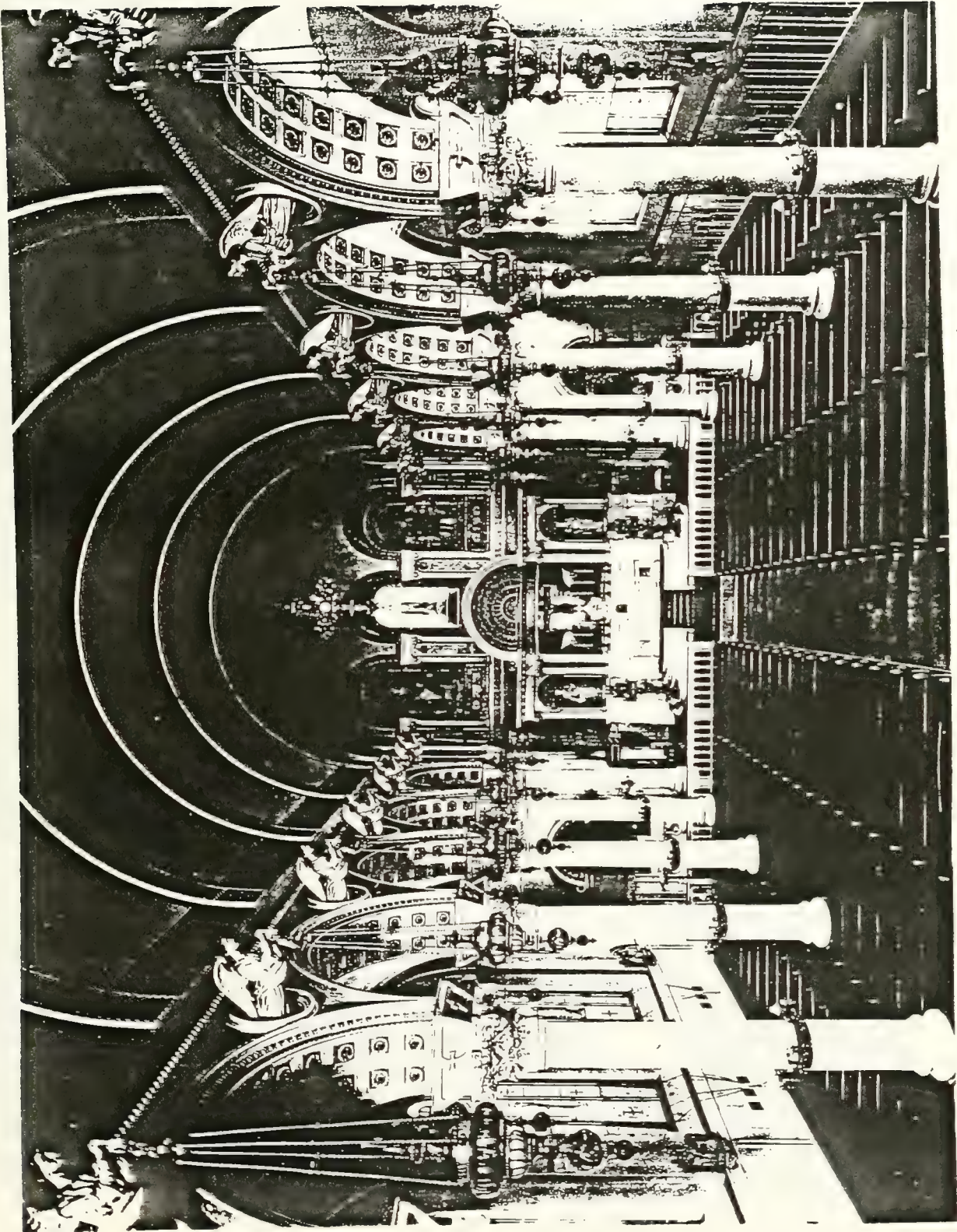
SULLIVAN. 100 YEARS OF PROGRESS
1895. p. 143.



INTERIOR ST. CECILIA CHURCH, BELVIDERE STREET, BOSTON.

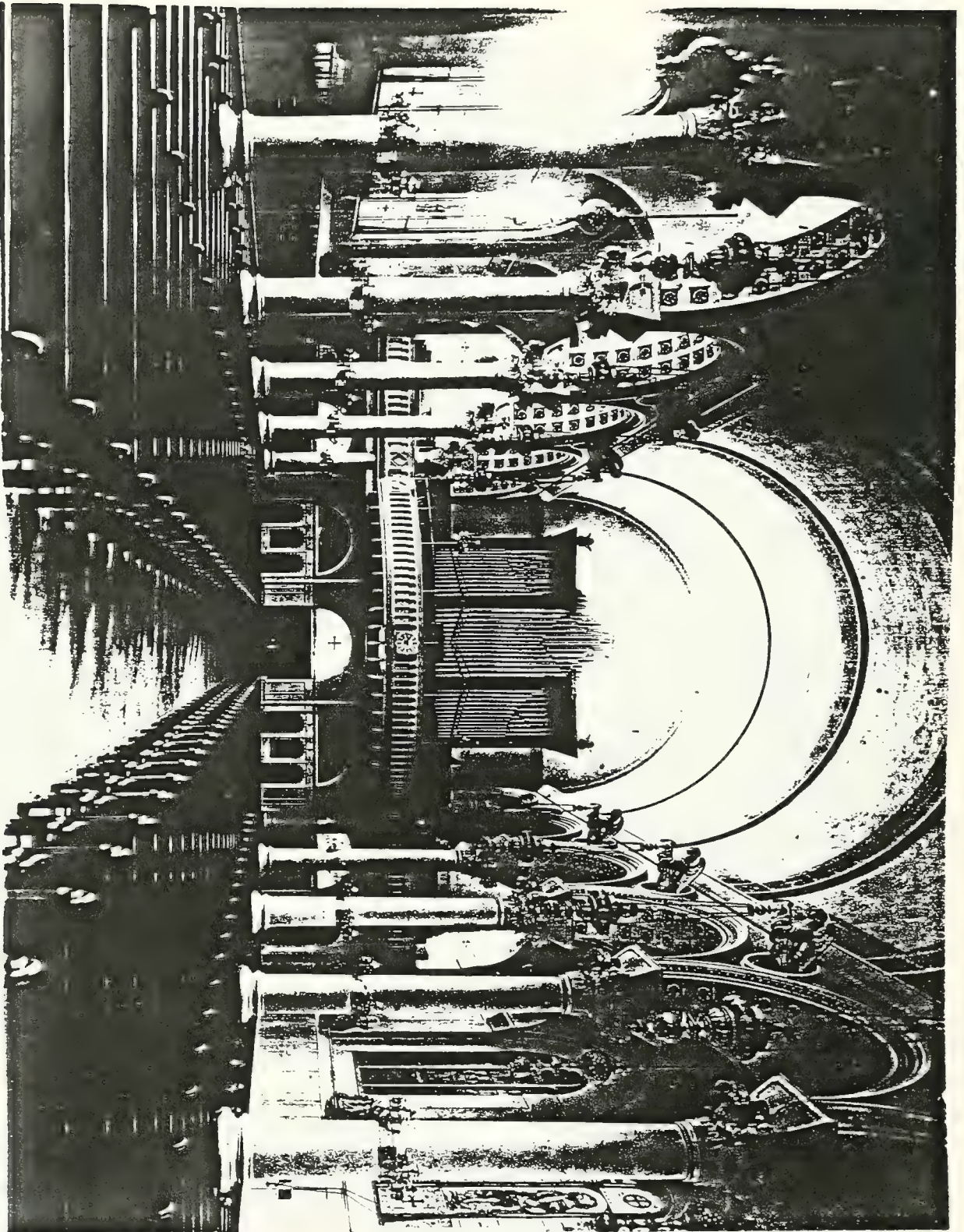
SULLIVAN. 100 YEARS OF PROGRESS. 1895

F/K 503



ST. CECILIA'S CHURCH

SPNEA . 1933 PHOTO



SPINER 1933 PHOTO

ST. CECILIA CHURCH

ADDRESS 1138 BOYLSTON ST. COR. HEMENWAY

NAME BERKLEE COLLEGE OF MUSIC Carlton Hotel
 present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1901-2 BUILDING PERMIT
 source

ARCHITECT ARTHUR H. BOWDITCH BUILDING PERMIT
 source

BUILDER GEORGE A. FOWER CO. BUILDING PERMIT
 source

OWNER 1901 - CARLTON HOTEL TRUST
1908 - ANNA SHAW
1912 - INTERNATIONAL TRUST CO. BERKLEE COLLEGE
 original present OF MUSIC

PHOTOGRAPHS 1922 - FRITZ - CARLTON HOTEL TRUST
1938 - MINA E. FRITZ
FENWAY 3. 2/1*-84; 3-6/6-84;
9 1/2, 1/3-84

TYPE (residential) single double row 2-fam. 3-deck ten apt. HOTEL
 (non-residential)

NO. OF STORIES (1st to cornice) 5 plus FULL STORY OVER MAIN CORNICE

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick TAN + stone LIME 1st FLOOR AND concrete iron/steel/alum.
LIMESTONE + TERRAZZO TRIM.

BRIEF DESCRIPTION TRAPEZOIDAL-PLAN BEAUX-ARTS BUILDING WITH HEAVY OVERLAY OF GEORGIAN REVIVAL DETAILING
DISPLAYING ROUNDED CORNER BAY AT HEMENWAY STREET, - BLOCK JOINT LIMESTONE 1ST FLOOR, AND OFF-CENTER
BOYLSTON STREET GRADE LEVEL ENTRY PORCH SUPPORTED BY DOUBLE PAIRS OF FLUTED AND Banded IONIC
SWAG COLUMNS. ROBUST ORNAMENT GENERALLY EXECUTED IN TAN TERRAZZO INCLUDES BANDING OF 2ND FLOOR
AND KEYSTONE AND QUINNED WINDOW ENTABLATURES ON 2ND AND 4TH. 3RD FLOOR CONSOLID ARCHITRAVES, AND
THREE-STORY FLUTED AND ORNAMENTED PILASTERS VERTICALLY LINKING 3-5TH FLOORS. 3-SIDED BAYS ARE
APPARENT ON BOYLSTON STREET FACADE; HEMENWAY FACE IS FLAT. CLASSICAL MODILLION AND EGGS AND DART
MAIN CORNICE IS SET ABOVE 5TH FLOOR.

EXTERIOR ALTERATION minor moderate drastic ROOF BALUSTRADE HAS BEEN REMOVED

CONDITION good fair poor LOT AREA 13,318 sq. feet

NOTEWORTHY SITE CHARACTERISTICS On corner site, one block west of Fens; Wide
sidewalk planted with youngish lindens. Adjacent
at right to Massachusetts Historical Society (see form for) and across
from St. Clement's Church (see form for).

SIGNIFICANCE (cont'd on reverse)
 Prominently located architecturally distinguished building included in the proposed Fenway National Register District, and contributing significantly to the design quality of the East Fens area. Reportedly built as a copy of the Carlton Hotel in London, Boston's Carlton

(Map)

JV
RP/4-84



Recommendations: Listed as part of Fenway/Boylston NR district

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education <input checked="" type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	<input checked="" type="checkbox"/>	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	_____	



Significance (include explanation of themes checked above)

displays similar building materials (tan brick and white limestone), ---limestone first floor, and columned grade level entry porch as its abutting neighbor the Massachusetts Historical Society. During the 1910's through the thirties, the hotel was known as the Fritz-Carlton and in the 1940's as the Bostonian Hotel. By 1943, the Carlton/Bostonian was owned by United Seaman's Service and was the 54th unit in its worldwide chain of non-profit residential and recreational clubs for officers and seamen of the American Merchant Marine. In the 1960's, the building was purchased by the Berklee College of Music and converted from a 150 room hotel to school and dormitory use. By 1969, the entire building was changed over into classrooms and practice rooms.

Arthur Bowditch (d. March 14, 1941), the architect of the Carlton was active from ca. 1890 through the thirties and was responsible for the design of many apartment, hotel, and commercial buildings including the Beacon Trust Building (now Telephone Workers Credit Union) 31 Milk, 1921. the Publicity Building at 40-44 Bromfield, 1913, Merchants Building, 75-81 Summer Street, 1901, Old South Building, 294 Washington Street, office buildings at 402 and 439 Boylston Street, 1908 and 1910, Hotel Somerset at 400 Commonwealth Avenue, 1897, Audubon Court Apartments 516-522 Park Drive, 1915 (see form for), Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) the Lenox Hotel, the Essex Hotel, Stoneholm Apartments at 1514 Beacon, Brookline, 1907, and 465 Audubon Road (Park Drive) 1896. (see form for) The contractors for the Carlton, George A. Fuller and Co. were pre-eminent in their field and worked in Boston, New York, Philadelphia, Washington, Baltimore, Pittsburgh, St. Louis and Chicago. They were responsible for the Monadnock Building and Reliance Building in Chicago, Carson, Pirie, Scott and CO, Chicago, New York Times Building and R.H. Macy's, New York, Frick Building, Pittsburgh, and in Boston, Board of Trade Building, Brazer Building, and Bowditch designed--Merchant's Office Building and the Essex and Lenox Hotels.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Bromley Atlases: 1898, 1908, 1912, 1917, 1922, 1928, 1938.

Architectural Archive. Fine Arts Dept/BPL

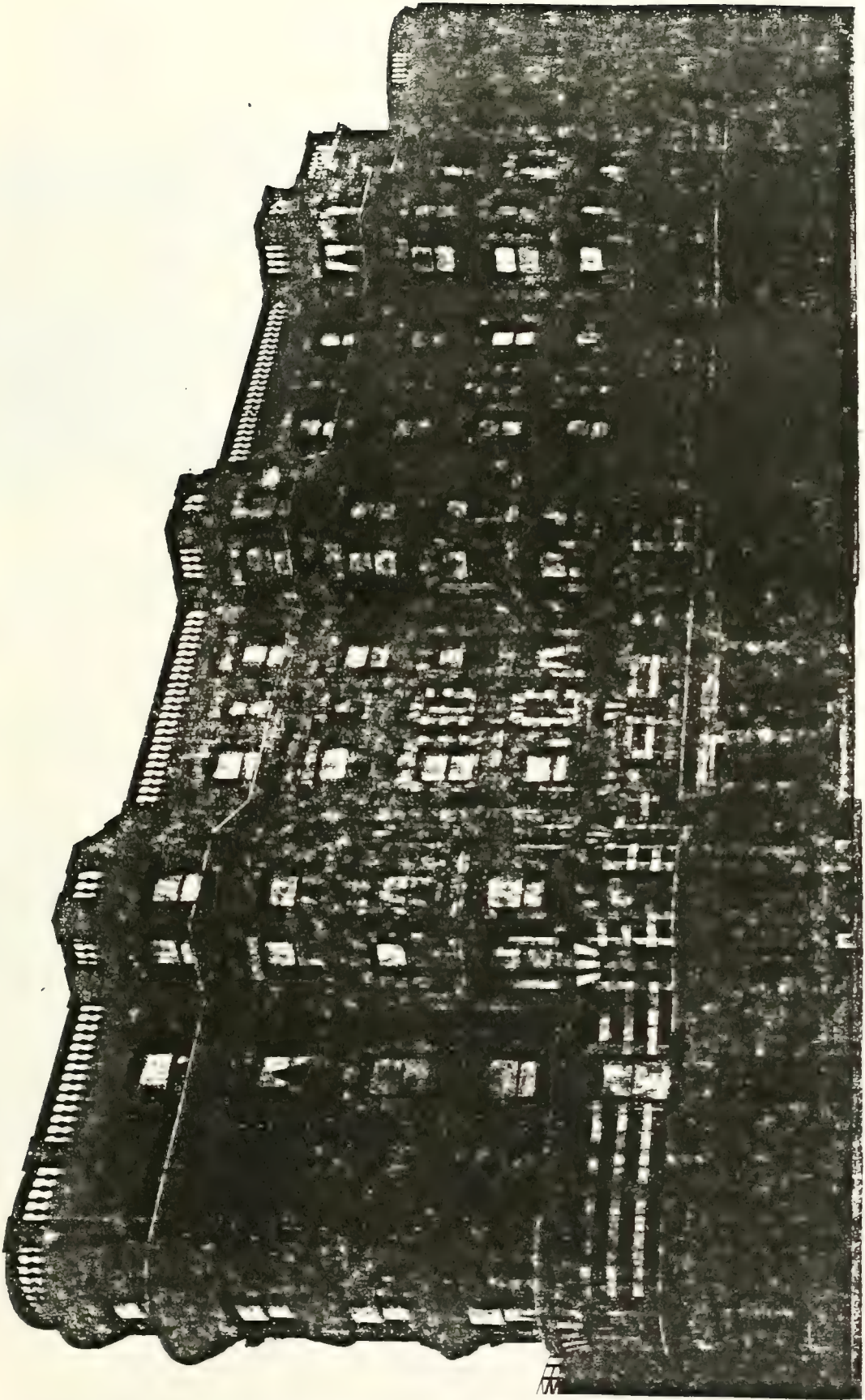
Building Permit and alteration info at Building Department/Boston

Article on the Bostonian Hotel: Inside Boston, Boston Daily Globe Oct. 14, 1943 (in Building Dept. packet)

Prominent Buildings Erected by the George A. Fuller Co. (BPL: FA *4090.143)

Brickbuilder. V. 11. Dec. 1902 p. 260. photo.

F/K 504



Owner:
CARLTON HOTEL TRUST,
Boston.

CARLTON HOTEL,
BOSTON.

GEORGE A. FULLER COMPANY, Builders.

Architect:
ARTHUR H. BOWDITCH,
Boston.

FROM: PROMINENT BUILDINGS ERECTED BY THE GEORGE A. FULLER CO. (AT BPL)

ADDRESS 1154 BOYLSTON ST. COR. THE FENWAY

NAME MASS. HISTORICAL SOCIETY — SAME —
present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1897 - — DRAFT N.R. FORM FOR FENWAY DISTRICT
1899 — NATIONAL REGISTER —
source NOMINATION FORM



ARCHITECT WHEELWRIGHT AND HAVEN NATIONAL REGISTER —
EDMUND MARSH WHEELWRIGHT source NOMINATION FORM.

BUILDER _____
source

OWNER MASSACHUSETTS HISTORICAL SOCIETY
original present

PHOTOGRAPHS FENWAY 3. 2/2* 2/4* - 84

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) INSTITUTIONAL — LIBRARY AND HISTORICAL SOCIETY

NO. OF STORIES (1st to cornice) 3 plus 1/2 BASEMENT

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick + stone 1st FLOOR AND concrete iron/steel/alum.
TRIM

BRIEF DESCRIPTION FORMAL FEDERAL REVIVAL INSTITUTIONAL BUILDING WITH RUSTICATED LIMESTONE 1ST FLOOR AND
WITH CENTRAL ENTRY SHELTERED BY PORCH DISPLAYING METOPED ARCHITRAVE SUPPORTED
BY TRUSCAN COLUMNS AND POSTS. ENTRY IS FLANKED BY 3-STORY BOWED BAYS WITH FLARED KEYSTONED WINDOW LINTELS
AT 2ND AND 3RD FLOORS, — SWAG PANELS SET UNDER CONTINUOUS STONE FRIEGE, AND MODILLION CORNICE
SURMOUNTED BY BALUSTERED TRAILING. CENTRAL BAY OF BOYLSTON STREET FACADE IS ENHANCED BY
DOUBLE STORY FLUTED IONIC PILASTERS ENFRAMING STONE TRIMMED 3RD FLOOR WINDOW WITH SHALLOO BALCONY
TRAIL SUPPORTED BY SWAG CONSOLES AND BY STONE TRIMMED DOUBLE WINDOW AT 2ND FLOOR — OVERLOOKING
IRON GRILLED ENCLOSURE ABOVE ENTRY PORCH. GRILLWORK ON PORCH IS REPEATED ON — SECOND FLOOR WINDOW ALONG
BOYLSTON AND FENWAY FACADES OF BUILDING.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 10,982 sq. feet

NOTEWORTHY SITE CHARACTERISTICS On prominent corner site across from Fenway.
Wide sidewalk along Boylston Street--planted with youngish lindens. Abuts
Berklee College of Music at right and on Fenway--former Boston Medical Library.
Modest front yard with more generous side yard along Fenway frontage.

SIGNIFICANCE (cont'd on reverse)

(Map)

TR 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X _____	Religion	_____
Architectural	X _____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, r
for public use and enjoyment, protection, ut

REGISTERED NATIONAL LANDMARK - 1966.

RECOMMENDED FOR INCLUSION IN EXPANDED
FENWAY NATIONAL REGISTER DISTRICT AND
CONSIDERED INDIVIDUALLY ELIGIBLE FOR
BOSTON LANDMARK STATUS. ALSO RECOMMENDED
FOR INCLUSION IN FENWAY - LANDMARK DISTRICT.



Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BRICKBUILDER. FEB. 1898. PL. 14-16. (PLANS).
MARCH. 1900. P. 63 AND END

MASS. HIST. SOCIETY. HERE WE HAVE LIVED. THE HOUSES OF THE MASS. HIST. SOCIETY. 1967.

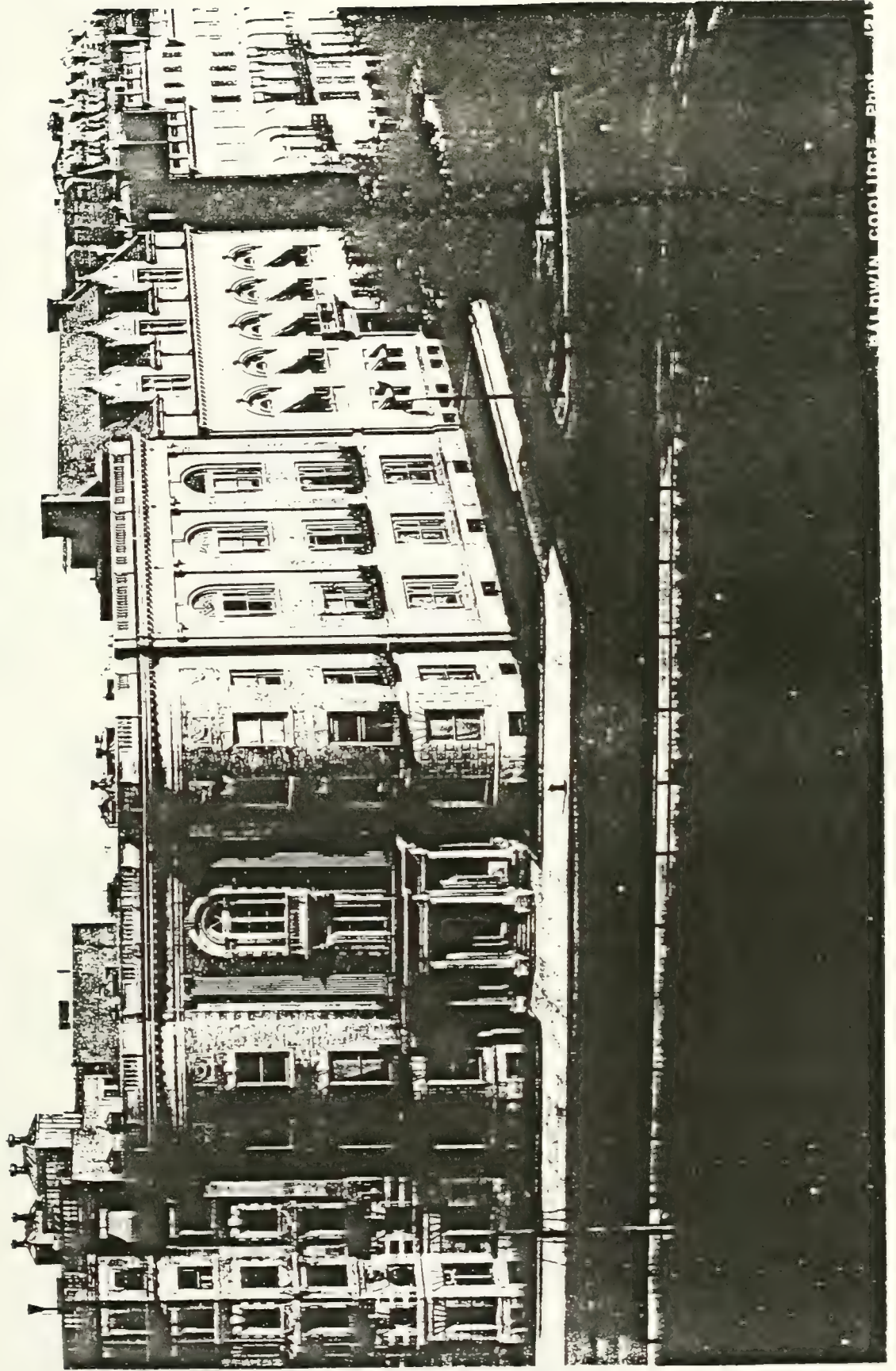
HANDBOOK OF THE MASS. HIST. SOCIETY 1791-1948. BOSTON, 1949.

FORBES, ALLYN BAILEY. MASS. HISTORICAL SOCIETY. BOSTON, 1938.

BOSTON LANDMARKS COMMISSION/MASSACHUSETTS HISTORICAL COMMISSION - NATIONAL REGISTER
NOMINATION FORM.

BOSTON LANDMARKS COMMISSION - FENWAY DISTRICT - DRAFT FOR NAT. REGISTER NOMINATION FORM
NINTHY. AMERICAN ARCHITECTS DECEASED; AND ARCHITECTURAL ARCHIVING - ENGADREDCAT/PT

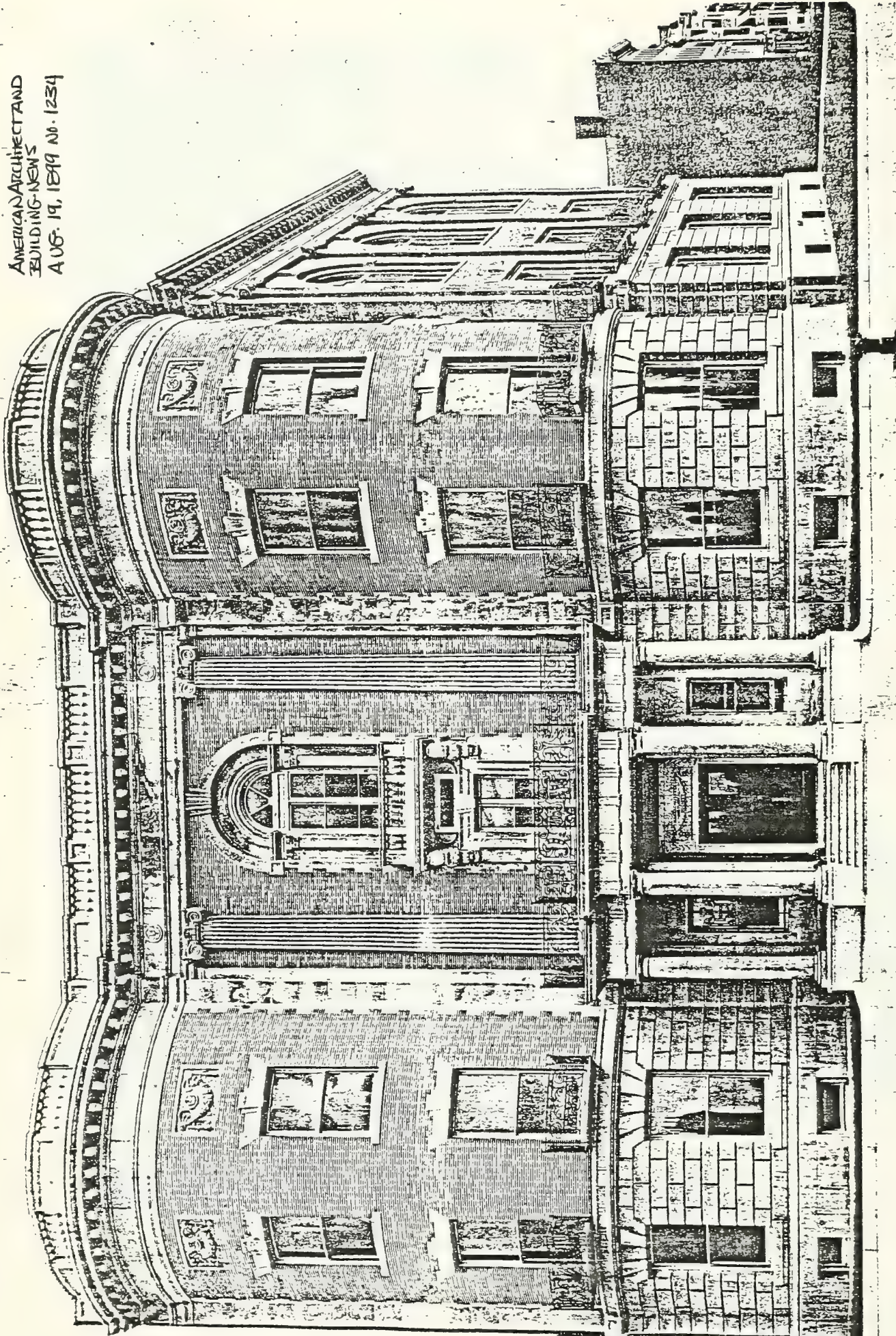
FK 505



ALVIN COOLIDGE. Phot. 1911

FROM: SANGA #1928 (PHOTO 1909)

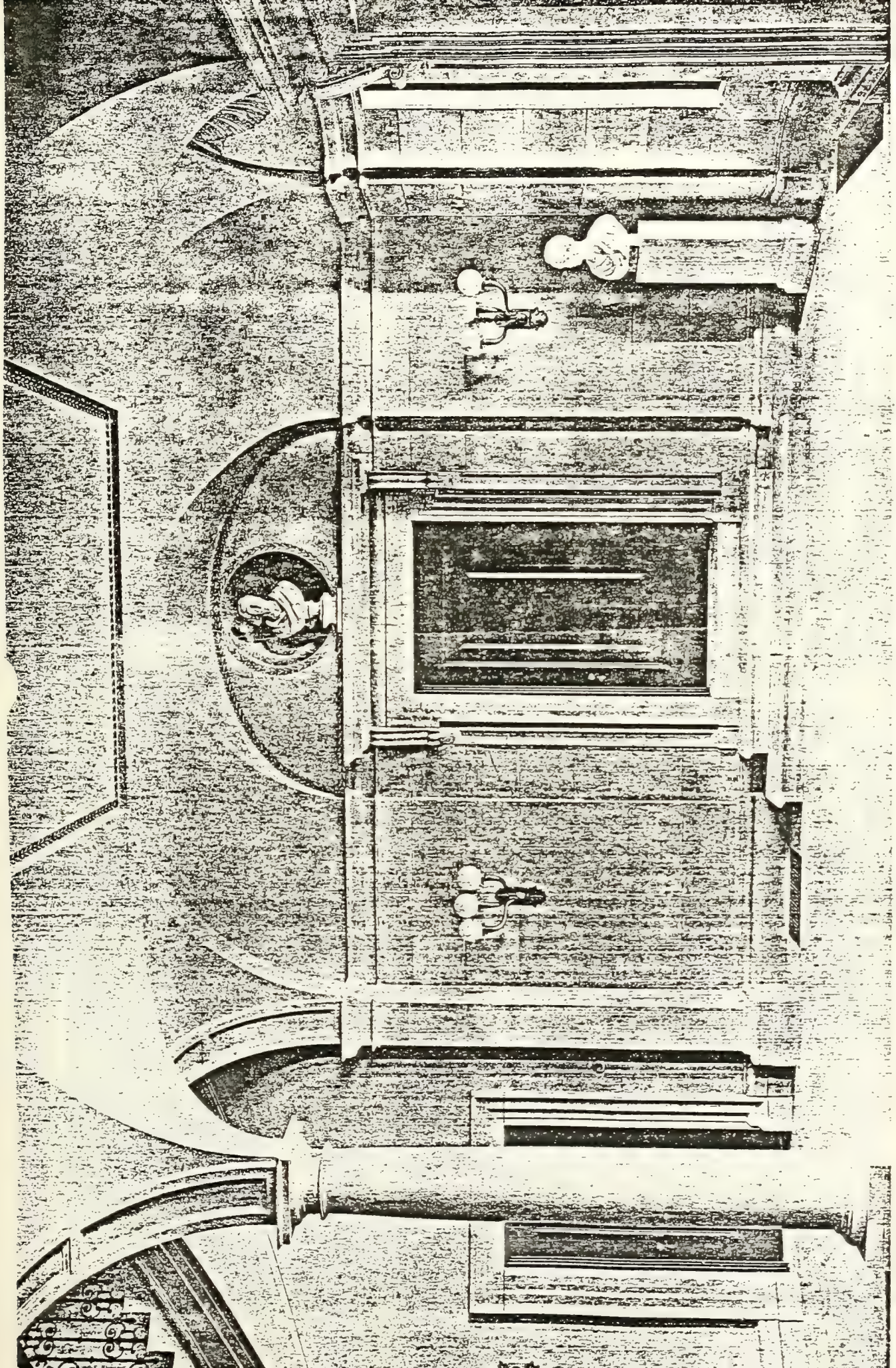
AMERICAN ARCHITECT AND
BUILDING NEWS
AUG. 19, 1899 No. 1234



Heliotype Printing Co.

by H. H. Sidman.

BUILDING OF THE MASSACHUSETTS HISTORICAL SOCIETY, 1154 BOYLSTON ST., BOSTON, MASS.
WHEELWRIGHT & HAVEN, ARCHITECTS.



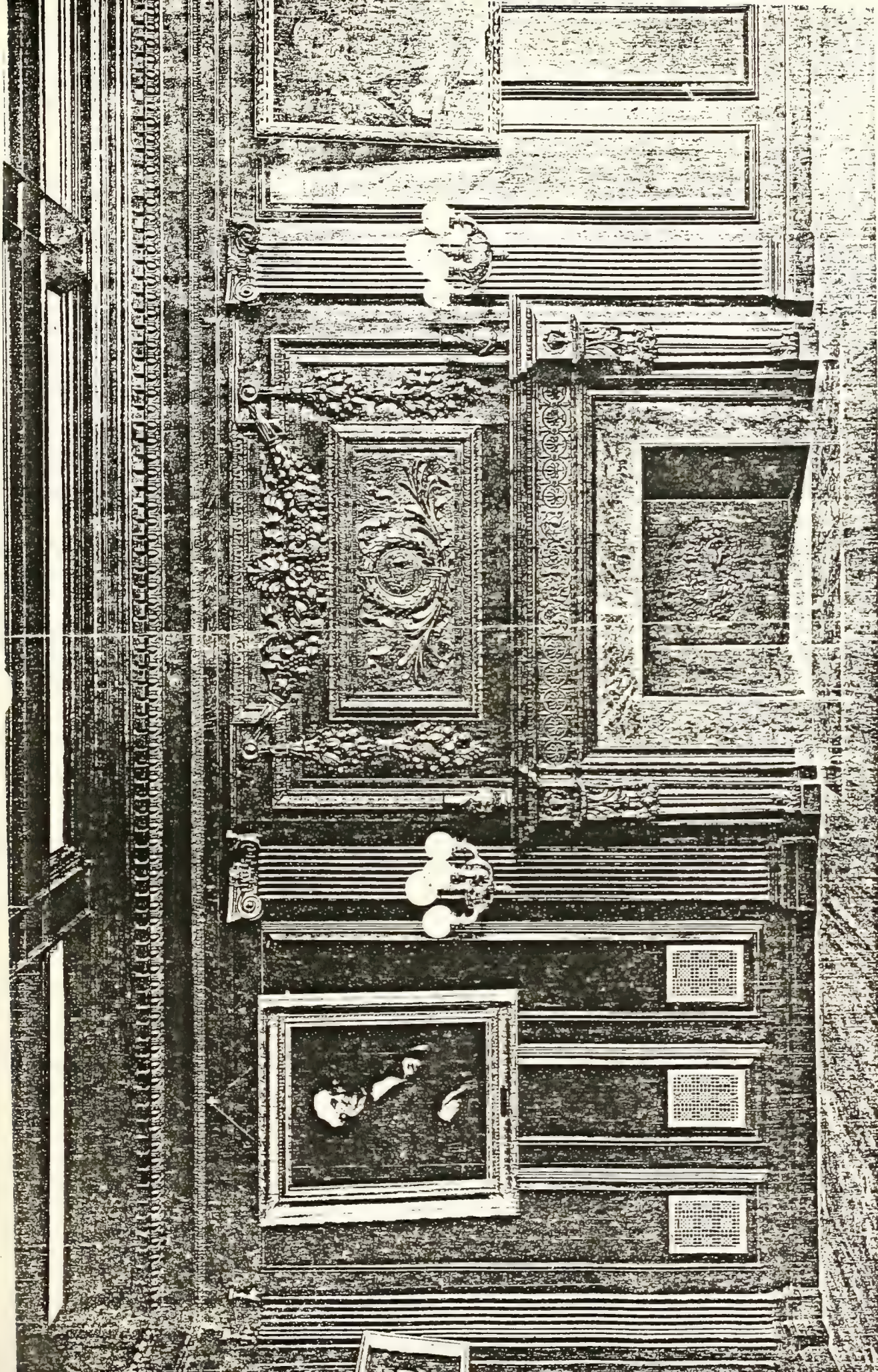
AMERICAN ARCHITECT AND BUILDING NEWS. AUG. 19, 1899. NO. 1234

THE VESTIBULE; BUILDING OF THE MASSACHUSETTS HISTORICAL SOCIETY, BOSTON, MASS.
WHEELWRIGHT & HAVEN, ARCHITECTS.

Engraved by H. H. Bidman.

FK 505

Heliotype Printing Co.



Engraving by H. H. Sidman.

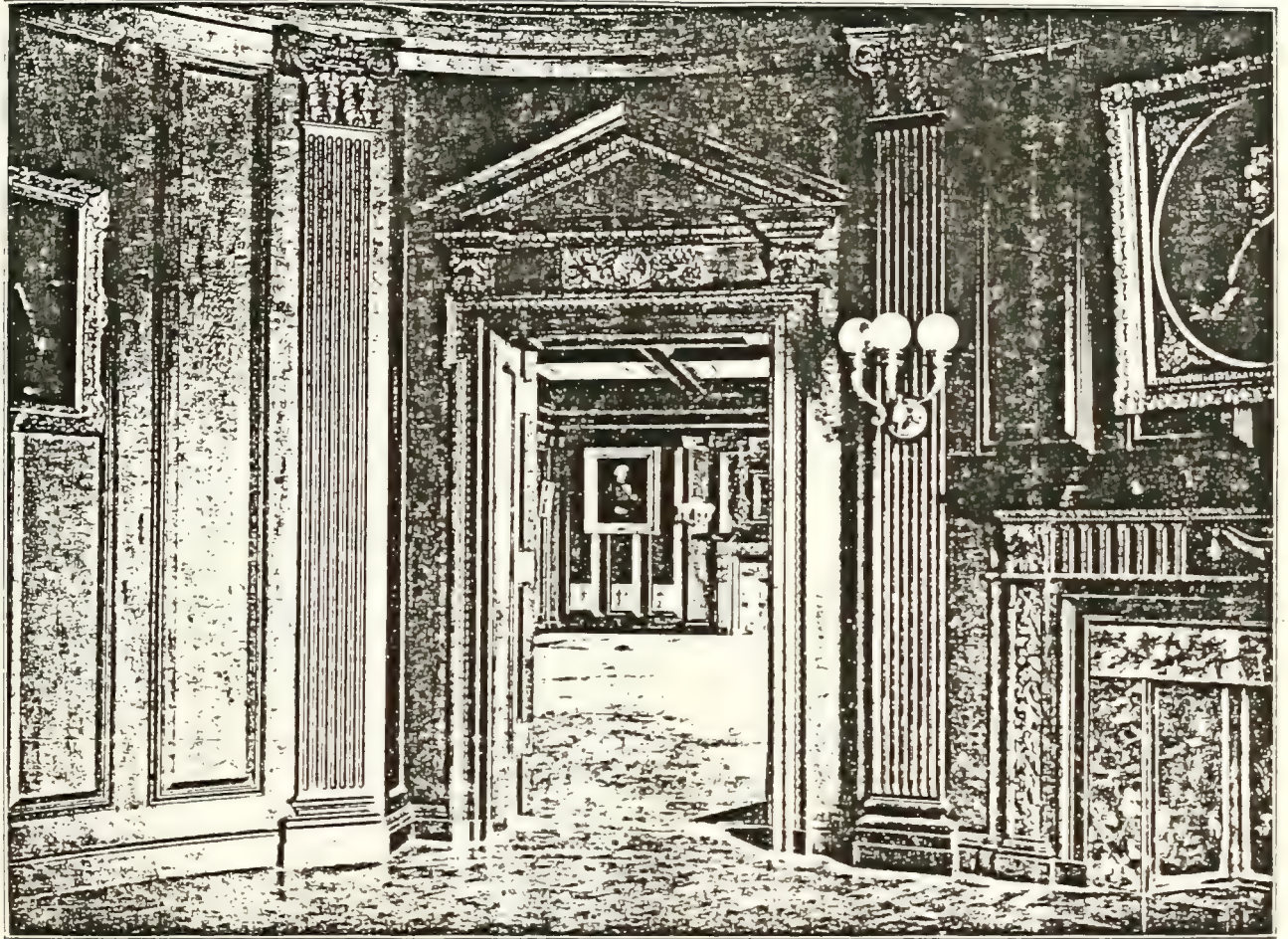
AMERICAN ARCHITECT AND BUILDING NEWS. AUG. 19. 1899 NO. 1234

SOUTH END OF THE MEETING-ROOM: BUILDING OF THE MASSACHUSETTS HISTORICAL SOCIETY, BOSTON, MASS.
WHEELWRIGHT & HAVEN, ARCHITECTS.

PK 5.75

Hollistery Printing

Fk 55

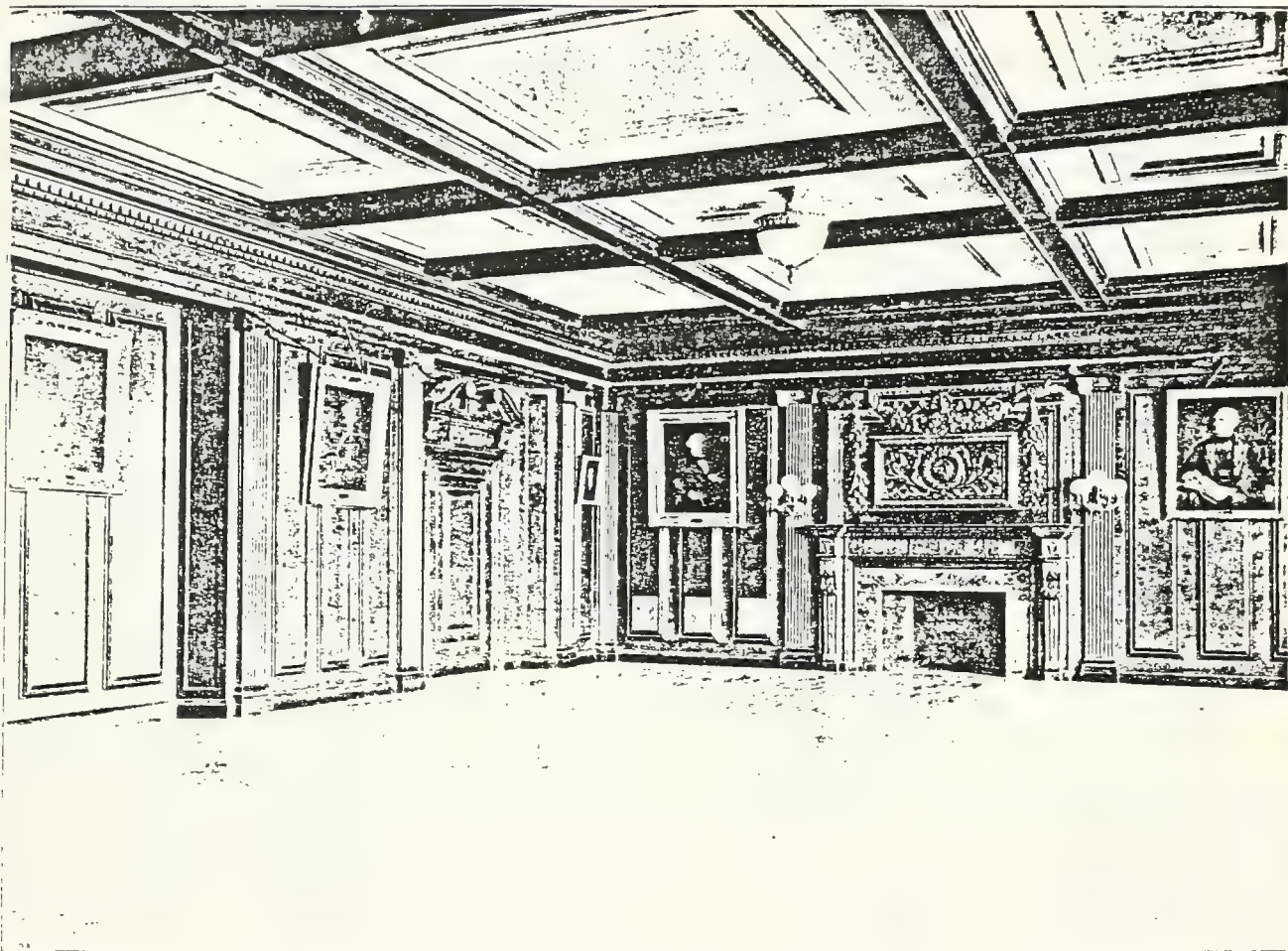


COMMITTEE ROOM.

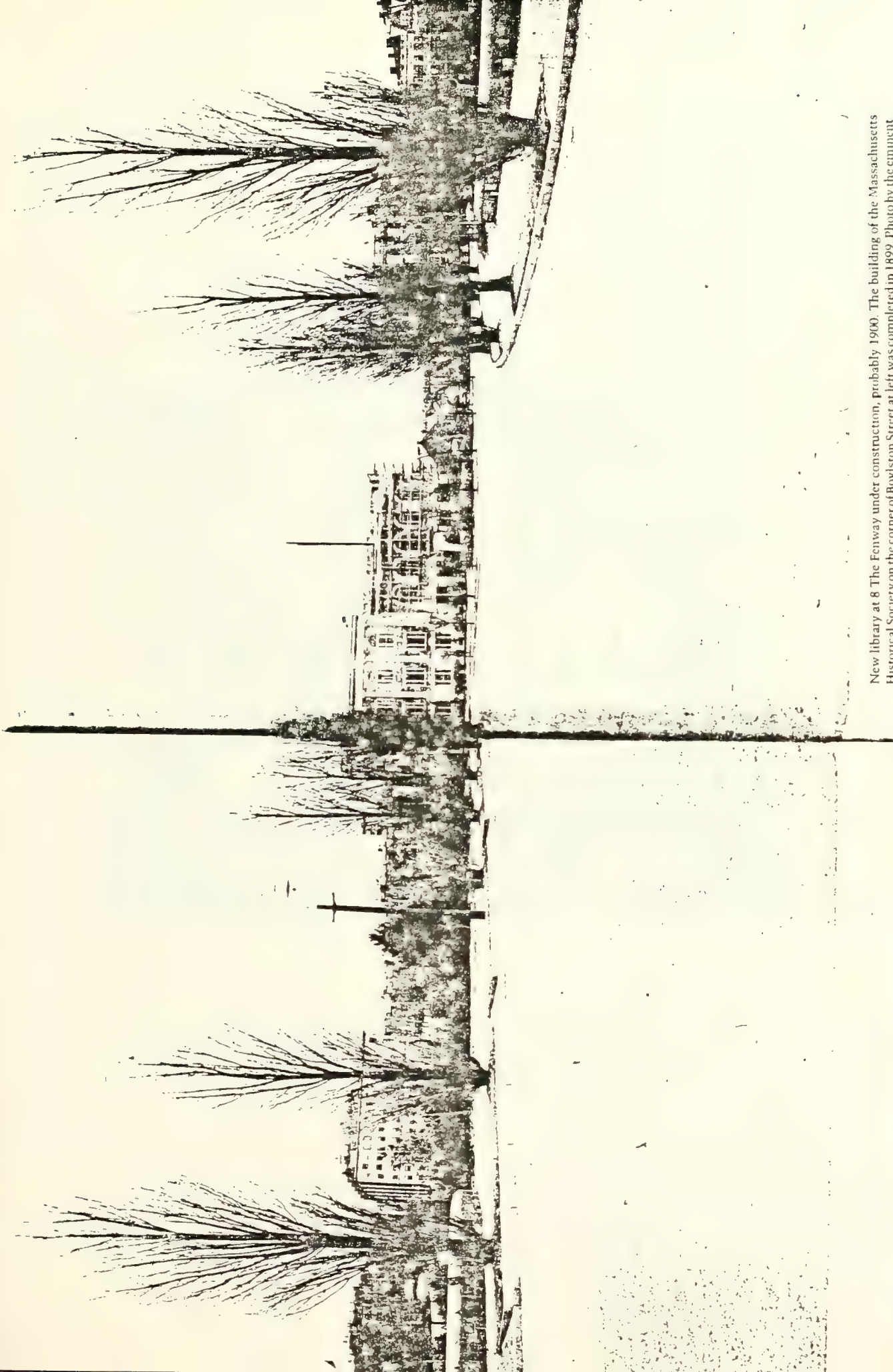
INTERIORS. MASSACHUSETTS HISTORICAL SOCIETY BUILDING, FENWAY, BOSTON, MASS.

Wheelwright & Haven, Architects.

FROM: THE BRICKBUILDER MARCH 1900 VOLUME 9.



ELLIS HALL.



New library at 8 The Fenway under construction, probably 1900. The building of the Massachusetts Historical Society on the corner of Boylston Street at left was completed in 1899. Photo by the eminent Boston photographer Nathaniel L. Stebbins.

FROM GARLAND, THE CENTENNIAL HISTORY OF THE BOSTON MEDICAL LIBRARY, 1915 (AFTER P.50).

FK 505



THE MASSACHUSETTS HISTORICAL SOCIETY had its third home from 1794 to 1833 here, in the upper room of the central pavilion of Charles Bulfinch's elegant Tontine Crescent. *Courtesy the Boston Athenæum.*

ADDRESS 1103 BOYLSTON ST. COR. IPSWICH STREET

NAME ST. CLEMENTS R.C. CHURCH CHURCH OF THE REDEMPTION (UNIVERSALIST)
 present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1923-4 BUILDING PERMIT
 source

ARCHITECT ALLEN AND COLLENS BUILDING PERMIT
 source

BUILDER L.P. SOULE & SONS BUILDING PERMIT
 source

OWNER 1923: SECOND SOCIETY OF UNIVERSALISTS.
1928: 2ND UNIVERSALIST CHURCH
 original present
1935: ARCHDIOCESE OF BOSTON.

PHOTOGRAPHS FENWAY 2. 3/2, 3/3-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) CHURCH

NO. OF STORIES (1st to cornice) 1 plus —

ROOF GABLE, FRONT AND GABLE, SIDE cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone GRANITE concrete iron/steel/alum.
WITH CAST-STONE TRIM

BRIEF DESCRIPTION L PLAN CURVED RANDOM UNROUGH FACED GRANITE MODERN GOTHIC CHURCH WITH SYMMETRICAL BOYLSTON STREET FACADE INCLUDING MAIN DOUBLE DOOR CENTRAL ENTRY SET INTO VERY SHALLOW PORCH AND ENCLOSED BY BROAD POINTED ARCH AND DISPLAYING LARGE COMPOSITE POINTED ARCH LEADED GLASS WINDOW. CENTRAL SECTION OF BOYLSTON FACADE EXECUTED IN CAST STONE AS IS TRIM THROUGH-OUT INCLUDING TRACERY AND TRIM OF POINTED ARCHED WINDOWS OF 5-BAY NAVE. ATTACHED AT REAR MODERN GOTHIC PARISH HALL AND ABUTTING ALONG BOYLSTON A GRANITE AND CAST-STONE MODERN 3-STORY PLUS ATTIC GOTHIC OUR LADY OF GRACE SEMINARY - WITH MODERN BRICK ADDITION AT REAR.

EXTERIOR ALTERATION minor moderate drastic 4 TOWER REMOVED 1959

CONDITION good fair poor LOT AREA 29,530 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON LARGE CORNER EXTENDING AT REAR AND RIGHT SIDE TO CURVED IPSWICH STREET. LANDSCAPED SIDE YARD AT RIGHT. ACROSS FROM BERKLEE COLLEGE OF MUSIC (SEE FORM FOR) AND ADJACENT TO FENMORE APARTMENTS (SEE FORM FOR)

SIGNIFICANCE (cont'd on reverse)

St. Clement's Church is notable as an example of the work of a major firm well known for its church and college architecture and is significant through its conversion from a Universalist to a Roman Catholic Church, as an indicator of the changing socio-economic character of the Fenway area during the pre-World War II decades of this century.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u> X </u>
Architectural	<u> X </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		_____
Community/ development	<u> X </u>				

Significance (include explanation of themes checked above)

Originally built in 1923-4 for the ~~Second Society~~ of Universalists, the Church of the Redemption (later St. Clements) started with a small congregation whose anticipated growth did not materialize. Only a decade after its completion, on October 12, 1935, the Church of the Redemption was purchased by Cardinal O'Connell, and after several months of interior remodelling, was consecrated on December 7th, the Cardinal's 76th birthday, as St. Clement's Church--a new Roman Catholic church which was to serve the community as a mission of St. Cecilia's (see form for--20 Belvidere Street). Well-known as major practitioners of the Modern and Collegiate Gothic Style, architects Francis R. Allen (1843-11/2/1931) and Charles W. Collens (1873?-1956), were the designers of the Church of the Redemption. Their commissions included the Memorial Chapel and 8 buildings on the William College campus, Union Theological Seminary, New York (1906), several college buildings at Vassar, the Park Avenue Baptist Church at W. 64th Street (1923) and Riverside Church, New York (completed in 1929). Locally, Allen and Collens designed the State Street Bank at 130-2 Mass. Avenue (see form for), Second Church, Newton (1909-16), and the Lindsey Memorial Chapel, Emmanuel Church on Newbury Street (1924). Francis R. Allen was born in Boston and educated at

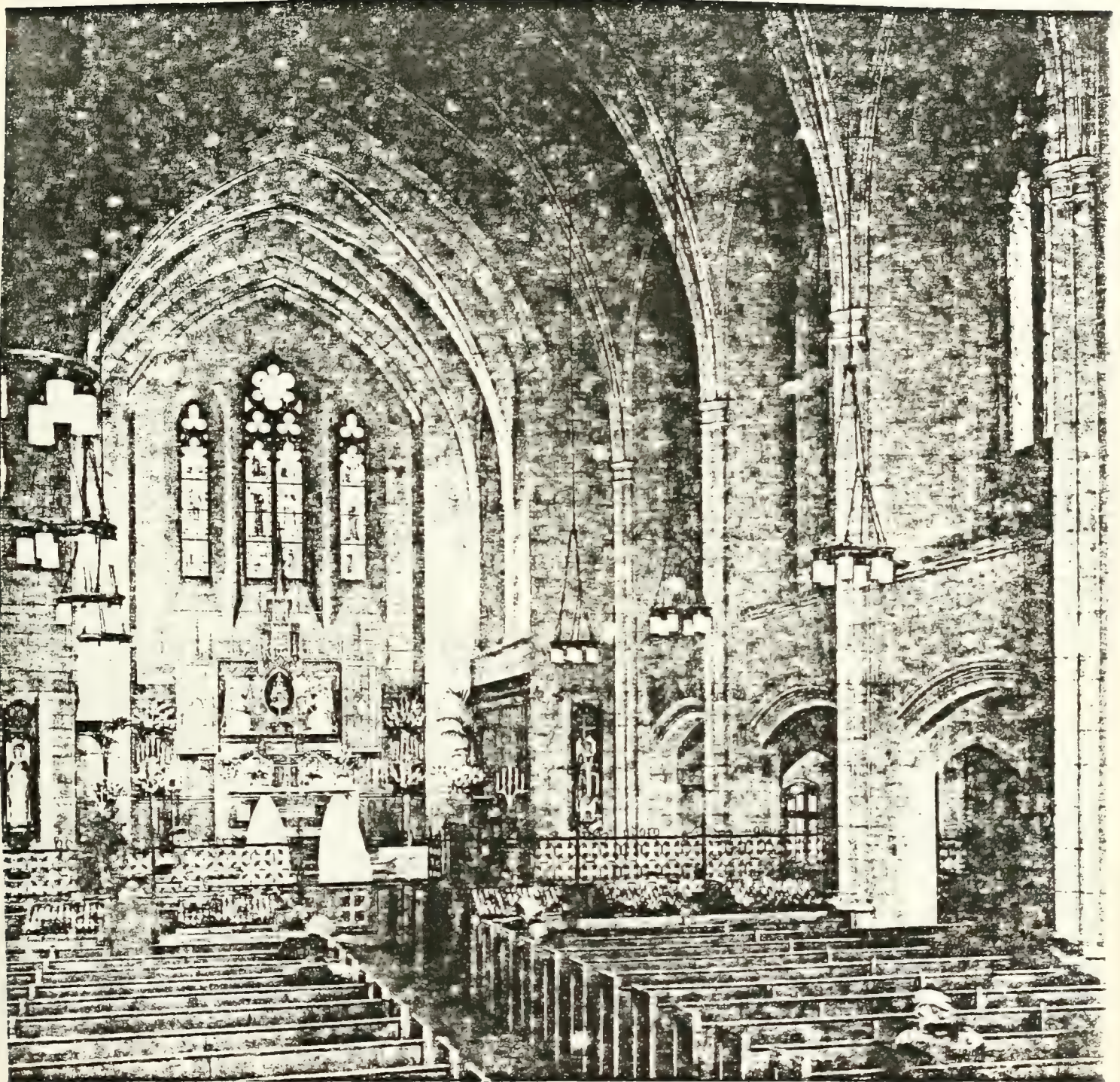
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Amherst College, M.I.T., and the Ecole des Beaux-Arts. During the 1880's he worked with Arthur Kenway, and after 1890 was in practice independently--until 1904, when the firm of Allen and Collens was organized.

RECOMMENDED FOR INCLUSION IN PROPOSED EXPANDED FENWAY NATIONAL REGISTER DISTRICT AND FOR INCLUSION IN PROPOSED FENWAY LANDMARK DISTRICT. CONSIDERED INDIVIDUALLY ELIGIBLE FOR NATIONAL REGISTER

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

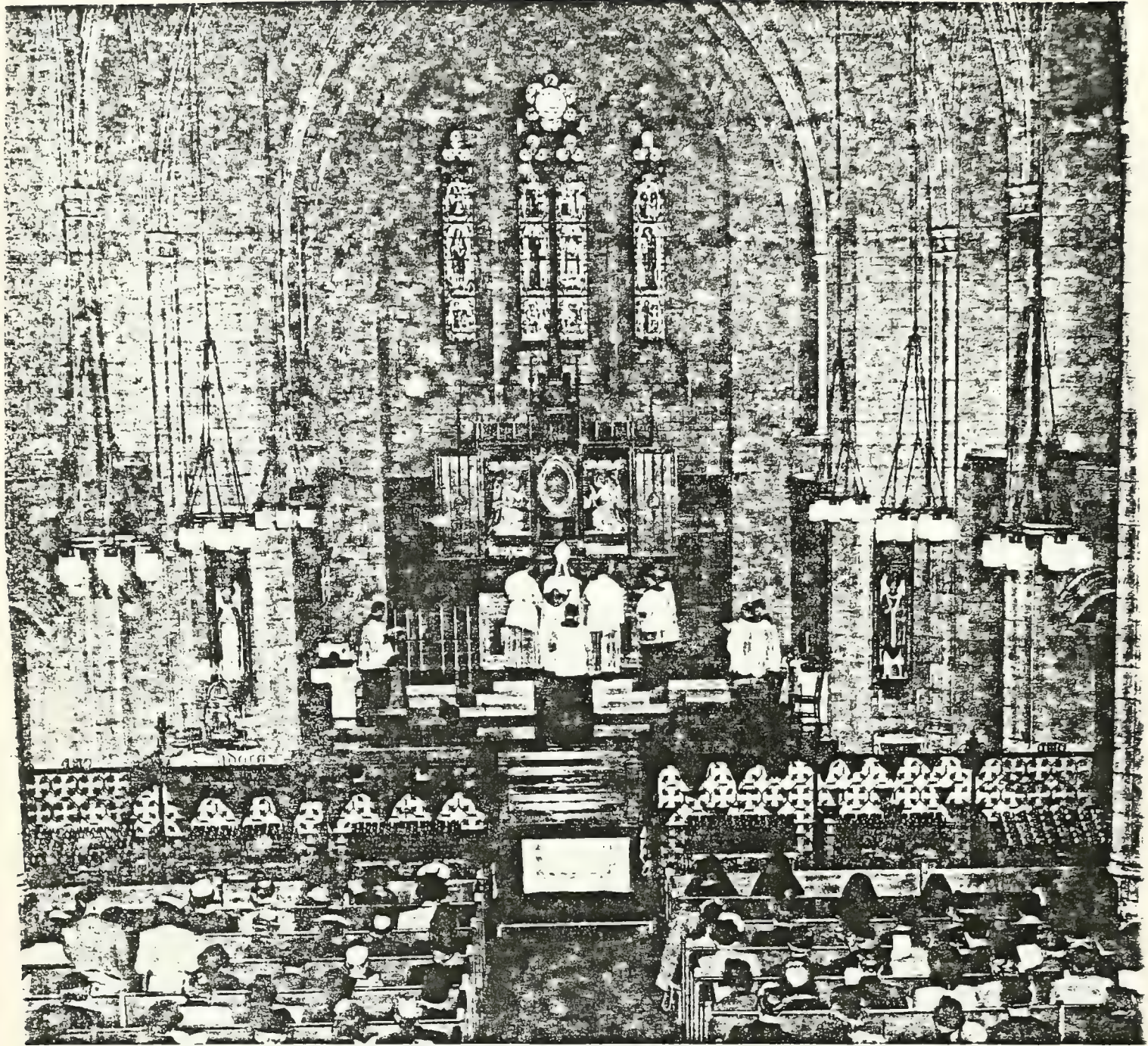
Boston Building Dept. Records.
Architectural Archive. Fine Arts Dept./ BPL
Bromley. Atlases. 1895-1938.
Withey. American Architects Deceased. Francis R. Allen.
Rettig, R.B. Guide to Cambridge Architecture. 1969.
Tucci, D.S. Built in Boston.
Boston Pilot. Nov. 30, 1935 p.1 and 2; Dec. 7, 1935 p.1 and 2.
October 12, 1935 p. 19 col. 4,5.
Lord, et. al. History of the Archdiocese of Boston. 1944.



Eucharistic Shrine of Perpetual Adoration, St. Clement's Church, Boylston and Ipswich Streets

Ecce Ancilla Domini

FINGARDIS DOT/BPL



St. Clement's Church, Boylston and Ipswich Streets.

SCENE AT SOLEMN CONSECRATION OF THE NEW ALTAR, SEPT. 17, 1946

Almighty and eternal God, hallow this altar dedicated to Thy name, with the blessing of Thy heavenly power; and to all who trust in Thee show forth Thy bountiful aid; so that here the virtue of the Sacraments and the answer to prayer may be obtained.

FIVE ARTS DEPT. / EPL

ADDRESS 1109-1111 BOYLSTON ST.
AND 64 CHARLES GATE EAST COR. _____

NAME FENMORE APARTMENTS
present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1914 BUILDING PERMITS
source

ARCHITECT JAMES T. BALL - 1109 BOYLSTON BUILDING PERMIT
HATRY TUDEN 1111 BOYLSTON BUILDING PERMITS
(AND 64 CHARLES GATE EAST) source

BUILDER MORRIS BRONSTEIN BUILDING PERMITS
source

OWNER MORRIS BRONSTEIN
original present

PHOTOGRAPHS FENWAY 2. 3/4, 3/5, 3/6, 4/1, 4/2* - 24
FENWAY 3. 2/18, 3/1 - 24.
(DOORWAY)



DETAIL (SEE REVERSE FOR FULL BUILDING)

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 5 plus _____

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick TAN + stone lime - 1st floor, trim concrete iron/steel/alum.

BRIEF DESCRIPTION GROUP OF THREE BEAUX-ARTS APARTMENT BUILDINGS, THE MOST AMBITIOUS OF A GROUP OF 7 (INCLUDING 50-60 CHARLES GATE EAST), DISPLAYING LIMESTONE FIRST FLOORS AND CENTRAL ENTRIES FLANKED BY 3-SIDED BAYS AND ENHANCED WITH CARVED ACANTHUS PANELS AND ELLIPTICALLY ARCHED RECESSED IRON GRILLED DOORWAYS. FLOORS 2-5 ARE MORE GEORGIAN IN DETAIL AND REVEAL KEYSTONED WINDOW ENFRAMEMENTS AND HIGH RELIEF FRUIT/SWAG ORNAMENT. BUILDINGS ALSO DISPLAY EMPHATIC MODILLION-BRACKET CORNICE ON FACADE INCLUDING SWAG CONSOLES OVER 3-SIDED BAYS AND ATTRACTIVE IRON LAMP STANDS AT ENTRY APPROACHES.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 6240 - 1109-1111 BOYLSTON
7229 - 64 CHARLES - sq. feet
GATE EAST

NOTEWORTHY SITE CHARACTERISTICS On prominent corner site adjacent to entrance to Fenway. Across Boylston Street from Massachusetts Historical Society (see form for 1154 Boylston) and abuts on left, St. Clements Church. (see form for 1103 Boylston). Front yards enclosed with privet hedges; sidewalk planted with youngish lindens. Along Charlesgate, Apartment complex faces park strip thickly planted with mature oaks; front yards and sidewalk-edged with privet. Noise of Mass. Pike is audible. SIGNIFICANCE (cont'd on reverse)

Located across from the proposed Fenway National Register district which includes 1138 Boylston, 1154 Boylston, 8-54 The Fenway, and 67 Hemenway--see forms for, the Fenmore Apartments remain as a substantial and architecturally notable

IV
RP/4-E4

Moved; date if known

Themes (check as many as apply)

- Aboriginal
- Agricultural
- Architectural
- The Arts
- Commerce
- Communication
- Community/development



Significance (include explanation of themes checked above)

complex that contributes significantly to the design quality of the immediate area. #1109-1111 Boylston and #64 Charlesgate East retain much of their original appearance and detail and are among the most notable representatives of the apartment complex development that predominated in the Fenway during the 1910's and 1920's.

Fenmore Apartments were put up by real estate developer Morris Bronstein who lived in Roxbury and who maintained offices in the Fenway on Norway Street and during the '20's at 64 Charlesgate East. Bronstein worked with three architects in his development of the Boylston-Charlesgate East apartment blocks. Building permits for the complex indicate that James T. Ball was responsible for 1109 Boylston and 50 Charlesgate East (1915-6), while Harry Tilden worked on ----- 1111 Boylston and 64 Charlesgate East and George N. Jacobs -- 52, 56, 50 Charlesgate East (1914-5).

James T. Ball, educated at MIT, was during the 1910's employed with the city of Boston as Architect-engineer of the Fire Department and later in the '20's, working in the same capacity with the Schoolhouse Department. Tilden, a Braintree resident, was active as a Boston architect in the 1910's and worked out of offices in downtown and Back Bay. More is known about the architectural work of George N.

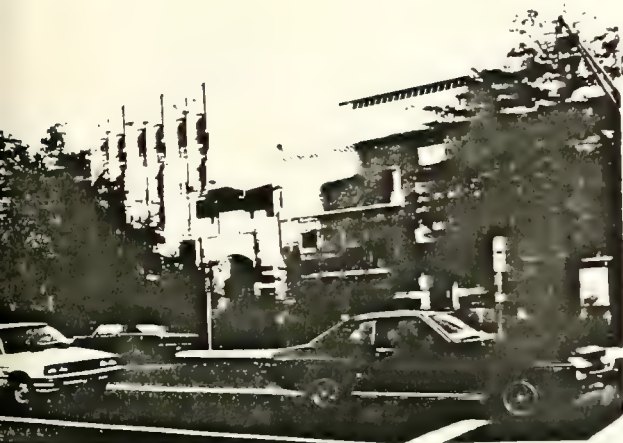
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Jacobs, who is the designer of many Back Bay apartment buildings including 12 Commonwealth (1927), 50 Commonwealth (1930), 90 Commonwealth (1925), 252 Beacon (1925) and 6 Marlborough (1924). A Dorchester resident, Jacobs was active as a Boston architect from ca. 1910 through the thirties, and was the designer in the West Fens area of the apartment complexes built in 1916 at 35-45 and 36-46 Peterborough Street, (see forms for).

RECOMMENDED FOR INCLUSION IN EXPANDED PROPOSED FENWAY NATIONAL REGISTER DISTRICT AND IN FENWAY LANDMARK DISTRICT.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- Building Department Permits and records.
- Boston Directories.
- Architectural archive, Fine Arts Dept, Boston Public Library.
- Bunting. Houses of Boston's Back Bay. 1967. Appendix A.



ADDRESS 364 BROOKLINE COR. LONGWOOD AVE.

NAME MASS. SCHOOL OF ART
present original

MAP No. 22 N-8 E SUB AREA FENWAY - LONGWOOD

DATE 1929 ON BUILDING
(DEDICATED OCT. 28, 1930) source

ARCHITECT HENRY & RICHMOND source
BOSTON PUBLIC LIBRARY FINE ARTS ARCHIVE

BUILDER _____ source

OWNER _____
original present

PHOTOGRAPHS FW 7 2/1; 2/5; 2/6-83

TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential SCHOOL

NO. OF STORIES (1st to cornice) 3 AND 4 plus _____

ROOF PRESUMED FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION LARGE TAN BRICK SCHOOL BUILDING, MODERN GOTHIC/ART DECO IN CHARACTER, HAVING CENTRAL 6 BAY, 4-STORY SECTION FLANKED BY 3-STORY WINGS. EACH WING, FROM CORNER TO CENTER OF BUILDING, HAS COMPOSITION OF 4 WINDOW BAYS-DOOR-4 WINDOW BAYS-MAIN ENTRANCE. THE TWO MAIN ENTRANCE PAVILIONS ARE SEGMENTALLY ARCHED WITH INSCRIPTION AND SHIELD ABOVE. DECORATIVE EFFECTS INCLUDE PANELS, GARGOYLES, ROUNDELS, IN CONCRETE CONTRASTING WITH BRICK WALL SURFACES. WINDOWS ARE LARGE
EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 98,816 sq. feet

NOTEWORTHY SITE CHARACTERISTICS GENEROUS SETBACK FROM STREET, WITH GRASS AND TREES IN FRONT ON BROOKLINE AVE.

SIGNIFICANCE (cont'd on reverse)
DESCRIPTION CONTINUED:
SASH-TYPE; SIDE FACADES CONTAIN 10 BAYS. INSCRIPTIONS ABOVE ENTRIES READ: "THE USEFUL & ELEGANT ARTS MINISTER TO THE COMFORT OF MAN AND GLADDEN HIS EYE WITH BEAUTY. MASSACHUSETTS SCHOOL OF ART FOUNDED MDCCCLXXXIII." "EVERY GENUINE WORK OF ART HAS AS MUCH REASON FOR BEING AS THE EARTH & THE SUN. EMERSON. MASS. SCHOOL OF ART ERECTED MCMXXIX."

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	✓	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	✓	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Established in 1873 by the Commonwealth, the Massachusetts College of Art remains the only state-supported autonomous art college in the country. The legislature having passed the first law of its kind in 1870 making the training of drawing compulsory in public schools, the "Massachusetts Normal Art School" opened on November 6th, 1873 at 33 Pemberton Square, Boston, in order to train teachers of Art for the public school system. In 1875 the school moved to 28 School St., the first graduation exercises being held on June 23rd, 1876. In the same year, the school's first comprehensive exhibit received a medal from the Philadelphia Centennial International Exposition. In 1880, the school leased the Deacon House on Washington St. in the South End, moving to quarters at 29 Newbury St. in 1887. By 1913 the faculty included Cyrus Dallin (The Appeal to the Great Spirit, Boston M.F.A., 1908) and Albert Munsel. In 1924 the school conferred the first B.S. in Education and in 1926 its name was changed to the Massachusetts School of Art with a heavier emphasis on industrial-commercial design training. The present building was opened in 1930. Designed by the architectural firm of Henry and Richmond (successors to Gray Lowell) at a cost of \$600,000, it exhibits elements of Tudor Gothic and Art Deco design. The central pavilion is ornamented by gargoyles and circular medallions depicting painting, industry, drama, pageantry,*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR NATIONAL REGISTER STATUS.

* Time and light, Architecture and sculpture. Didactic inscriptions over the two main doors are drawn from Emerson and Horace Mann. The interior contains classrooms, studios and an auditorium (all with utilitarian finishes). In 1950 the Bachelor of Fine Arts was awarded for the first time. Since 1960 various plans have been proposed to move the college to such places as the Dane Estate in Brookline and the Charlestown Navy Yard. The college is †

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON PUBLIC LIBRARY. FINE ARTS DEPT. ARCHITECTURE ARCHIVE.

† Currently in the process of moving its facilities to Boston State College. An unofficial agreement has been made for transferral of the present building to Beth Israel Hospital.

Massachusetts College of Art Picture File

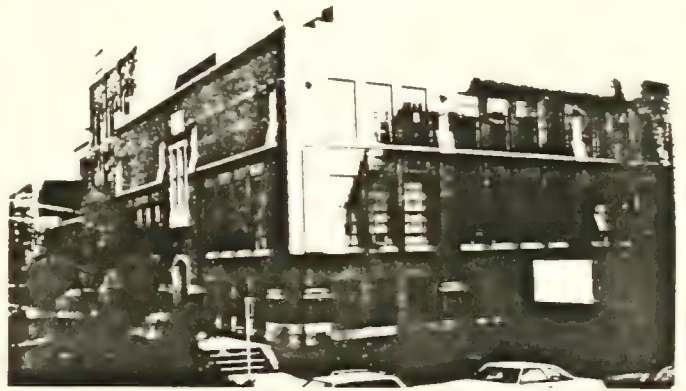
Boston Her. Advertiser July 22, 1976 "Art College to Move to Navy Yard"

Her-American July 24, 1976 "College of Art to Relocate in Navy Yard"

Boston Herald July 26, 1979

BOSTON LANDMARKS COMMISSION
BUILDING INFO. FORM PAGE 2

FORM NO. 507, FENWAY
364 Brookline Ave.
MASS. SCHOOL OF ART



ADDRESS 321 BROOKLINE COR. NEAR SHORT ST.
SOUTH HALL-

NAME SIMMONS COLLEGE

present original

MAP No. 22N-8E

SUB AREA FENWAY-
LONGWOOD

DATE 1905

BUILDING PERMIT
source

ARCHITECT GUY LOWELL

BLDG. PERMIT
source

BUILDER ARTHUR C. WHITNEY

BLDG. PERMIT
source

OWNER SIMMONS FEMALE COLLEGE

original present SAME

PHOTOGRAPHS FW 7 3/1-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) COLLEGE DORMITORY

NO. OF STORIES (1st to cornice) 4

plus

ROUNDED: 7 ON FRONT SLOPE

ROOF HIPPED

cupola

dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION GEORGIAN REVIVAL STYLE BUILDING OF 9 BAYS (FACING BROOKLINE AVE) X 3 BAYS, EXECUTED IN RED BRICK WITH CONTRASTING LIGHT STONE TRIM USED FOR CORNICES, FLARED LINTELS & KEYSTONES, DENTILLED & MODILLIONED CORNICE, AND PEDIMENTED SURROUNDS AT CENTRAL DOUBLE-DOOR ENTRANCE. SECOND STORY WINDOW ABOVE ENTRY IS EMBELLISHED BY STONE QUOINS & FOLIATED BRACKET IN LINTEL. CORNICE PROJECTS BETWEEN 3RD & 4TH STORIES. THE HIPPED ROOF IS PIERCED BY 7 COPPER-CLAD ROUNDED*
EXTERIOR ALTERATION (minor) moderate drastic

CONDITION (good) fair poor

LOT AREA

sq. feet

NOTEWORTHY SITE CHARACTERISTICS PART OF SIMMONS COLLEGE, CAMPUS SETTING

WITH PLANTED GROUNDS. IRON FENCE LOCATED ALONG SIDEWALK.

*WINDOWS

SIGNIFICANCE (cont'd on reverse)

ARCHITECTURALLY NOTEWORTHY EXAMPLE OF GEORGIAN REVIVAL INSTITUTIONAL DESIGN, THIS DORMITORY DESIGNED BY GUY LOWELL WAS SIMMONS COLLEGE'S FIRST RESIDENTIAL FACILITY ERECTED AT THE PRESENT CAMPUS.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

IT WAS BUILT IN 1905, ONE YEAR AFTER COMPLETION OF THE MAIN ADMINISTRATION AND CLASSROOM BUILDING AT 300 THE FENWAY (SEE INVENTORY FORM). ARCHITECT LOWELL ALSO DESIGNED NORTH HALL, (86 PILGRIM RD; SEE INVENTORY FORM) BUILT 1906-1907, AND THE REFECTORY CONNECTING THE TWO HALLS (1905; BEHIND 86 PILGRIM RD; SEE INVENTORY FORM) FOR SIMMONS COLLEGE. OTHER BUILDINGS BY LOWELL IN THE FENWAY AREA INCLUDE: 230 THE FENWAY (MUSEUM SCHOOL, 1926); 67 HEMENWAY / 56 THE FENWAY (1904-05); MUSEUM OF FINE ARTS, 465 HUNTINGTON AVE (1907-1914), and the Johnson Memorial Gates, Westland Ave. at the Fenway (1901-1902). SEE INDIVIDUAL INVENTORY FORMS.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING PERMITS.

BONNELL, DOUGLAS HOWARD. Boston Beaux-Arts: The Architecture of Guy Lowell with a Documentary Catalogue of his Works. Tufts University, thesis, 1980.

SIMMONS COLLEGE ARCHIVES.

ADDRESS 411 BROOKLINE/ 354 LONGWOOD COR. LONGWOOD/ BROOKLINE

NAME FIRE ENGINE HOUSE No. 3 present original

MAP No. 22 N-8E SUB AREA FENWAY - LONGWOOD

DATE BETWEEN 1873 AND 1875 ATLAS S; CITY DIRECTORY source

ARCHITECT source

BUILDER ER source

OWNER CITY OF BOSTON original present

PHOTO-GRAPHS FW 7 2/2-83



TYPE (residential) single double row 2-fam. 3-deck ten apt. non-residential ORIGINALLY FIRE STATION (NOW COMMERCIAL-RETAIL)

NO. OF STORIES (1st to cornice) 2 plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl Other brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION FORMER FIRE STATION BUILT IN PANEL BRICK STYLE, HAVING INTACT 2ND STORY BUT DRASTICALLY ALTERED FIRST STORY (STUCCO, METAL, & ALUMINUM STOREFRONTS). CORNICE IS CORBELED BRICK; 2ND STORY WINDOWS OF 2/2 SASH HAVE STONE SILLS AND HOODMOLDS. BROOKLINE FACADE HAS CENTER PORTION PROJECTING SLIGHTLY, AND CONTAINS 9 WINDOW BAYS. STONE STRING COURSE LOCATED BETWEEN FLOORS. LONGWOOD AVE. FACADE FEATURES 2 BAYS OF PAIRED NARROW WINDOWS (2ND STORY).

EXTERIOR ALTERATION minor moderate drastic STOREFRONTS - 1ST STORY

CONDITION good fair poor LOT AREA 5257 sq. feet

NOTEWORTHY SITE CHARACTERISTICS BUILDING ADJUTS SIDEWALK; ORIGINAL ORIENTATION PROVIDED ENTRANCE ON LONGWOOD.

*ADDITION OF METAL & GLASS RETAIL SPACE. SIGNIFICANCE (cont'd on reverse) FIRE STATION NOTABLE BUILDING IN PANEL BRICK STYLE, WHICH, THOUGH CONSIDERABLY ALTERED AT THE FIRST FLOOR, PROVIDES ONE OF THE FEW ARCHITECTURAL LINKS WITH THE LATE 19TH CENTURY IN THE LONGWOOD AREA, NOW DOMINATED BY RECENT

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

DEVELOPMENT BY MEDICAL INSTITUTIONS.

IN 1873, HENRY N. CLARK WAS OWNER OF A VACANT LAND PARCEL AT THIS SITE. THE PRESENT STRUCTURE, ORIGINALLY DESIGNATED FIRE ENGINE HOUSE NO. 3, WAS IN PLACE BY 1875. IT HOUSED CHEMICAL ENGINE NO. 3 BY 1888, AND INTO THE MID-1890'S. BY 1906, AND INTO THE 1910'S, ENGINE NO. 37 WAS AT THIS LOCATION.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

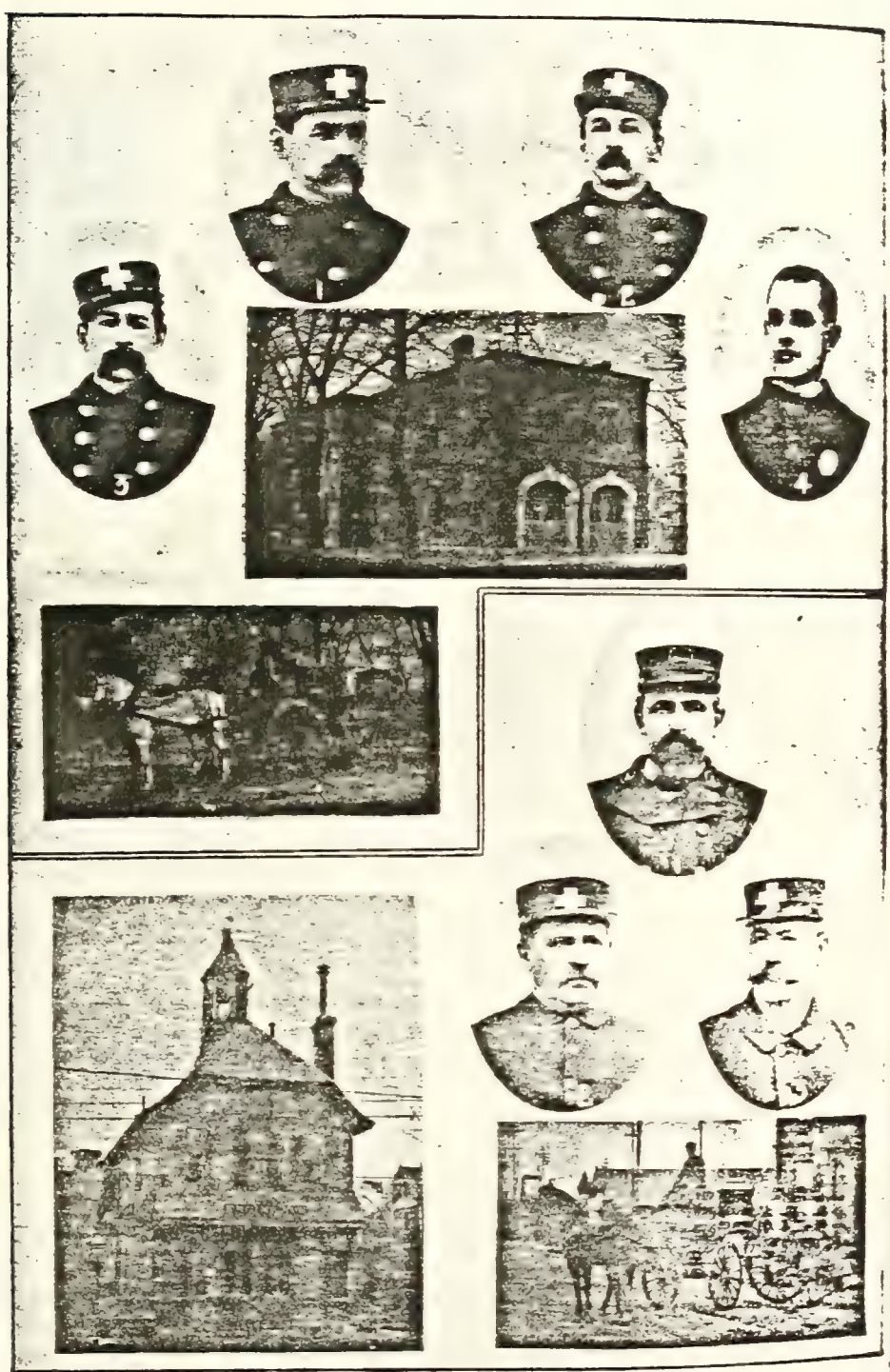
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BROMLEY. ATLASES OF ROXBURY: 1884, 1888, 1890, 1895, 1906, 1915.

BOSTON CITY DIRECTORIES.

HOPKINS. ATLASES OF ROXBURY. 1873.

BRAYLEY, Arthur. History of the Boston Fire Dept.



Top—CHEMICAL ENGINE Co. No. 3. Bottom—CHEMICAL ENGINE Co. No. 6. —Page 608

FROM: BRAYLEY, ARTHUR. HISTORY OF BOSTON FIRE DEPT. page 608.



ADDRESS 506, 508 Commonwealth Ave COR. at Kenmore Square
 NAME Mrs. C.E. Jenkins Houses
 present original
 MAP No. JEN. 9E SUB AREA Kenmore Square
 DATE 1898 Boston Buildings Dept.
 source
 ARCHITECT Peters and Rice "
 source
 BUILDER Lyman D. Willcutt "
 source
 OWNER Mrs. C.E. Jenkins
 original present
 PHOTOGRAPHS Fw 11. 1/1

TYPE (residential) single double 2 townhouses row 2-fam. 3-deck ten apt.
 (non-residential) Commercial use - fls basement and first
 NO. OF STORIES (1st to cornice) 3 plus basement - # 506
4 plus basement - # 508 plus
 ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick lime stone concrete iron/steel/alum.

BRIEF DESCRIPTION Pair of limestone fronted, bowfront town houses with ground basement levels altered (partially) for commercial use (modern signage). High stoops, rusticated ground floors, medallion key stone above arched entrance. Greek key banding between floors 1 and 2. Flamed stone upper floors with 1/1 wood sash. Elegant modillion block cornice with balustrade.

EXTERIOR ALTERATION minor moderate drastic c. 1920's store fronts
 CONDITION good fair poor LOT AREA 3125 (each lot) sq. feet

NOTEWORTHY SITE CHARACTERISTICS part of "wall" of late 19th - early 20th c. buildings on south side of Kenmore Square.

SIGNIFICANCE (cont'd on reverse)

506 and 508 Commonwealth Ave are limestone fronted, single family houses which blend elements of the Federal Revival (form) with classical Revival and Georgian Revival detailing. These town houses (built for single family use) are key components in the "wall" of well designed 1890's residences and early 20th c. apartment and commercial

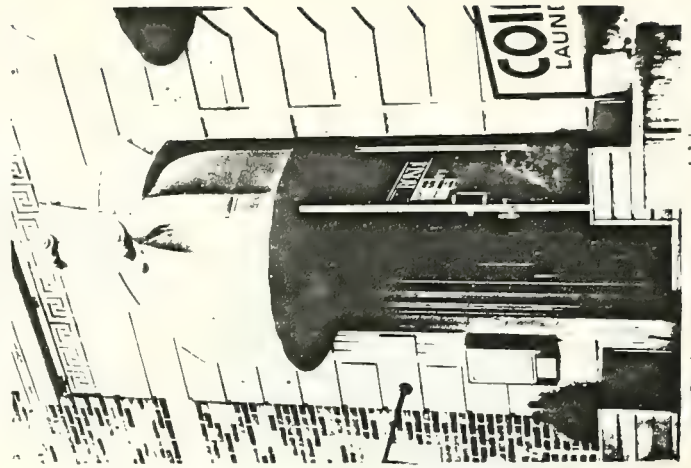
(Map)

E.W.G.
IV

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|----------|----------------------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | <u>X</u> | Exploration/
settlement |
| The Arts | _____ | Industry |
| Commerce | <u>X</u> | Military |
| Communication | _____ | Political |
| Community/
development | <u>X</u> | |



506 Commonwealth Ave.

Significance (include explanation of themes checked above)

buildings on the south side of Kenmore Square. These houses are reminders of Kenmore (originally Governor's Square) Square's beginnings as a residential area - an extension of the Back Bay representing, along with Bay State Rd, the last chapter in the history of its residential development. Kenmore Square began to take on a more commercial character after 1910. # 506 and 508 were designed by Peters and Rice, built by Lyman D. Willcutt, and originally owned by a Mrs. C. E. Jenkins. They were built in 1898.

William York (W. Y.) Peters and Arthur Wallau Rice (1857-1938, and 1869-1/25/1938, respectively) had a Boston architectural practice from 1896 - 1906. William York Peters, studied at Ecole des Beaux Arts and initially worked for Sturgis and Brigham. He designed the U.S. Post office at Marblehead (1905). Arthur Wallau Rice studied at M. I. T. and Parisian ateliers. In 1906, after a decade of practice with Mr. Peters, he joined Harlston Parker and Douglas H. Thomas

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

in practice as Parker, Thomas, Rice. Peters and Rice were town house specialists at the turn of the century - particularly in Kenmore Square Bay State Rd. area. Noteworthy examples of their work include the palatial Georgian Revival mansion at 145-149 Bay State Rd. (1900) and 75 Bay State Rd (1901). # 506 + 508's builder, Lyman D. Willcutt + Son was a contractor/builder firm - Charles Dawrell notes that this firm was "among the best known

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

and most extensive builders in the city." They specialized in the construction of houses costing in excess of \$100,000 and were based in the Master Builders Assoc. Building at 166 Devonshire St, Boston.

By 1899, Emeline S. Jenkins owned # 506 Commonwealth Ave and Alonzo Boothby, physician (with an office at 1 Worcester Square) owned # 508 Commonwealth Ave. These buildings were converted for commercial use c. 1920. (ground floors).

ADDRESS 510-522 Commonwealth Ave. COR. at Kenmore Square

NAME _____ present _____ original _____

MAP No. 23N-9E SUB AREA Kenmore Square

DATE 1892 _____ source _____

ARCHITECT Samuel D. Kelly Boston Bldg Dept. source _____

BUILDER Eugene H. Fay source _____

OWNER Eugene H. Fay original _____ present _____

PHOTOGRAPHS FW 11.1/3,5



TYPE residential single double 8 row 2-fam. 3-deck ten apt. (non-residential)

NO. OF STORIES (1st to cornice) 4 plus basement

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick brown stone concrete iron/steel/alum.

BRIEF DESCRIPTION Eight town house ensemble with modern basement and 1st level commercial use. Constructed of orange brick with brown stone trim. Some original lower level ornament evident on # 520 (swag motif, dentils). Upper floors intact - undulating "wall" of bow fronts. Two central and end bows crowned by Queen Anne domical and conical roofs (with original slate shingles. 1/1 wood sash on windows. Cornices are composed of copper.

EXTERIOR ALTERATION minor moderate drastic extensive commercial alterations to lower levels.

CONDITION good fair poor _____ LOT AREA 510=3122 514=3129 518=3128, 520=3126, 522=312 sq. feet 524=3121

NOTEWORTHY SITE CHARACTERISTICS on south side of Kenmore Square major commercial-transportation-entertainment center.

(Map)

SIGNIFICANCE (cont'd on reverse). This Queen Anne Eight town house ensemble, with its undulating bow fronts (with domical and conical roof caps) provide a lively "frame" for the southern side of Kenmore Square. Although its lower floors have been extensively altered for commercial use (beginning c. 1920's) this row retains original form, fabric, elements on its upper floors. # 510-522 Commonwealth Avenue represents the work of the prolific

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

Boston apartment building and speculator row house specialist Samuel D. Kelley (1848-1938). They were originally owned by Eugene H. Fay, a ~~builder~~^{builder} and real estate speculator (37 Court St.) This group stands as a reminder that Kenmore Square was originally a residential area - beginning in the 1890's. The 1895 Atlas indicates that this row faced two triangular green spaces (now the site of the Kenmore Square bus terminal). Kenmore Square began to develop as a commercial area during the 1910's and was for a time known as Governor's Square - there was talk of building a Governor's mansion here.

Samuel D. Kelly "ranked among the chief apartment house architects [in Boston] between 1870 - 1900" He designed the first apartment house on Back Bay Beacon St (#295) the Savoy Hotel, old Hoffman House Hotel, Thompson's spa (original building) and numerous Back Bay row houses.

In 1895 # 510 - 524's owners included George Strong of Strong Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

and Carol Boots and shoes, 117 Summer St (510); John F. Brook, merchant, 92 State St. (512); George C. Lord of Lord and G. A. Fuller, architect, 19 Exchange St (514); I. P. Cushman (#516); H. M. Whitney (#518); George C. Lord (520, 522) and M. A. Howe (#524).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlas 1890, 1895

Boston Building Dept

Dictionary of American Architects (1970) - H. Whitney

Boston Directories - 1890's.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

a relatively late addition - late residential addition - to the Kenmore Square area. By 1910-1911 the large, three-structure Peerless Motor Car Company New England headquarters building was under construction across Kenmore Square at #642-660 Beacon St. The first residential buildings in Kenmore Square date to the early 1890s. In 1922 The Charleview was altered for commercial use (ground and basement levels) - at that time it contained ten apartments.



Preservation Consideration (accessibility, re-use for public use and enjoyment, protection, utility)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlases, 1906, 1908, 1915, 1922
 Boston Building Dept [no application for Permit to Build]

ADDRESS 542-548 Commonwealth Ave COR. Brookline Ave

NAME present original

MAP No. 23N-9E SUB AREA Kenmore Square

DATE 1922-1928 source

ARCHITECT - -
source

BUILDER - -
source

OWNER Commonwealth Improvement Co.
original present

PHOTOGRAPHS FW 11. 1/16



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Commercial

NO. OF STORIES (1st to cornice) 3 plus basement

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick cast stone concrete iron/steel/alum.

BRIEF DESCRIPTION Four story commercial building with distinctive curved, cast stone facade characterized by large window bays interspersed with wide Doric pilasters (ground floor) and slender Ionic pilasters (floors 2, 3). Remarkably free of modern commercial alterations - substantial Doric engaged columns flank the original entrance (store 24) and support a heavy entablature.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 9331 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

facade decorated with low relief floral and vegetal motifs. Windows exhibit original metal entrapments with multi pane sash. Building crowned by heavy pediment with balustrades, recessed panels, galvanized iron, classical Revival cornice with elegant urns.

SIGNIFICANCE (cont'd on reverse) #542-548
Commonwealth Avenue, richly ornamented cast stone main facade follows the sweeping curve of the Commonwealth Ave - Brookline Ave intersection at Kenmore Square. It is a key component in the "wall"

IV
FW

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|----------|----------------------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | <u>X</u> | Exploration/
settlement |
| The Arts | _____ | Industry |
| Commerce | _____ | Military |
| Communication | _____ | Political |
| Community/
development | <u>X</u> | |



Significance (include explanation of themes checked above):

of well designed residential and commercial buildings (c. 1890-1930) buildings lining the south side of Kenmore Square. Built between 1922-1928, its lot appears on the 1917 atlas labeled Phillip R. Hovey and on the 1922 atlas [still vacant] labeled Commonwealth Improvement Co. and John H. Johnson. This building first appears on the 1928 atlas labeled "Commonwealth Improvement Co - Shawmut Bank. For many years the Shawmut Bank had a branch office in this commercial building. Boston Buildings Dept. materials did not provide information on the architect, builder etc.

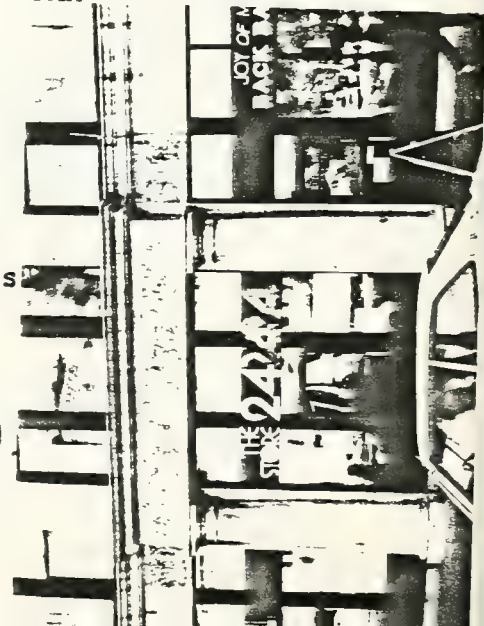
Between 1860-1870 the Kenmore Square area from Charlyate West to St. Mary's St. was partially laid out. The coming of the West End Streetcar railway to Kenmore Square during the late 1890s encouraged this area to develop as a residential extension of the Back Bay. By the 1910's Kenmore Square began a gradual process of "commercialization" and by the 1920s was truly mixed in terms of types of building stock.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

This building exhibits elements of the Beaux Arts and Classical Revival styles.

Bibliography and/or references (such as local histories, records, early maps, etc.)

Atlases - 1917, 1922, 1928
 Fenway / Kenmore from Boston Landmarks publication
 June, 1972



ADDRESS 102 Commonwealth Ave COR. Blandford St.

NAME Morse Auditorium (B.U.) Temple Adath Israel
present original

MAP No. 23 N. 9E SUB AREA Kenmore Square

DATE 1906-1907 The Story of Adath Israel
source

(Photo)

ARCHITECT Clarence H. Blackall "
source

BUILDER Norcross Brothers Boston Bldg Dept - Doc. 67.
source

OWNER Congregation Adath Israel Boston University
original present

PHOTOGRAPHS _____

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Temple

NO. OF STORIES (1st to cornice) 2 levels plus basement

ROOF flat cupola 1 large dome
4 small domes dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick Cast stone marble concrete iron/steel/alum.

BRIEF DESCRIPTION Compact, Auditorium plan Temple with ancient Egyptian
stylistic influences. Constructed of concrete cast in a single block with
marble faced walls. Two towers or pylons on each side of the facade. Lamp
standards flanking entrance derived from rock-cut temple of Beni
Assan in Upper Egypt. Side walls pierced by 7 stain glass (narrow) windows.
Four small domes are grouped around a large dome. The interior is covered by a low

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 13508 sq. feet

NOTEWORTHY SITE CHARACTERISTICS prominently located at the corner of Common-
wealth Ave and Blandford St

* Spring dome. Around the upper
part of the dome are 24 small
windows.

(Map)

SIGNIFICANCE (cont'd on reverse) Built to house
Temple Adath Israel in 1906-1907, this
imposing edifice was designed in an
Egyptian derived style by the important
late 19th - early 20th Boston architect
Clarence H. Blackall (1857-3/5/1942).

Bibliography - Atlases- 1902, 1908, 1917

Boston Buildings Dept. Doc. 678

Dictionary of American Architects H. Whitney, 1970

The story of ADATH ISRAEL by Stella D. Obst 1917 B.P.L. 5549a.17

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u>X</u>
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u>X</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

The history of this Temple's Congregation is inextricably bound to that of the beginnings of the Jewish faith in Boston. As early as 1842, a small group of Jews gathered for services in various Boston homes. In those days the Jewish people "lived within the limits of Boylston, Washington, Church St and Indiana Place. Congregation Ohabei Shalom was organized on February 26, 1843. Shortly thereafter Congregation Adath Israel was organized, starting out in a small house of worship on Pleasant St. Its original building was "a long narrow yellow frame with a capacity of 250 and was rented at a cost of \$58.00 per month. In 1859 the congregation paid \$600.00 for a cemetery in Wakefield. In 1861 the Hebrew Benevolent Association was established to help the poor under the auspices of this Congregation. In 1884/1885 their Congregation (70 members strong) moved to a new Temple at the corner of Columbus Ave and Northampton St. It was designed in the Romanesque style by Weisbein and Jones. In 1903 the Columbus Ave Temple was sold for \$45,000 and the present Commonwealth Ave - Blandford St. lot was purchased - a permit to build was issued on Oct 3, 1905. The cornerstone was laid March 31, 1906.

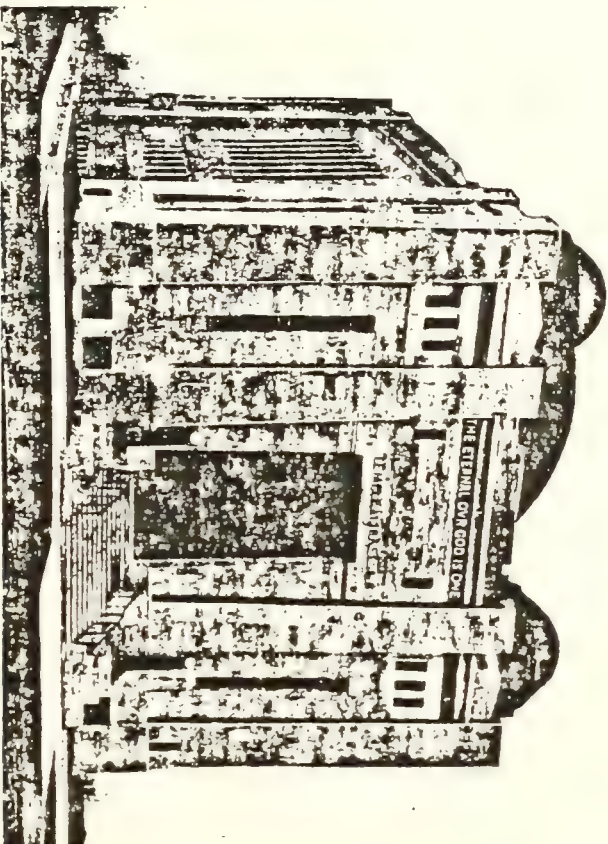
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Temple Adath Israel was completed in 1907. An important organization affiliated with the Temple was the Womens Society of Temple Israel. Temple Adath Israel's construction funds were secured under the leadership of Rabbi Fleisher's "The Temple Must Be Built" campaign.

Temple Adath Israel's architect was Clarence H. Blackall. Born and educated in New York, he attended the U. of Illinois. He was the first Roch Scholar (1884), first president of the Boston Architectural Society, designer of

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston's first steel frame building, the Carter, (now the Winthrop) Building between Washington and Devonshire St. He was an important early 20th C. theatre specialist - his work includes the Colonial Theatre (1899-1900), Metropolitan Theatre (1925) and the Wilbur Theatre (1914). He began a partnership with James F. Clapp and Charles A. Whittemore in 1889. His other important commissions include Lowell Auditorium, Castle Square Theatre, Little Office Building - one of his later, important works was the Ohabei Shalom Temple at Brookline. Since 1968 this building has been known as the ... (B.L.)



TEMPLE ISRAEL

THE STORY OF ADATH ISRAEL

IT is known that individual Jews came to Massachusetts prior to the 19th century. The numbers continued small however, until the second half of the century. A small group had gathered in the city of Boston by 1842, when religious services for the first time were held. Some of those who attended these services were William Goldsmith, Charles Hyneman, Jacob Norton, Isaac Wolf, Abraham F. Block and Peter Spitz. For some months these services were held at the homes of those who attended. This continued until February 26, 1843, when eighteen such men formally organized Congregation Ohabei Shalom. Moses Khrlich was elected president, William Goldsmith vice-president, and Abraham Saling rabbi. In those days the Jewish people lived, with few exceptions, within the limits of Boylston, Washington and Church Streets and Indiana Place. They met for a time at the home of A. F. Block, in a two-story building over his dry-goods store on Eliot Street, between Carver and Pleasant Streets. The new congregation also worshipped for a time at the house of Mr. Saling, and in a house on Albany Street, near Kneeland Street. On March 22, 1845, the Congregation Ohabei Shalom, then having forty members, procured their charter of incorporation. In 1849 the first religious school was established. Among the scholars were Jacob Wolf, Louis Wolf, sons and daughters of

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FINE ARTS
COLLECTOR*

ADDRESS 12-30 EDGERLY ROAD COR. BOTCHEN HAVILLAND AND
(originally 1-10 TURNER ST.) NORWAY

NAME _____
present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1893 BUILDING PERMIT
source

ARCHITECT JOHN F. CATON BUILDING PERMIT
source

BUILDER WILDE AND LORD BUILDING PERMIT
source

IN 1893, 1898, 1908: -

OWNER JOHN P. WEBBER
original present

1912 - FRANKLIN R. WEBBER ET AL.

PHOTOGRAPHS FENWAY 2: 2/2*, 2/3* - 84



TYPE (residential) single double row 2-fam. 3-deck ten: apt.
(non-residential) _____

NO. OF STORIES (1st to cornice) 3 plus LOW PARAPET
(4-STORY AT REAR)

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick YELLOW stone BROWNSTONE concrete iron/steel/alum.
TRIM

BRIEF DESCRIPTION Group of 10 Queen Anne/Classical Revival row houses arranged into a symmetrical block with each unit displaying a 3-story bowed bay with squared first floor surmounted by parapet-like extension that abuts neighboring recessed entries displaying Ionic brownstone engaged posts. Row also reveals brick and brownstone trimmed blind arch over central first floor bay windows and, on alternating pairs of houses, gabled projections over bays at copper corniced dentil trimmed roof.

EXTERIOR ALTERATION minor moderate drastic STAINED GLASS DOOR PANELS AND 1ST FLOOR WINDOW TRANSOMS HAVE BEEN REMOVED (SEE 1896 PHOTO) FROM MOST HOUSES.

CONDITION good fair poor _____ LOT AREA #12-26: 1200 EACH sq. feet
#28 - 1891
#30 - 1977

NOTEWORTHY SITE CHARACTERISTICS Street runs parallel to Mass. Ave. behind modern apartment development. Opposite side of Edgerly characterized by Georgian Revival 4-story red brick apartment blocks with rusticated stone first floors and double-story stone pilasters. Street with narrow sidewalks. Lots at #12-30 slope off at rear. → #15, 25, 33.

SIGNIFICANCE (cont'd on reverse).

Notable row displaying unusual design features in area characterized by apartment block development. Cut through ca. 1890 and originally called Turner Street (later Bickerstaff Street), Edgerly Road is located in an area the development of which---

(Map)

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|--------------|--------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | <u> x </u> | Exploration |
| The Arts | _____ | settlement |
| Commerce | _____ | Industry |
| Communication | _____ | Military |
| Community/
development | <u> x </u> | Political |



Significance (include explanation of themes checked above)

including Baldwin (now Norway), Waln (now obliterated) and Parker (now Hemenway) Streets --dates back to the Gravelly Point/mill & cross dam era and was, along Hemenway and Norway, the site of brick and frame industrial buildings.

Contemporary to the yellow brick Queen Anne row at #40-50 The Fenway (see form for), but developed for a less affluent class than that of the park fronting residences, #12-30 Edgerly Road were speculatively put up by John P. Webber who owned the group into the 1910's and whose estate retained title to most of the houses into the twenties. Webber, who died January 30, 1911, was in the timberland and real estate business and maintained offices at various downtown locations during the 1890's and until his death. In 1893, at the time of the construction of the Edgerly row, Webber lived at 293 Commonwealth Avenue.

During the 1890's, he owned much of the undeveloped land between Parker, Turner, Haviland, and Baldwin, as well as the Queen Anne brick apartments at #15-25 Hemenway (built by 1890) and the still remaining brick industrial buildings located on Parker and Baldwin Streets. John F. Eaton, the designer of the Edgerly Road row was active as an architect during the last quarter of the 19th century. A Cambridge, then West Somerville resident, Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Eaton worked out of downtown Boston offices and is credited with 1880's and '90's single family houses in Dorchester and Roxbury as well as Dorchester triple deckers, South Boston apartments, and two-family housing in Cambridge.

Around 1896-7, #6 Turner Street was occupied by the Industrial School for Crippled and Deformed Children (see form for 241 St. Botolph Street).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Bromley Atlases. 1884-1922.
 Boston Directories: Webber: 1880-1911; Eaton: 1874-1905
 Building Dept. Records.
 Architectural Archive: Fine Arts Dept/BPL
 Information from Cambridge Historical Commission (on Eaton).
 Whitehill. Topographical History of Boston. p. 100, 128, 158.
 Second Annual Report. Industrial School for Crippled and Deformed Children. 1896 (frontispiece).

ADDRESS 8 THE FENWAY COR. NEAR BOYLSTON ST.

NAME BOSTON CONSERVATORY BOSTON MEDICAL LIBRARY
present OF MUSIC original

23N/10E SUB AREA EAST FENS

1899-1901 BUILDING PERMIT & HISTORIES
DATED: JAN 12, 1901 source

ARCHITECT SHAW AND HUNNENELL BUILDING PERMIT
source

CONTRACTOR MCNEIL BROS. BUILDING PERMIT
source

1901 - BOSTON MEDICAL LIBRARY
1958 BOSTON MEDICAL LIBRARY BOSTON CONSERVATORY
original present OF MUSIC

PHOTOGRAPHS FENWAY 2.4/3*-84; 3.2/5*-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) LIBRARY

NO. OF STORIES (1st to cornice) 2 plus Attic

ROOF GABLE-SIDE cupola — dormers 4 GABLED BRICK DORMERS ALONG FACADE

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick TAN stone 1st FLOOR concrete iron/steel/alum.
ANTRIM

BRIEF DESCRIPTION 6-BAY RENAISSANCE REVIVAL INSTITUTIONAL BUILDING WITH OFF-CENTER ENTRY EXECUTED IN LIMESTONE AND ENHANCED WITH CLASSICAL DETAIL AND SURMOUNTED BY BALUSTRADED BALCONY SUPPORTED ON SCROLLED COXICLES, AND WITH TALL ARCHED EGGS AND DART TRIMMED FENESTRATION AT UPPER FLOOR AND PAIRED RECTANGULAR WINDOWS SET INTO SMOOTH FACED LIMESTONE FIRST FLOOR. ABOVE MODILLION CORNICE BUILDING HAS A MEDIEVAL FLAVOR AND DISPLAYS, AT ATTIC, STEEPLY GABLED DORMERS EDGED WITH BRICKWORK STEPPED PATTERN AND UPRIGHT ORNAMENTED STONE TRIM. SYMMETRY OF BUILDING DESIGN WAS ALTERED BY ADDITION OF RIGHTMOST BAY IN 1930.

EXTERIOR ALTERATION minor moderate drastic REPLACEMENT DOOR

CONDITION good fair poor LOT AREA 12,000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Abuts Massachusetts Historical Society at left (see form for) and faces the Fenway and landscaped park strip planted with oaks and maples along feeder street. Modest grassed front yard enclosed with granite curbing aligned with that of abutters.

SIGNIFICANCE (cont'd on reverse)

Architecturally distinguished building included in the proposed Fenway National Register District. 8 The Fenway retains much of its original appearance and survives as an important work of a prominent Boston architectural firm. It is of further significance through its long association with the growth and development of the medical profession in Boston and with major figures in the medical establishment.

(Map)

RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	X
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The Boston Medical Library Association was formally organized in 1875 and Oliver Wendell Holmes was its first president. The Association was established to coordinate the resources of the Boston medical profession and to establish a library that would combine private collections and make medical information available to the profession-at-large. Two prime movers in setting-up the library were Dr. Henry I. Bowditch and Dr. James R. Chadwick, -- who later became the librarian of the collection. The first home of the Boston Medical Library was located in two small rooms at 5 Hamilton Place, opposite the Park Street Church. Within a few years, the success of the library resulted in the need for larger accomodations, and in 1878, it moved into 19 Boylston Place, the former home of Julia Ward Howe. By the mid-eighties, the collection, which in 1876 included 4500 books, had ballooned into 15,000 volumes, and the Library had to decide whether to build on a lot owned by the organization and located on St. Botolph Street and Garrison or to purchase lots along the Fenway. It was determined that the area around St. Botolph Street was becoming "an undesirable one" and 3 lots on the Fenway were purchased for \$42,000. The Library was formally dedicated on Jan. 12, 1901, and its collection was augmented at this time by 11,000 volumes (on deposit) from the Boston Public Library, 3,000 from the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)
Cambridge Public Library, 2,5000 from Harvard College, and collections from the Boston Athenaeum and the Essex Institute, Salem. By the end of the decade, the Library needed to expand and purchased the adjacent lot to build a low stack addition to accomodate its 70,000 books. By the late twenties, the Library included 145,000 books and 96,000 pamphlets. -- An addition to the building matching in materials and style the earlier facade-- was completed November 22, 1930. The Library's collection included materials on dentistry, pharmacy, veterinary medicine as well as medical portraits, photographs, -- SEE P. 2 --

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- DEDICATION OF NEW BUILDING AND HALL OF BOSTON MEDICAL LIBRARY ASSOCIATION. DEC. 3, 1878
- GARLAND, JOSEPH E. (STATE LIBRARY - 974M31:2 374:9 M486)
- THE CENTENNIAL HISTORY OF THE BOSTON MEDICAL LIBRARY. BOSTON: 1975
- DEDICATION OF THE NEW BUILDING OF THE BOSTON MEDICAL LIBRARY. SAT. JAN 12, 1901.
- WITNEY. AMERICAN ARCHITECTS DECEASED.
- BOSTON BUILDING DEPT RECORDS. BOSTON CITY HALL. (BPL *6198.46)
- CELEBRATION OF THE FIFTIETH ANNIVERSARY OF THE BOSTON MEDICAL LIBRARY, (STATE LIBRARY)
- FARLOW, JOHN W. THE HISTORY OF THE BOSTON MEDICAL LIBRARY. 1925
- ARCHITECTURAL ARCHIVE. BOSTON PUBLIC LIBRARY - FIN & ARTS DEPT. 1918

FK 511

Page 2.
8 The Fenway
The Boston Medical Library



Significance continued:

autograph letters and the largest collection of medical medals in the world.

In the 1960's, the Boston Medical Library combined its collections with those of the Harvard Medical School and is now housed at the Francis A. Countway Library of Medicine at 10 Shattuck Street. The Boston Medical Library has its own trustee's room, administrative offices, and reading room although most of their materials have been intershelved with those of the Harvard Medical School.

The architects of The Boston Medical Library, George Russell Shaw (1848-1/14/1937) and Henry Hunnewell (1851-6/22/1931) were active as a firm beginning in 1873 and continuing until the turn-of-the-century. Shaw and Hunnewell are credited during the 1880's and '90's with numerous Back Bay residences including 412 Beacon (1887) for Charles Head, 266 Beacon (1886), 406 Marlborough, 450 Beacon, 506 Beacon, 491 Commonwealth (1898) for T.J. Coolidge. The firm also designed many institutional buildings including the Brookline Free Hospital for Women (1895), the Town Hall at Wellesley, Mass, the Hunnewell Building at the Arnold Arboretum, Pierce Hall and the Jefferson Physics Building, Harvard University, and Boston commercial buildings at 13-15 School Street and 197-201 Portland.

In 1965, The Boston Medical Library building became The Boston Conservatory of Music and was converted, in part, to studio and classroom use.

Preservation consideration:

Recommended for inclusion in proposed Boston Landmark District and expanded Fenway National Register District. Considered eligible individually for National Register status.

Already listed in Fenway/Boylston NR district

OF SPECIAL SIGNIFICANCE IS THE GEORGIAN REVIVAL WOOD PANELLED 2ND FLOOR LIBRARY WHICH RETAINS ITS ORIGINAL DETAIL, SHELVING, AND FURNITURE.

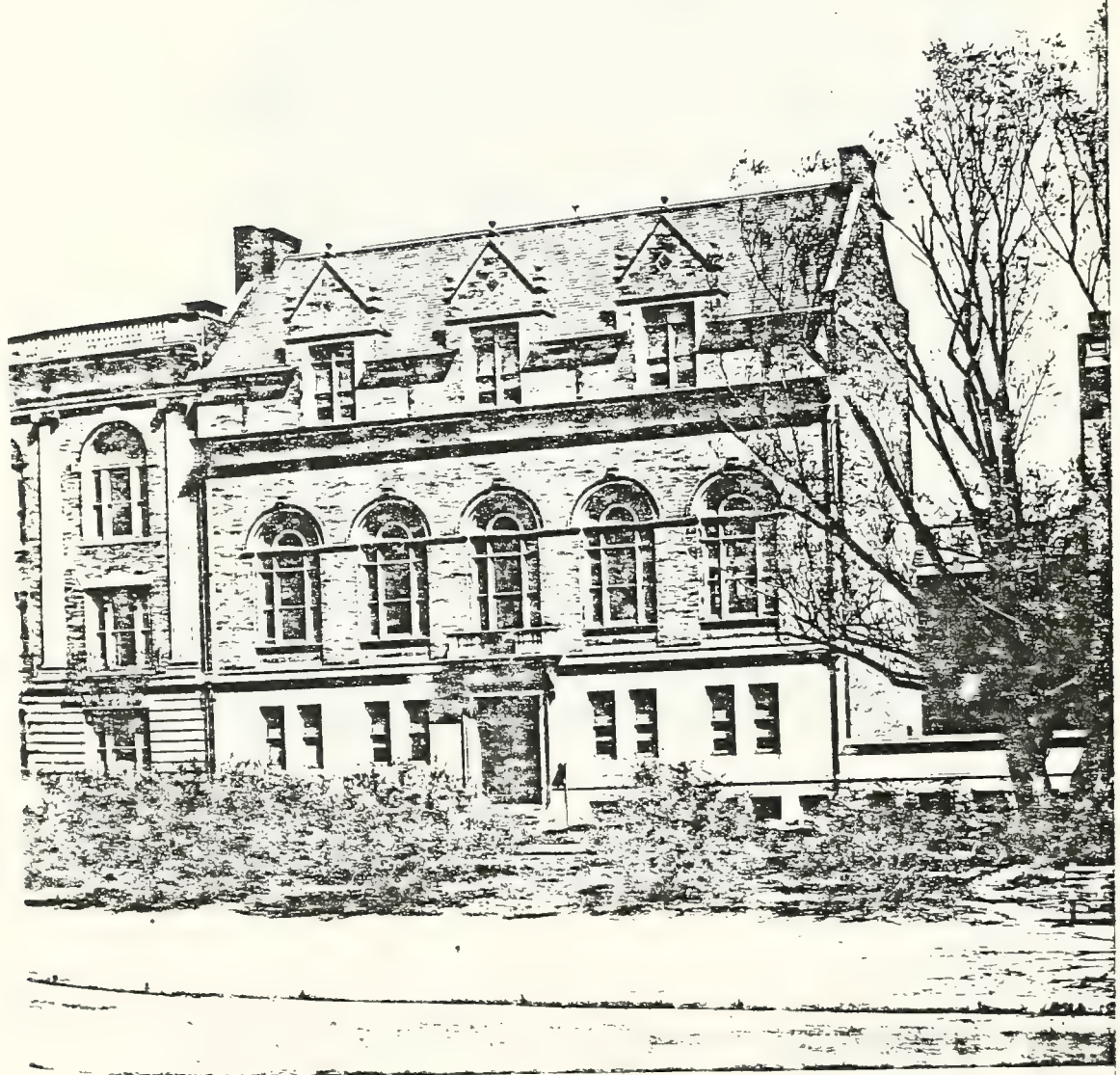
FK 511



The present home of the Library, No. 8 The Fenway, January, 1901

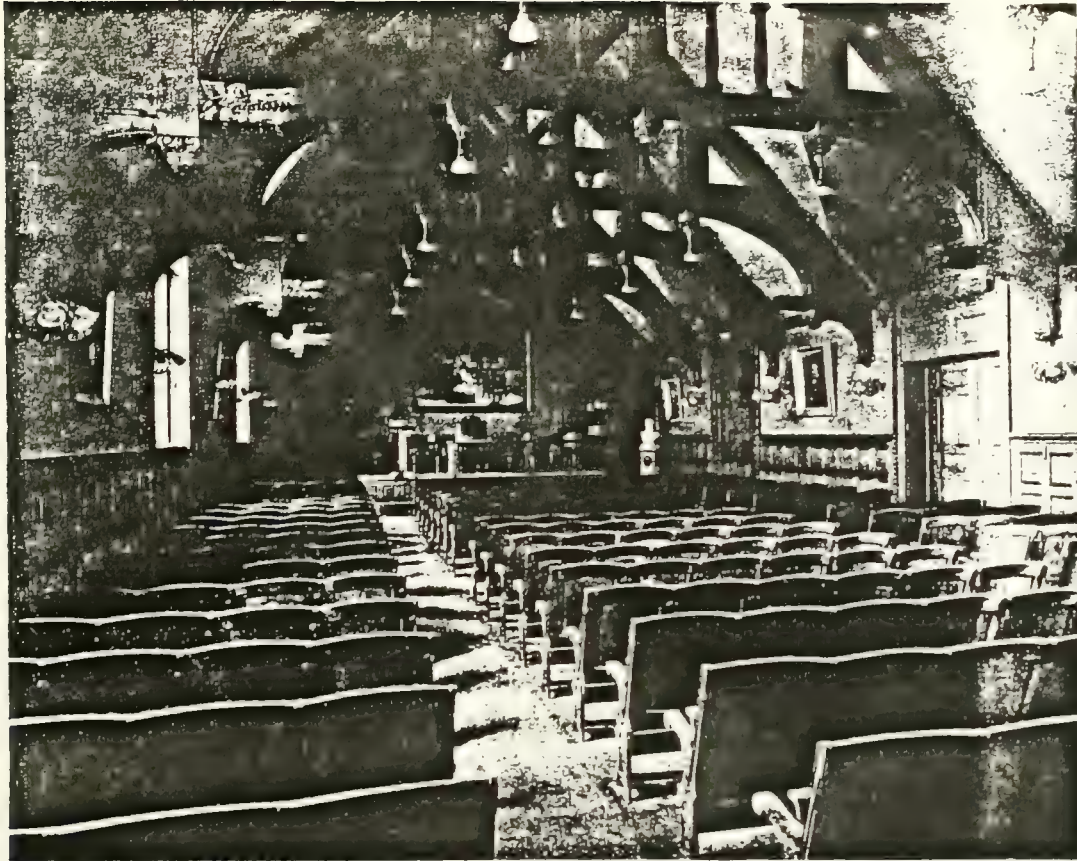
FROM: CELEBRATION OF 50TH ANNIVERSARY OF THE
BOSTON MEDICAL LIBRARY. 1926.

FROM: GARLAND, THE CENTENNIAL
HISTORY OF THE BOSTON MEDICAL
LIBRARY, 1975. AFTER P. 110



8 The Fenway, 1919

F2511



John Ware Hall where the 50th Anniversary Exercises were held. The "Ether picture" by Robert Hinckley hangs on the wall back of the speaker's chair

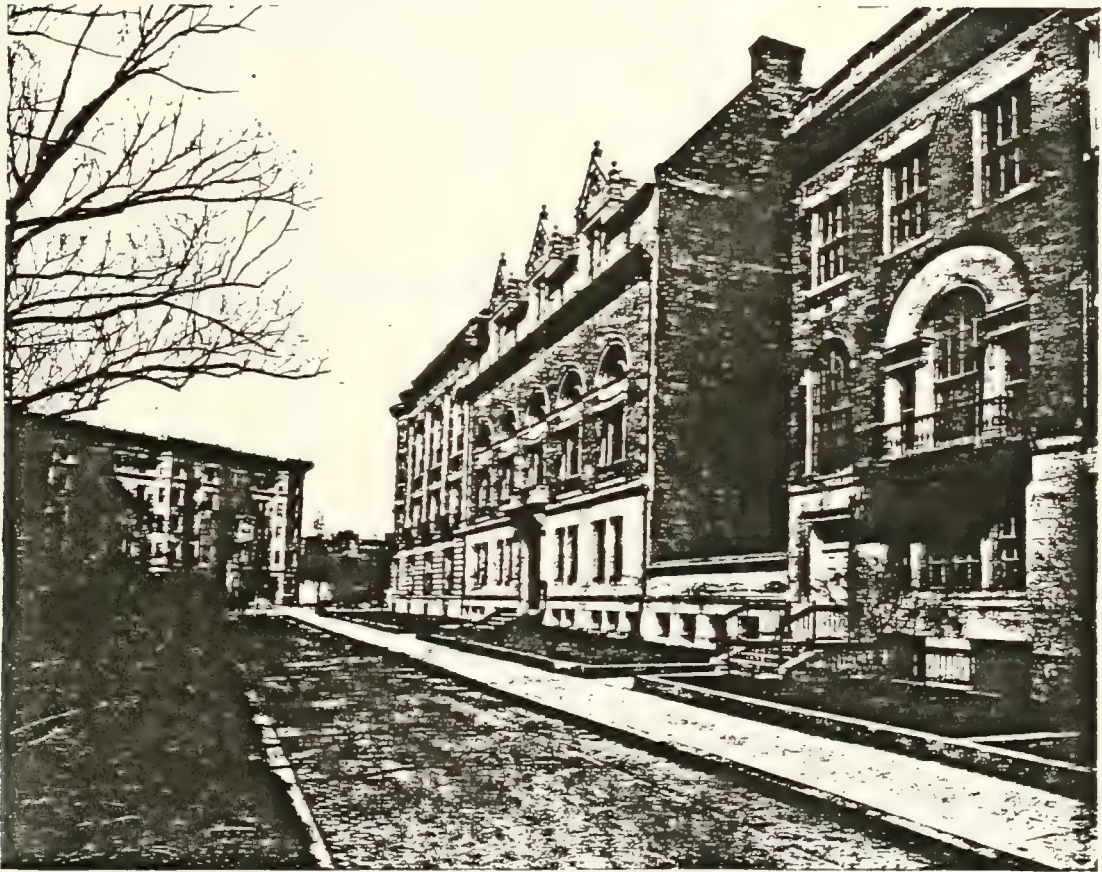
FROM: CELEBRATION OF 50TH ANNIVERSARY OF BOSTON MEDICAL LIBRARY, 1926
#8 THE FENWAY



Holmes Hall, the main reading room. Bust of Dr. Holmes over the mantel; portrait of Dr. D. H. Storer on left wall foreground

FK 511

FARLOW, JONN W. HISTORY OF BOSTON MEDICAL LIBRARY. 1918.

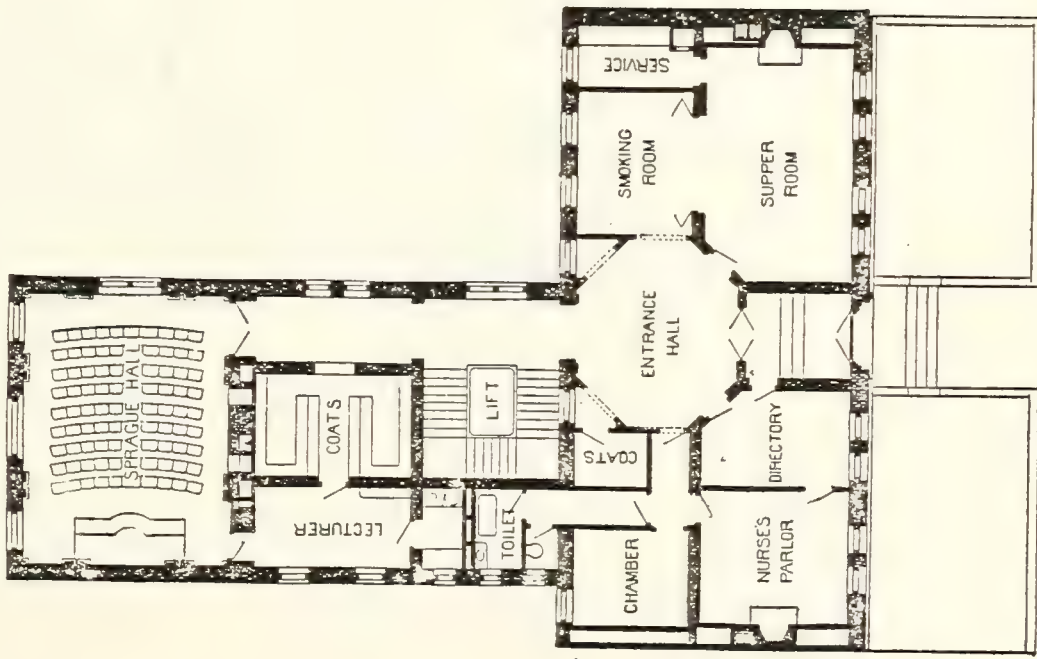


XXVI — THE FENWAY BUILDING

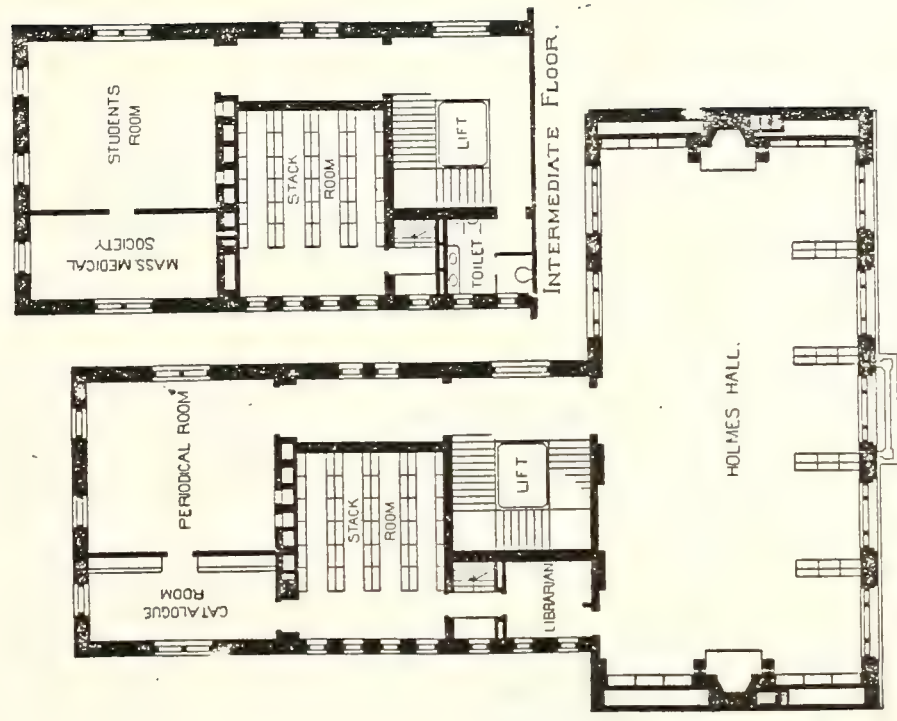
#8 AND 22 THE FENWAY

STAFENWAY

FROM: DEDICATION OF THE NEW BUILDING OF THE BOSTON MEDICAL LIBRARY, 1901

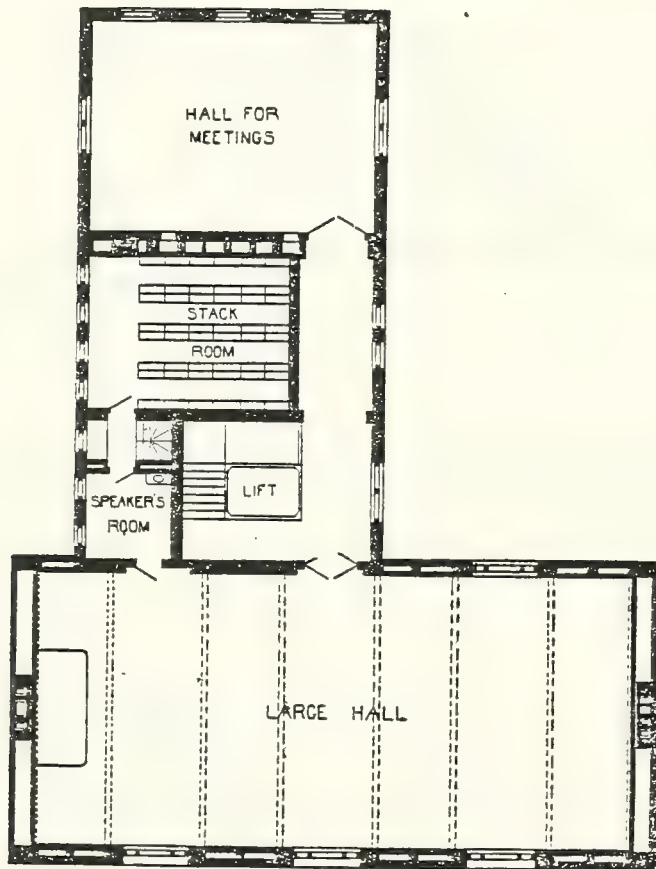


FIRST FLOOR PLAN.



SECOND FLOOR PLAN

FROM: DEDICATION OF THE NEW
BUILDING OF THE BOSTON MEDICAL
LIBRARY, 1901



THIRD FLOOR PLAN

SCALE OF FEET
0 1 2 3 4 5

FROM: GARLAND. THE CENTENNIAL
HISTORY OF THE BOSTON MEDICAL
LIBRARY. 1975 ix-x.

Chronology

- 1800—Ward Nicholas Boylston gives Boylston Medical Library to Harvard.
1803—Boston Society for Medical Improvement organized.
July 1, 1805—First Boston Medical Library (Second Social Library) founded by John Collins Warren, James Jackson and members of the Medical Improvement Society.
May 3, 1826—Boston Medical Library ceded to Boston Athenaeum.
1835—Boston Society for Medical Observation organized.
December 21, 1874—Six members of Observation Society meet in office of Henry Ingersoll Bowditch to organize Boston Medical Library Association.
August 20, 1875—Boston Medical Library Association formally organized. Oliver Wendell Holmes president, James Read Chadwick librarian, Edwin H. Brigham assistant librarian.
October 18, 1875—Library opens at 5 Hamilton Place.
December 3, 1878—New quarters at 19 Boylston Place dedicated.
November 1879—Directory for Nurses, first in U.S., opens at BML.
1888—Dr. Holmes resigns presidency and presents his library to BML.
October 24, 1892—James Francis Ballard begins work as stack boy.
October 7, 1894—Dr. Holmes dies.
January 12, 1901—New library building at 8 The Fenway dedicated.
1901-1904—Academy of Medicine proposed and deposed.
1904—Mrs. Sarah E. Potter bequeaths \$150,000 for Warren B. Potter Memorial.
September 23, 1905—Dr. Chadwick dies. Succeeded as librarian by John Woodford Farlow.
1918—Librarian Farlow publishes *The History of the Boston Medical Library*; Assistant Librarian Ballard publishes first edition of BML Medical Classification, later widely adopted.
1919-1921—Union with Harvard Medical School Library under discussion.
1921—Boston Medical History Club organized under auspices of BML, Harvey Cushing first president.
1924-1926—Academy of Medicine exhumed and reinterred.
1928—Dr. Farlow retires, succeeded by Charles Fairbank Painter; Ballard appointed Director; joint fund drive launched with Massachusetts Medical Society.
1930—Shell of stack addition built and occupied by the Medical Society and *The New England Journal of Medicine*.

- 1931—Dr. William Norton Bullard bequeaths his collection of medical incunabula.
- 1938—Dr. Painter retires as librarian, succeeded by Henry Rouse Viets.
- 1941—Carnegie (Fleming) Survey recommends BML concentrate on regional reference services.
- 1947—Affiliation with Massachusetts Medical Society increases dues income by 70 per cent; Metcalf Plan of improvement undertaken.
- 1952—Beckwith Report urges modernization and capital fund campaign.
- 1953-1954—Boston Medical Library Greater Service Program raises \$316,000; stacks installed in wing and other alterations completed.
- May 14, 1955—Director Ballard dies after 63 years with BML.
- 1956—Charles C. Colby 3rd appointed librarian, Dr. Viets curator.
- December 9, 1958—President Howard B. Sprague proposes union with Harvard Medical Library being planned by Dean George Packer Berry.
- January 1960—BML President Sprague and Harvard President Nathan M. Pusey sign agreement to unite in the Francis A. Countway Library of Medicine.
- 1962—Dr. Beth Vincent bequeaths BML \$100,000.
- May 12, 1964—Cornerstone of Countway Library laid.
- June 16, 1965—Countway opens for business; BML vacates 8 The Fenway, purchased by Boston Conservatory of Music; Ralph T. Esterquest is first librarian of Countway, Mr. Colby first associate librarian for BML Services.
- 1966—Countway Associates founded in behalf of Rare Books Collection.
- 1967—Countway Library carries on BML's regional role as New England Regional Medical Library for the National Library of Medicine.
- August 10, 1968—Librarian Esterquest dies, succeeded by his assistant, Harold Bloomquist.
- July 5, 1969—Dr. Viets dies.
- 1970—BML receives bequest of \$1,078,600 from estate of Dennistoun M. Bell.
- 1971—Massachusetts Medical Society doubles its dues to the BML from five to ten dollars per capita.
- 1973—Oliver Wendell Holmes Endowment for Rare Books Department launched.



ADDRESS 22 THE FENWAY COR. NEAR BOYLSTON STREET
 NAME _____ present _____ original _____
 MAP No. 23N/10E SUB AREA EAST FENS
 DATE 1900 BUILDING PERMIT _____
 source _____
 ARCHITECT PEABODY & STEARNS BUILDING PERMIT _____
 source _____
 BUILDER MCNEIL BROTHERS BUILDING PERMIT _____
 source _____
 1900: ROBT. S. AND ANNE P. PEABODY
 OWNER 1917: " " " " MASSACHUSETTS MEDICAL SOCIETY
 original present
 1928: BESSIE W. PRESTON
 PHOTOGRAPHS FENWAY 3. 4/6* FENWAY 2. 4/5-84*

TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) _____

NO. OF STORIES (1st to cornice) 3 plus Attic; Full basement below grade

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick TAN stone LIME 1st FLOOR AND TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION 3-BAY SIDE HALL PLAN FEDERAL REVIVAL TOWN HOUSE WITH FIRST FLOOR EXECUTED IN SMOOTH FACED LIMESTONE AND RATHER AUSTERE ENTRY AT LEFT TRIMMED WITH "FLOWER ON STEM" ORNAMENT. SECOND FLOOR DISPLAYS ARCHED WINDOWS FLANKING A ROBUSTLY EXECUTED PALLADIAN WINDOW SURMOUNTED BY SLIGHTLY RECESSED STONE ARCH. WINDING RUN OF STONE STAIRS WITH WROUGHT IRON RAILINGS LEADS TO BASEMENT AND ENGLISH STYLE AREA WAY. BALCONY GRILL IS SET AT 2ND FLOOR PALLADIAN WINDOW AND SHELTERS THREE-PART 1ST FLOOR WINDOW.

EXTERIOR ALTERATION minor moderate drastic _____
ADDED ATTIC; REPLACEMENT WINDOWS

CONDITION good fair poor _____ LOT AREA 4000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FACES FENS AND LANDSCAPED PARK STRIP PLANTED WITH OAKS AND MAPLES. MODEST LAWN FRONTAGE ENCLOSED BY LOW STONE CURBS FOLLOWING ALIGNMENT OF ABUTTERS.

(Map)

SIGNIFICANCE (cont'd on reverse)
 Architecturally distinguished residence, one of three abutting houses (see forms for 24, 26 The Fenway) designed by Peabody and Stearns, one of Boston's most productive and important architectural firms of the late 19th through early twentieth century. #22 The Fenway was designed as the home of architect Robert Swain Peabody of the Peabody and Stearns

RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|---------|----------------------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | X _____ | Exploration/
settlement |
| The Arts | _____ | Industry |
| Commerce | _____ | Military |
| Communication | _____ | Political |
| Community/
development | X _____ | |



Significance (include explanation of themes checked above)

partnership, and the Federal Revival residence remained his in-town home until his death in 1917. The Peabody and Stearns houses at 22, 24, 26 The Fenway are included in the proposed Fenway National Register District and serve individually and as a group as significant design elements of the district's Fenway frontage. The use of light stone and tan brick continues the color and materials established by the Massachusetts Historical Society and is characteristic of the buildings along Boylston Street through 26 The Fenway.

Deed restrictions on the development of the Fenway lots that were established between the city of Boston and the Boston Water Power Company (owner of the Fenway frontage) in 1891 sought to insure architectural harmony, residential uses, and high quality construction along the park. These restrictions excluded livery, mercantile, or manufacturing buildings, established 80' height limits (excluding churches), minimum building costs of \$7,000 for stone or brick houses and \$4,000 per suite of apartments in multiple unit buildings, and limits on size and projection for bays and oriel windows.

Robert Swain Peabody (1845-10/3/1917) in partnership with John Goddard Stearns (1843-9/16/1917) enjoyed an extensive architectural practice which lasted for 40 years when in 1917, the two men died

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) within days of each other. Their designs for churches, public buildings, commercial offices, schools and residences included Mathews Hall and the old Hemenway Gym at Harvard; the Boston and Providence Railroad Station formerly in Park Square; on Boston's State Street--the Exchange Building, the Cunard Building and the India Building; the Hotel Bellevue at 19-25 Beacon Street, the Massachusetts State Building and Machinery Building at the World's Columbian Exposition in Chicago; City Hall, Chelsea and City Hall, Worcester; and numerous residences in Back Bay, (see page 2)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- BOSTON BUILDING DEPT RECORDS.
- ARCHITECTURAL ARCHIVE - FINE ARTS DEPT. /BPL.
- WITHEY, AMERICAN ARCHITECTS DECEASED.
- BOSTON DIRECTORIES: ROBERT S. PEABODY - 1880-1917; ANDREW W. PROUSTON: 1918-1930.
- BRICKBUILDER. MARCH 1906. VOL 14 #3 P. 55; 56. (PHOTO OF ENTRY); VOL. 10 JAN. 1901. DRAWING FACADE & SECTION.
- AABN. V. 75 P. 47, PL. 1363. FEB 8, 1902 (GOOD DOUBLE PAGE PHOTO)
- SUFFOLK DEEDS 2034/322 (DEED RESTRICTIONS); 2032/END PLAN NO. 3 (PLAN OF LOTS - JUNE, 1888)
- BURNING HOUSES OF BOSTON'S BACK BAY. APPENDIX A.
- CBD ARCHITECTS LIST - BOSTON LANDMARKS COMMISSION

Significance continued:

New York and Philadelphia and many suburban homes and estates. Peabody and Stearns were the architects of the Dorchester Heights monument in South Boston and the Custom House Tower, Boston's first skyscraper and for many years downtown's landmark building. In the Fenway area, Peabody and Stearns were responsible for the Queen Anne/Georgian Revival row at 37-57 St. Stephen (1884), the Georgian Revival row at 38-56 St. Stephen (1885-6), Chickering Hall (demolished), the Industrial School for Crippled and Deformed Children, 241 St. Botolph Street (1903), and Simmons College at 300 The Fenway (1901-4) (see forms for).

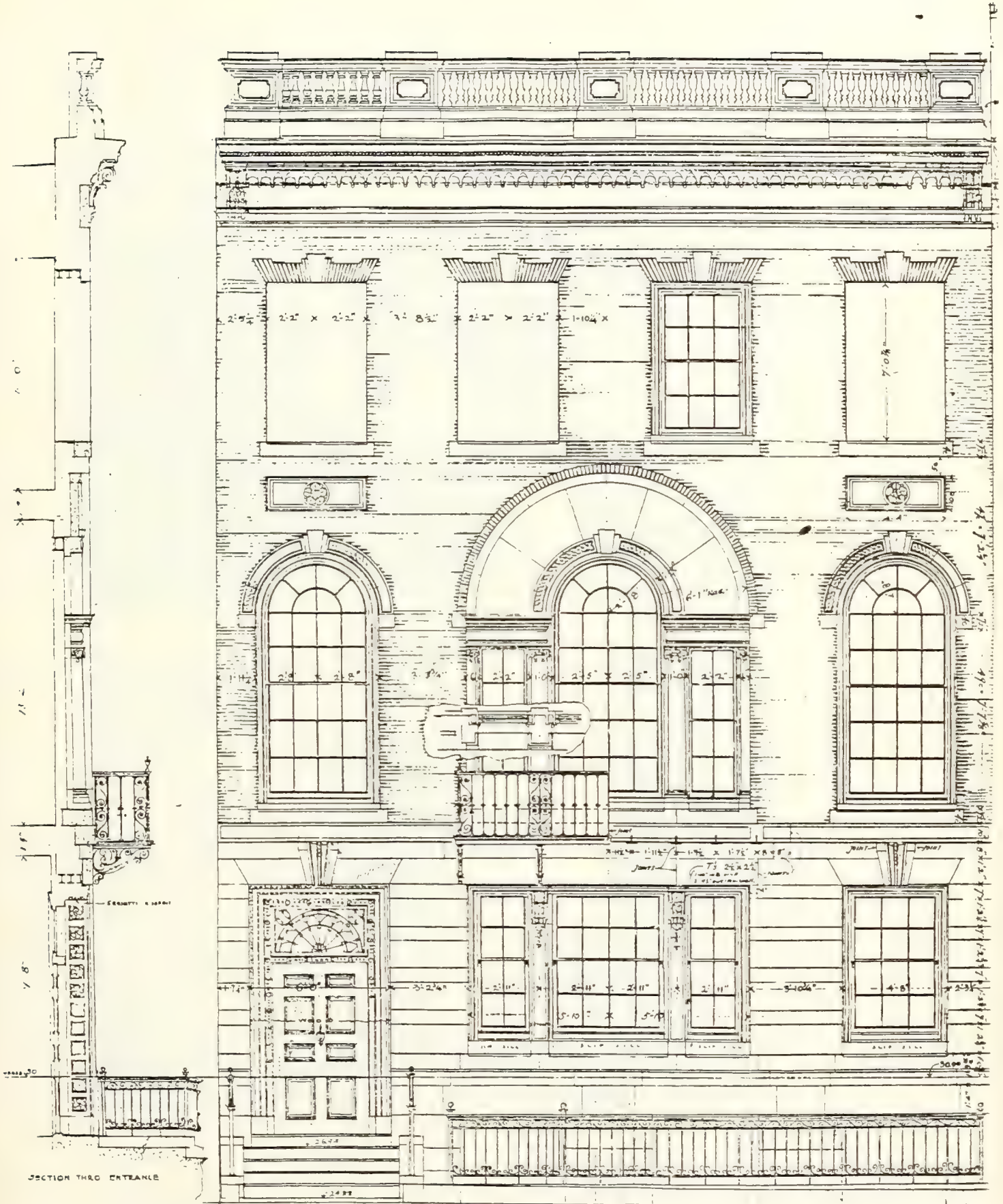
Robert S. Peabody was born in New Bedford and was the son of Rev. Ephraim Peabody who was minister of King's Chapel, Boston during the 1840's and '50's. Peabody attended the Boston city schools and Harvard College and was one of an early group of Americans to be trained at the Ecole des Beaux-Arts. In addition to his design work, Peabody was noted for his architectural and travel writings, his long-time presidency of the Boston Society of Architects, and his civic involvement including, in the 1910's, serving as head of the City Park Department. From the 1880's through the mid-'90's, Peabody was a Brookline resident and just prior to his move to the Fenway lived in Boston's Back Bay.

After Peabody's death, 22 The Fenway was sold to Andrew W. Preston. Preston was the President of the United Fruit Company (131 State Street) and formerly lived at 25 Bay State Road. By the 1950's, 22 The Fenway was owned and occupied by The Massachusetts Medical Society, an organization which used to maintain its offices in the Boston Medical Library building at #18 (see form for). The Massachusetts Medical Society remains the present owner of 22 The Fenway.

Recommendations:

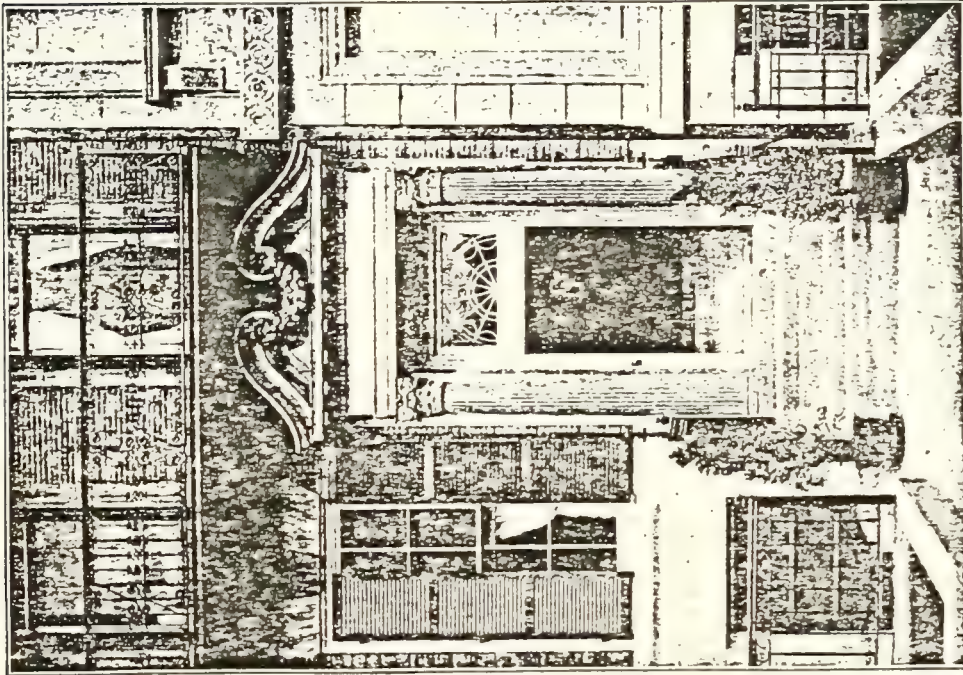
Already listed in Fenway, Boylston National Register
District

Recommended for inclusion in Fenway Landmark District

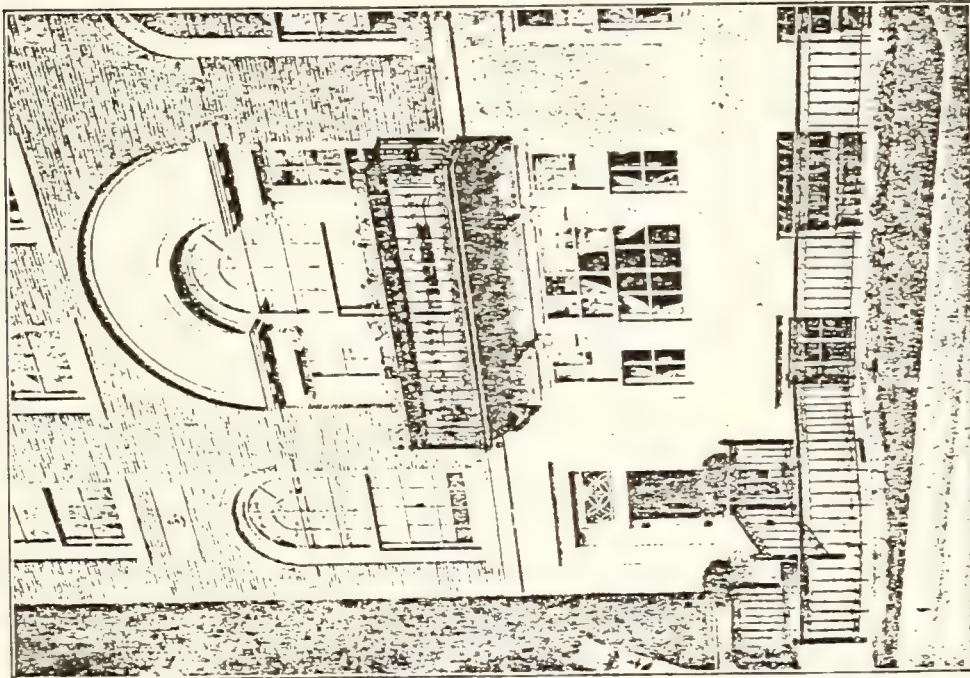


#22 TREFFENWAY
FROM THE BRICKBUILDER VOL. 10, NO. 1 1901 (END)

THE BRICKBUILDER . VOL. 14
MARCH 1905
22 AND 24 THE PENWAY



33. HOUSE OF MOORFIELD STOREY, ESQ.
Peabody & Stearns, Architects.



32. HOUSE OF ROBERT S. PEABODY, ESQ.
Peabody & Stearns, Architects.



ADDRESS 24 THE FENWAY COR. NEAR BOYLSTON
 NAME present original
 MAP No. 23N/10E SUB AREA EAST FENS
 DATE 1900 BUILDING PERMIT source
 ARCHITECT PEABODY AND STEARNS BUILDING PERMIT source
 BUILDER McNEIL BROS. BUILDING PERMIT source
 OWNER 1900-1928 MOORFIELD AND GERTRUDE STOREY (BOSTON) CONSERVATORY
original present
1938 - CARROLL TILLMAN TR. OF MUSIC
 PHOTOGRAPHS FENWAY 2. 4/6* 84

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus FULL BASEMENT - BELOW GRADE
 JOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick TAN stone TRIM AND BASEMENT concrete iron/steel/alum.

BRIEF DESCRIPTION 4-BAY SIDE HALL PLAN, FLATFRONTED, FEDERAL REVIVAL ROW HOUSE WITH ENTRY AT RIGHTMOST BAY EXECUTED IN STONE AND DISPLAYING LEADED GLASS FANLIGHT DOORWAY AND SWAG ORNAMENTED SCROLL PEDIMENTED ARCHITECTURE SUPPORTED BY FLUTED COMPOSITE ENGAGED COLUMNS. SECOND FLOOR REVEALS CORNICED AND CARVED CONGOLED WINDOW ENFRAMEMENTS, 6/9 SASH, AND CONTINUOUS WROUGHT-IRON WINDOW GRILL. FLARED KEYSTONED WINDOW LITTELS ARE USED THROUGHOUT AND 6/6 SASH IS IN PLACE AT TALL 1ST FLOOR WINDOWS AS WELL AS AT SQUAREISH 4TH FLOOR REGISTRATION WHICH IS SET ABOVE GUTTAE ORNAMENTED STRING COURSE AND SURMOUNTED BY SHALLOW FRIEZE AND MODILLON CORNICE. WROUGHT IRON LAMPSTANDS AT ENTRY HANDRAIL WHICH EXTENDS ACROSS ENGLISH STYLE AREA WITH ITS STONE WINDING STAIRS TO BASEMENT ENTRY ENHANCE FRONTAGE OF HOUSE.
 EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 4,000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS RICES FENWAY AND LANDSCAPED PARK STRIP PLANTED WITH OAKS AND MAPLES. MODEST LAWN FRONTAGE ENCLOSED WITH SOME CURBINGS ALIGNED WITH THAT OF ADJUTERS.

SIGNIFICANCE (cont'd on reverse)

Architecturally notable residence, one of three abutting houses (see forms for 22, 26 Fenway) included in proposed Fenway National Register District designed by the prominent architectural form of Peabody and Stearns. #24 The Fenway is of further significance as the in-town residence from 1900 until his death in 1929 of civil libertarian and anti-imperialist lawyer Moorfield Storey.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u>X</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	<u>X</u>		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Born in Roxbury in 1845, Storey attended Harvard College and Harvard Law School and was admitted to the Bar in 1869. In 1867-9, he served as secretary to Charles Sumner who was then a Senator from Massachusetts, and through his work with Sumner became involved as an advocate for the rights of black people. In the 1910's, Storey was President of the NAACP, and in this capacity filed a 1915 brief with the Supreme Court on the "Grandfather clauses" that were being enacted by southern states to evade the provisions of the 15th amendment and to disenfranchise black voters. Storey's brief was instrumental in securing a Court decision which declared such attempts to undermine the 15th amendment as unconstitutional. Two years later, Storey argued before the Supreme Court--the Louisville segregation case which resulted in a unanimous decision that declared unconstitutional state or local laws and ordinances that sought to limit the right of citizens to purchase and occupy property in any area or section of towns, cities, or states. Storey was also active in the cause of Filipino and Native American rights and was President of the Indian Rights Association and from 1905 was President of the Anti-Imperialist League. In his

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

role as President of the Anti-Imperialist League, Storey compared the U.S. occupation of the Philippines to the World War I era of German invasions, and in February 1918 in a speech at Faneuil Hall stated that the U.S. could not condemn German atrocities while it allowed burning and lynching of its black citizens. The author of many pamphlets and articles, Storey was a senior member of the Boston Law firm of Storey, Palmer, Thorndike, and Dodge, was a Fellow of the American Academy of Arts and Sciences,

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) (see page 2)

BOSTON BUILDING DEPT. RECORDS

BOSTON DIRECTORIES: MOORFIELD STOREY - 1866 - 1907; CARROLL TILMAN: - 1928 - 1932.
WITHEY. AMERICAN ARCHITECTS DECEASED.

OBITUARY. MOORFIELD STOREY. BOSTON TRANSCRIPT OCT. 25, 1929. P. 14. LANDZ.

AATSN. VOL. 75 P. 31 PL. 13 (61 JAN) 25, 1905 (GOOD PHOTO - ALSO INCLUDES #22)

BUCKBUILDER. MARCH 1905. VOL. 14 P. 55 (PHOTO - DETAIL OF FACADE)

= 2

Page 2.
24 The Fenway

Significance continued

and Vice President of the National Civil Service Reform League. Earlier in his career, he had been editor of the American Law Review (1873-9), Overseer of Harvard College (1877-8; 1892-1910), President of the American Bar Association (1896), and President of the Massachusetts Reform Club (1898-1901).

After Storey's death, 24 The Fenway was sold to Carroll Tillman who resided in the building and used its first floor for the operations of his financial research business-- The Tillman Survey.

Peabody and Stearns, the architects of 24 The Fenway enjoyed an extensive practice which lasted for 40 years. The firm was of major importance from the 1870's through the 1910's and was known for its school, public building, commercial and residential designs. Peabody and Stearns were responsible for many residences in Boston's Back Bay district and in the Fenway area for the row houses at 28-36, 38-56, and 37-57 St. Stephen (1884-6) and the Industrial School for Crippled and Deformed Children, 241 St. Botolph (1903). (See forms for). Robert S. Peabody, of the Peabody and Stearns firm, lived next door at #22 (See form for) and like his neighbor Moorfield Storey was a Brookline resident during the 1880's and '90's.

Listed in Fenway/Baylston NR district
Recommended for listing in Fenway Landmark District



ADDRESS 26 THE FENWAY COR. NEAR BOYLSTON

NAME present original

MAP No. Z3N/10E SUB AREA EAST FENS

DATE 1902-3 BUILDING PERMIT
source

ARCHITECT PEABODY AND STEARNS BUILDING PERMIT
source

BUILDER MCNEIL BROS. BUILDING PERMIT
source

OWNER FANNIE FOSTER 1902-1928 BOSTON CONSERVATORY
original present OF MUSIC.

PHOTOGRAPHS 1938 - BOSTON CONSERVATORY OF MUSIC
FENWAY 2.5/1*; 5/3*-24

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

OF STORIES (1st to cornice) 3 plus FULL BASEMENT - PARTIALLY BELOW GRADE

OF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick STONE LIMESTONE concrete iron/steel/alum.

BRIEF DESCRIPTION 4-BAY, SIDE HALL PLAN, FLAT ROOFED NEO-CLASSICAL HOUSE WITH ENTRY AT RIGHTMOST BAY TRIMMED WITH BEAD, PALMETTE, URN ORNAMENT. BLOCK JOINTED 1ST FLOOR AND BASEMENT, CORNICED AND ARCHED 2ND FLOOR WINDOWS WITH CONSOLED SILLS, SCROLLED MODILLION/EGG AND DART/DENTIL CORNICE AT ROOF LINE, AND CARVED FLORAL GUILLOCHE STRING COURSE SEPARATING 1ST AND 2ND FLOORS. WROUGHT-IRON RAILINGS AT ENTRY, ALONG AREAWAY, AND AT WINDING STONE STAIRS TO BASEMENT ENTIRELY.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 4000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FACING FENWAY AND LANDSCAPED PARK STRIP OF REEDER STREET. MODEST LAWNED FRONTAGE ENCLOSED WITH STONE CURBING AND ALIGNED WITH ABUTTERS.

SIGNIFICANCE (cont'd on reverse)

(Map)

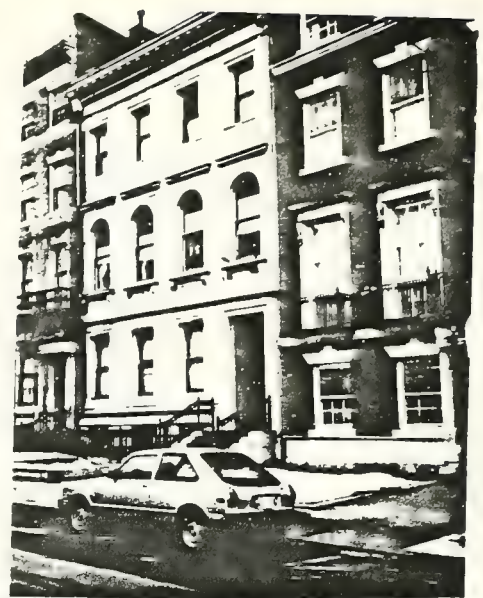
One of three abutting residences at 22, 24, and 26-The Fenway (see forms for others), designed by the prominent architectural firm of Peabody and Stearns; #26 remains the Neo-Classical example of the group and is the only one to be executed in stone. Individually and as a unit, 22, 24, 26 The Fenway serve as important design elements in the architecturally significant

IV
RP4/24

Moved; date if known _____

Themes (check as many as applicable)

- | | | | |
|---------------------------|----------|----------------------------|-------|
| Aboriginal | _____ | Conservation | _____ |
| Agricultural | _____ | Education | _____ |
| Architectural | <u>X</u> | Exploration/
settlement | _____ |
| The Arts | _____ | Industry | _____ |
| Commerce | _____ | Military | _____ |
| Communication | _____ | Political | _____ |
| Community/
development | <u>X</u> | | |



Significance (include explanation of themes checked above)

Fenway frontage and are harmoniously related in architectural style, building material, and color to the Carlton Hotel and the Massachusetts Historical Society at 1138 and 1154 Boylston Street and to the Boston Medical Library at 8 The Fenway. (See forms for). Included in the proposed Fenway National Register District, #26 The Fenway was built as the residence of Fannie Foster who maintained a second home at Newport, Rhode Island.

Fannie Foster was the daughter of John Foster and Harriet Sanford Foster. Her grandfather Samuel Sanford was a wealthy and prominent Boston merchant, and her father, after leaving his home in Warner, New Hampshire became a leading merchant in Boston and a major real estate promoter. John Foster was one of the original stockholders of the Exchange Bank, was an influential proponent of the levelling of Fort Hill and was active in the development of the granite warehouses along Broad Street. John Foster died in 1897. His wife died 12 years earlier and two of his three children, a son and a daughter died in 1851. As the surviving member of her family, Fanny Foster lived at her father's home at 25 Marlborough during the late 1890's, and a few years later took up residence in her own house at

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

26 The Fenway. She remained at this address until the early 1930's.

Robert Swain Peabody --(1845-10/3/1917) and John Goddard Stearns (1843-9/16/1917) the architects of 26 The Fenway were pre-eminent in Boston during the last quarter of the 19th century through the 1910's and during their 40 year association produced designs for major institutional, commercial public, and residential buildings in the Boston area and in

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- BOSTON BUILDING DEPT. RECORDS
- BOSTON DIRECTORIES: FANNIE FOSTER - 1895-1935.
- WITHEL. AMERICAN ARCHITECTS DECEASED.
- OBITUARY. FANNY FOSTER. BOSTON TRANSCRIPT. MAY 15, 1934. PART 2, PAGE 11, COL. 7.
- OBITUARY. JOHN FOSTER. BOSTON TRANSCRIPT. APRIL 10, 1897. PAGE 9, COL. 1.

26 The Fenway

Significance continued:

New York and Philadelphia. They were the architects for many residences in Boston's Back Bay and were well known for their designs for suburban houses and estates. (for more information on Robert S. Peabody and the firm: see form for 22 The Fenway).

In 1937, 26 The Fenway became the home of the Boston Conservatory of Music, and in 1965, the building was converted by the Conservatory from school to dormitory use.

Recommended for inclusion in Fenway Landmark District
and already listed in Fenway/Boulston National Register
District

ADDRESS 20 THE FENWAY COR. NEAR ROYLSTON

NAME _____ present _____ original _____

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1898 BUILDING PERMIT _____ source _____

ARCHITECT A.W. LONGFELLOW, JR. BUILDING PERMIT _____ source _____

BUILDER FRANCIS L. WHITCOMB BUILDING PERMIT _____ source _____

OWNER 1898 (S.V.R. TRAYER) JULIA P. TRAYER 1922; '28; '38 -
1908; 1912; JULIA P. TRAYER FENFIELD MOWER
 original present

PHOTOGRAPHS FENWAY 2-5/4*84; FENWAY 2-6/6*84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) _____

NO. OF STORIES (1st to cornice) 4 plus _____

JOE FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick RED + LIME stone TITAN concrete iron/steel/alum.

BRIEF DESCRIPTION LARGE-SCALE, PLAT-FRONTED, FEDERAL REVIVAL TOWNHOUSE WITH CENTRAL ENTRY AT GRADE LEVEL SHELTERED BY SHALLOW ARCHITRAVED PORCH EXECUTED IN LIMESTONE AND SUPPORTED BY FLUTED IONIC COLUMNS. THE ELONGATED WINDOWS AT THE 2ND FLOOR PIANO NOBILE DISPLAY TRIPLE HUNG 6/6/6 SASH, CORNICED ENFRAMEMENTS WITH SLENDER SCROLL BRACKETS, AND WROUGHT IRON BALCONY GRILLS. FLARED KEYSTONED WINDOW LINTELS AND PLAIN SILLS ARE USED ON 6/6 WINDOWS AT 1ST, 3RD, 4TH FLOORS. RESIDENCE ALSO REVEALS BRICKWORK BANDING AT 1ST FLOOR, AND ABOVE - FLEMISH BOND BRICKWORK WITH BLACK HEADERS. AT THE ROOFLINE, THE MODILLON/DENTIL CORNICE IS CAPPED BY 4 BALUSTERED RAILINGS.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 5040 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces onto the Fens and landscaped park strip. Modest lawn frontage enclosed with stone curbing aligned with that of abutters.

SIGNIFICANCE (cont'd on reverse)
 Substantial residential building included in the proposed Fenway National Register District and significant as an important element in the architecturally distinguished Fenway frontage. #28 is the largest scale house along The Fenway and was designed with its more modest companion at #30, respectively by the prominent Boston architect Alexander Wadsworth Longfellow and his firm Longfellow, Alden, and Harlow.

(Map)

IV RP/4-84

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|--------|----------------------------|
| Aboriginal | _____ | Conservation |
| Agricultural | _____ | Education |
| Architectural | X_____ | Exploration/
settlement |
| The Arts | _____ | Industry |
| Commerce | _____ | Military |
| Communication | _____ | Political |
| Community/
development | X_____ | |



Significance (include explanation of themes checked above)

Both houses share many similar "correct" Federal Revival design features and display balustraded roof railings an architectural motif that is seen on the residences at #28-32. (Unfortunately, the roof balustrades at #22 and 24 have been removed.) #28 The Fenway forms with its neighbors at #30-34 forms a handsome architectural unit of red brick Federal Revival houses and serves as a pleasant contrast to the tan brick and limestone residences and institutions stretching between the Massachusetts Historical Society at the Boylston Street corner to #26 and the yellow brick houses completing the frontage at #36-54 (see forms for).

#28 and 30 The Fenway were built for members of the Thayer family; the former was the residence of Stephen Van Rensselaer Thayer-- an assistant treasurer with the State Street Trust Co. Thayer, who moved to the Fenway from the Back Bay spent much of his time in Europe and died at the early age of 37 in 1907 in Vichy, France. The house remained the property of his widow Julia Porter Thayer into the 1910's.

A.W. Longfellow Jr. (1854-1934), the architect of #28 The Fenway was born in Portland, Maine and was the nephew of Henry Wadsworth Longfellow. He was educated at Harvard College and studied

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

architecture in Boston and at the Ecole des Beaux-Arts (1879-81).

Longfellow began his architectural career as a draftsman for H.H. Richardson and in 1887, organized the firm of Longfellow, Alden, and Harlow. This firm was active for a decade during which time it was responsible for the designs for many houses in Cambridge, Dorchester, Chestnut Hill, Jamaica Plain, Dedham; for the Administration Building at the Arnold Arboretum (1892); and the Cambridge City Hall (completed 1891). In 1892, the firm won the competition for the Carnegie Library, Pittsburgh, and Alden and Harlow moved to Pittsburgh

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) --see p. 2-

BOSTON BUILDING DEPT. RECORDS.

ARCHITECTURAL ARCHIVE. FINE ARTS DEPT: BPL.

WITKCY. AMERICAN ARCHITECTS DECEASED

(BITUARY. STEPHEN VAN RENSSELAER THAYER. BOSTON TRANSCRIPT {JUNE 25, 1907

BROMLEY ATLASES: 1895, 1898, 1902, 1908, 1912, 1922, 1928; (P. 2 COL. 2.

AASN. V. 71 p. 23; PL. 1308, JAN 19, 1901. 1938.

(GOOD PHOTO OF #28, 30, 32 FENWAY)

BOSTON DIRECTORIES - 1895 - 1907

RETIQ. GUIDE TO CAMBRIDGE ARCHITECTURE. 1969.

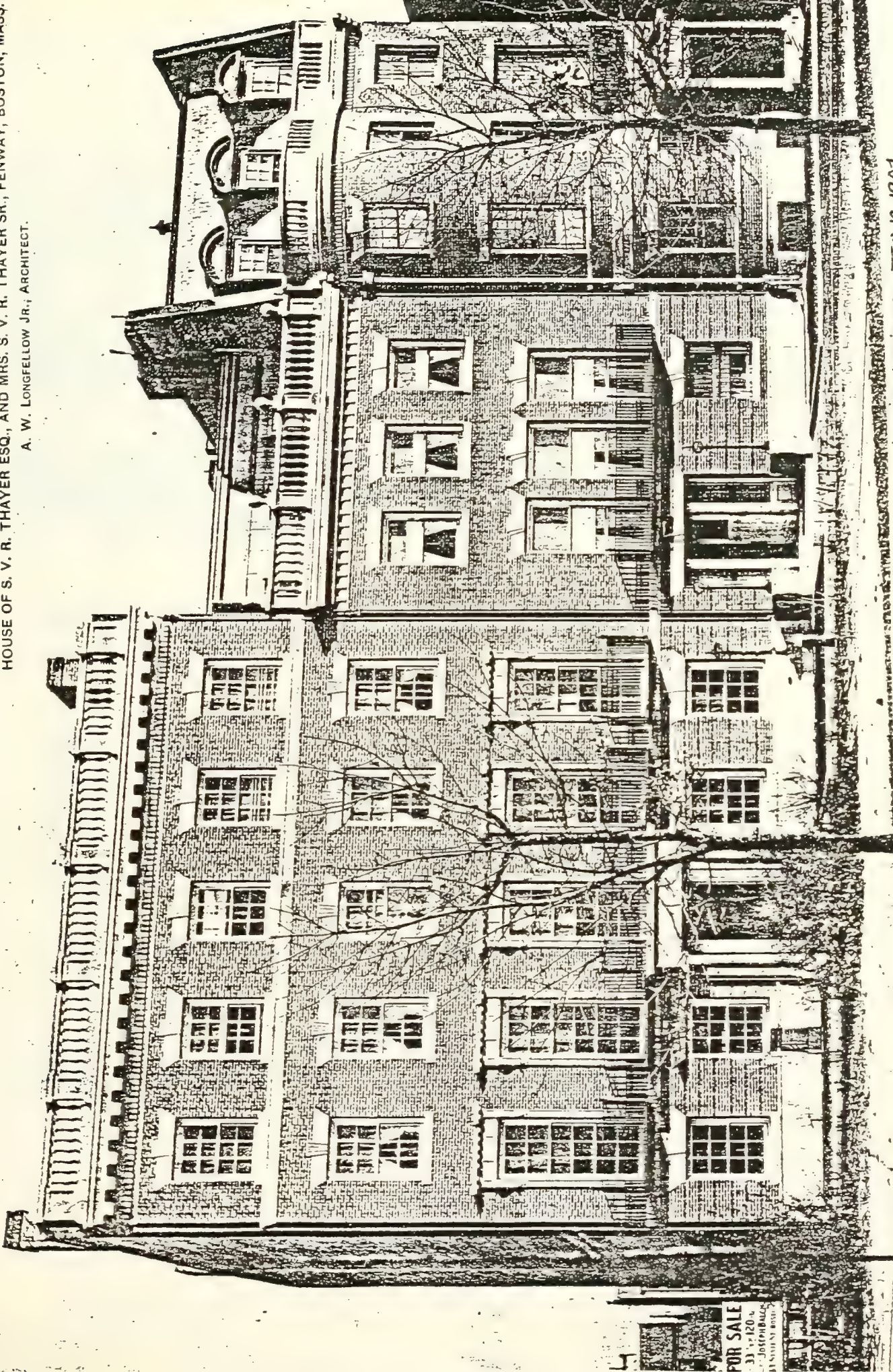
page 2.
28 The Fenway

Significance continued:

and opened an office there. Longfellow remained in Boston maintaining an office through the 1920's at 73 Tremont Street. During this period, Longfellow designed many buildings for Harvard University and Radcliffe College including the Georgian Revival dormitories at Radcliffe Quad--Bertram Hall (1901) and Eliot Hall (1907) and Agassiz House (1904), as well as Phillips Brooks House--(1898) and Harvard's Semetic Museum. Longfellow also designed several Boston Elevated Stations including those at Thompson Square and City Square, Charlestown and at Dudley Station. Longfellow's residential work included 76 Beacon Street (1906) and 490 Commonwealth Avenue (1914). For many years, he resided at 60 Beacon Street and before his death in 1934, retired to his native city--Portland, Maine.

Recommended for inclusion in Fenway Landmark District;
already listed in Fenway/Boylston National Register
District

HOUSE OF S. V. R. THAYER ESQ., AND MRS. S. V. R. THAYER SR., FENWAY, BOSTON, MASS.
A. W. LONGFELLOW JR.; ARCHITECT.



AMERICAN ARCHITECT JAN. 19. 1901

#29,30, 52 THE FENWAY

F.H. 10

FOR SALE
31-120
J. H. BAKER
BOSTON, MASS.

ADDRESS 30 THE FENWAY COR. NEAR BOYLSTON ST.



NAME present original

MAP No. 23N/10E SUB AREA EAST FEN'S

DATE 1895-6 BUILDING PERMIT source

ARCHITECT LONGFELLOW, ALDEN AND HARLOW BUILDING PERMIT source

BUILDER G. M. MORTONSON BUILDING PERMIT source

OWNER 1898; 1908; 1912; 1922 - ALICE K. TRAYER MONESSORI EDUCARE SNC
original present

1928; 1958 - DAN L. SARGENT
PHOTOGRAPHS FENWAY 2. 5/5-84

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus PENTHOUSE

JOOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick RED stone TRIM AND concrete iron/steel/alum.
BASEMENT

BRIEF DESCRIPTION 3-BAY, FLAT FRONTED, SIDE HALL PLAN FEDERAL REVIVAL HOUSE WITH BROAD GRADE LEVEL ENTRY AT LEFT WITH KEYSTONED FLARED LINTEL - AND TALL WINDOWS AT 2ND FLOOR PLAN D'OBILE. KEYSTONED FLARED LINTELS USED THROUGH-OUT ON FACADE WINDOWS AND 2ND AND 3RD FLOOR FENESTRATION DISPLAYS CONTINUOUS WRIGGLES-IRON BALCONY GRILLS. BUILDING REVEALS FLEMISH BOND BRICKWORK WITH BLACK HEADERS AT UPPER FLOORS AND BRICK BANDING ACROSS GROUND FLOOR. ROOFLINE DISTINGUISHED BY ITS BALUSTERED RAILING SET ABOVE ARCADED - AND EGGS AND DART CORNICES.

EXTERIOR ALTERATION minor moderate drastic PENTHOUSE ADDITION; REPLACEMENT WINDOWS

CONDITION good fair poor LOT AREA 3300 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FACES ONTO THE FENWAY ALMOST MID-WAY BETWEEN WESTLAND AND BOYLSTON ENTRIES TO PARK. CONTINUES SET BACK OF ADJACENTS AND DISPLAY MODEST YARD FRONTAGE. LANDSCAPED PARK STRIP ALONG FEEDER STREET SEPARATES FENWAY FROM HOUSES AT #22 - 30.

SIGNIFICANCE (cont'd on reverse)
Important architectural element in the frontage development along the Fenway between Boylston Street and Westland Avenue. #30 with its abutting neighbor #28 was designed for members of the Thayer family on reappropriated three lots of 3000 square feet each purchased from The Fenway Land Co. Included in the proposed

(Map)

IV
10/4-84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Fenway National Register District, #30 The Fenway shares many Federal Revival stylistic features and detailing with the considerably more substantial #28^{AND} was designed by the prominent architectural firm of Longfellow, Alden, and Harlow. (#28 was the work of former partner A.W. Longfellow--see form for).

#30 The Fenway and its neighbors at #28,32,34-- form a handsome architectural unit of red brick Federal Revival houses and serve as a pleasing contrast to the tan brick and limestone residences and institutions stretching between the Massachusetts Historical Society at the Boylston Street corner to #26 and the yellow brick houses completing the Fenway frontage at #36-54 (see forms for).

#30 The Fenway was built for Alice R. Thayer the widow of Stephen Van Rensselaer Thayer and the mother of Stephen V.R. Thayer who lived next door at #28. Alice Thayer lived, during the 1870's until her move to The Fenway, at 191 Beacon Street in the Back Bay. She remained at #30 The Fenway into the 1920's. During the twenties and thirties, the house was owned by Daniel Sargent and by the 1960's was the home and office of Dr. Timothy A. Lamphier. In 1973, Lamphier converted the building into a day care center.

Alexander W. Longfellow (1854-1934), Frank F. Alden (1859-1908)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) and Alfred B. Harlow (1857-1927) partners in the firm that designed #30 The Fenway were active in Boston from 1887 to the mid-nineties and during this time were responsible for the designs of many houses in Cambridge, Dorchester, Chestnut Hill, Jamaica Plain, and Dedham; for the Administration Building at the Arnold Arboretum (1892); and the Cambridge City Hall (completed in 1891). In 1892, the firm won the competition for the Carnegie Library in Pittsburgh, and Alden and Harlow relocated and opened an office there--while Longfellow remained in Boston. --see page 2.---

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. RECORDS.
BROMLEY ATLASES: 1898, - 1938.
1895

ARCHITECTURAL ARCHIVE. FINE ARTS DEPT. /BPL
BOSTON DIRECTORIES: MRS. S.V.R. THAYER 1870-1925.

WITHEY. AMERICAN ARCHITECTS DECEASED

AALDEN - V. 71 P. 23. PL. 1308; JAN 19, 1901. (GOOD PHOTO OF 28,30,32 FENWAY)
REHIG. GUIDE TO CAMBRIDGE ARCHITECTURE. 1969.

30 The Fenway
page 2.

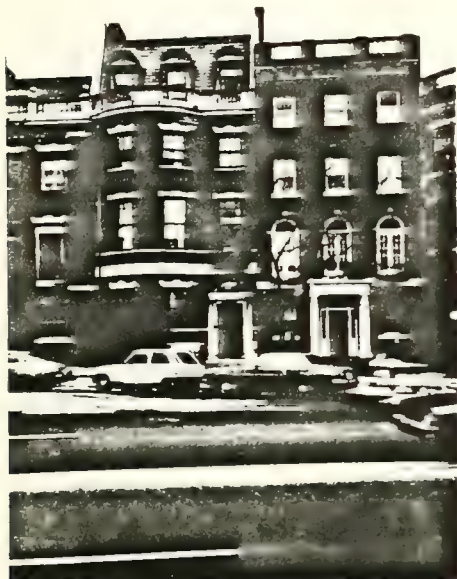
Significance continued:

In Pittsburgh, Alden and Harlow designed the branch libraries of that city as well as several commercial buildings viz. the Carnegie Office Building, Farmer's Bank, and the Second National Bank. They were the architects of Pittsburgh's Museum of Fine Arts and the Duquesne Club as well as many residences in the city and in Western Pennsylvania.

Longfellow's work in the Boston area included several dormitories and buildings at Harvard University and Radcliffe e.g.-- Phillips Brooks House--(1898), the Semetic Museum, dorms at Radcliffe Quad (1901, 1907). Longfellow also designed Boston Elevated Stations at Thompson and City Squares, Charlestown, and at Dudley Station, Roxbury. His residential work included 76 Beacon Street (1906) and 490 Commonwealth Avenue (1914). For many years, he resided at 60 Beacon Street and before his death in 1934, Longfellow retired to his native city, Portland, Maine.

Already included in Fenway/Boylston NR district; recommended for inclusion in Fenway Landmark District

32 ↓



ADDRESS 32 THE FENWAY BETWEEN BOYLSTON ST. AND
COR. WESTLAND AVENUE

NAME _____
present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1899 BUILDING PERMIT _____
source

ARCHITECT JABNEY + HARWARD BUILDING PERMIT _____
source

BUILDER NORCROSS + CO. BUILDING PERMIT _____
source

OWNER (IN 1899 - HELEN C. EDWARDS (MS. EDWARDS B))
1912: original present

PHOTOGRAPHS 1917 - ALFRED BONDITCH ET AL; 1922 - KATH. M. GRAY; 1938 - T. MITCHELL
FENWAY 2 - 6/5-84; FENWAY 3 - 1/4-84 WASHINGS

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

OF STORIES (1st to cornice) 3 plus Attic

F MANARD (SLATED) cupola _____ dormers ALONG FRONT - THREE COPPER-FRAGED
HALF-MOON PEDIMENTED DORMERS

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick RED + stone TRIM AND concrete iron/steel/alum.
LIME
BASEMENT

BRIEF DESCRIPTION FEDERAL REVIVAL ROW HOUSE WITH SIDE HALL PLAN DISPLAYS 3-STORY BOWED BAY
AND AT LEFT PEDIMENTED ENTRY EXECUTED IN STONE WITH METOPED ARCHITRAVE AND ENGAGED DORIC
COLUMNS. HOUSE REVEALS USE OF FLEMISH BOND BRICKWORK, WITH BLACK HEADERS AT 2ND AND 3RD FLOORS,
BRICKWORK BANDING ON 1ST FLOOR, KEYSTONED SPAYED WINDOWS ON 1ST AND 3RD FLOORS AND KEY NOTIFIED
LINTELS ON TALLER 2ND FLOOR WINDOWS. STONE COURSES HORIZONTALLY LINK SILLS OF WINDOWS ON 1ST AND
2ND FLOORS; DENTIL CORNICE AT ROOFLINE IS CAPPED BY CLASSICAL BAUSTERED RAILING.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 3000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS AT CURVE IN STREET WHERE FENWAY SIDEWALK WIDENS. MODEST
STONE ENCLOSED FRONTAGE ALIGNED WITH ADJACENTS. FACES FENWAY AND IS LANDSCAPED SECONDARY
PARK STRIP.

(Map)

SIGNIFICANCE (cont'd on reverse)
Notable Federal Revival house which forms with its Federal Revival neighbors at #28, 30 and 34, an important architectural red brick unit of the Fenway frontage and contributes significantly to the design quality of the proposed Fenway National Register District.
#32 The Fenway was built as the residence

IV RP-4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

of Helen C. Everett, the widow of Edward Brooks Everett, a Boston physician who died decades earlier in 1861. Dr. Edward B. Everett was the son of Unitarian clergyman, teacher, statesman, and politician Edward Everett (1794-1865). Everett was recognized during his lifetime as one of this country's most gifted orators and delivered the dedication speech at the formal ceremonies opening the National Cemetery at Gettysburg in 1863. Edward Everett served 5 terms as a Congressman from the Middlesex District (1825-35), was Governor of Massachusetts (1836-9), was U.S. Minister to Great Britain under President Harrison, was Secretary of State under President Fillmore in 1852--(succeeded Daniel Webster who had just died), and was a U.S. Senator in 1853-4. Everett's daughter-in-law, Helen lived from the 1860's until her move to The Fenway at 105 Beacon Street. Her son, also named Edward was a Boston lawyer, lived with her at #32 for about ten years. Helen Everett is last listed in the Boston Directories in 1915, after which date her son apparently returned to his earlier residence at 16 West Cedar Street. Designed by the architectural firm of William H. Dabney (1855-1897), #32 The Fenway was completed 2 years after Dabney's death and 2 years

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

prior to Hayward's relocation to Dayton, Ohio. Dabney and Hayward were in partnership during the late 1890's, and prior to that association, Dabney worked during the early '90's with Henry B. Ball.

Already listed in Fenway/Bowdoin NR District; recommended for inclusion in Fenway landmark District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.
 Architectural Archive. Fine Arts Dept/BPL.
 Bromley, Atlases. 1895-1938.
 Boston Directories. 1870-1917: Helen Everett; Mrs. E.B. Everett
 Wirth, Mrs. Jacob. Transcript. Obits. Edward Brooks Everett
 Nov. 6, 1861.
 -Dictionary of American Biography. 1931. Edward Everett
 Withey. American Architects Deceased. William H. Dabney
 Boston Transcript. April 30, 1897. Obituary, Wm. H. Dabney

ADDRESS 34 THE FENWAY COR. BETWEEN BOYLSTON ST. AND WESTLAND AVE.

NAME present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1910 BUILDING PERMIT source

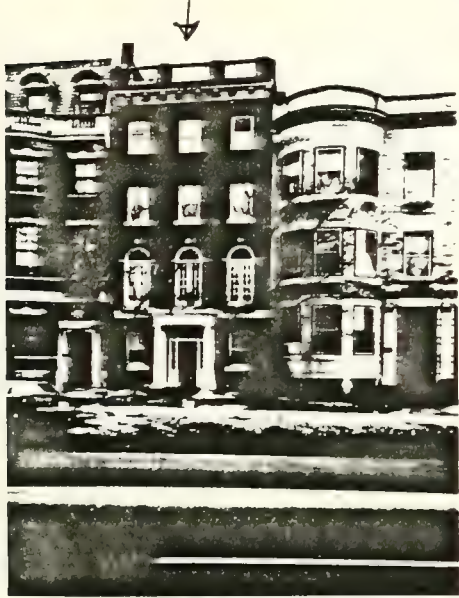
ARCHITECT BRIGHAM, COVENEY, AND BISBEE BUILDING PERMIT source

BUILDER W.F. KEARNS CO. BUILDING PERMIT source

OWNER 1910: CHARLES L. AUSTIN
1922: HELEN S. AUSTIN

original present
1928: ROSE M. ROBB 1938: SAVANNAH OSBORNE

PHOTOGRAPHS FENWAY 2-6/4*-84, 6/5-84



TYPE (residential) (single) double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus —

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) RED stone TRIM — concrete iron/steel/alum.
FINISH BAND AND CONCRETE(?) PORCH

BRIEF DESCRIPTION 3-BAY FLAT FRONTED FEDERAL REVIVAL HOUSE WITH CENTRAL ENTRY SHELTERED BY A SHALLOW PORCH PORCH EXECUTED IN CONCRETE(?) AND WITH ELLIPTICALLY ARCHED BRICK TRIMMED SIDE-LIGHTED DOORWAY WITH COLORED GLASS FAN. BRICK TRIMMED WINDOWS WITH PLAIN STONE SILLS ARE USED THROUGH-OUT, AND TALL MULTI-PANED FANLIGHT FRENCH DOORS WITH BALCONY GRILLS ARE DISPLAYED AT SECOND FLOOR. MODILLON AND DENTIL CORNICE AT ROOF IS CAPPED BY A CLASSICAL RAILING NOW MISSING MOST OF ITS BALUSTERS.

EXTERIOR ALTERATION (minor) moderate drastic —

CONDITION (good) fair poor — LOT AREA 3000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS At curve of Fenway and widened sidewalk. Modest front yard enclosed with stone curving and aligned with abutters. At this stretch of Fenway (unlike at lowered numbered end) there is no landscaped park strip or accompanying feeder street.

SIGNIFICANCE (cont'd on reverse)

Architecturally notable residence contributing significantly to the high design quality of the Fenway frontage and to the proposed Fenway National Register District. #34 represents the last of the townhouses to be built along the stretch of development between Boylston and Westland Avenue and with #28-32 forms an

(Map)

IV
TP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>x</u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>x</u>				

Significance (include explanation of themes checked above)

impressive row of red brick Federal Revival residences along the parkway.

#34 The Fenway was built for world traveller Charles L. Austin (d. 1916) who was associated for many years with Augustine Heard and Co.---a major importing house dealing with goods from the Orient. Charles Brigham, Charles Coveney, and Henry V. Bisbee, partners in the firm that designed Austin's house worked together from ca. 1905 to 1918. Brigham (1841-7/22/1925) a charter member of the Boston Society of Architects and the dominant figure in the firm, began his long and successful career in architecture as a student with Calvin Ryder (1858-60) and then as a draftsman with Gridley J.F. Bryant (1860-1). By 1866, he was in partnership with John Sturgis, and their firm--Sturgis and Brigham--was responsible for many notable buildings in Boston including the old Museum of Fine Arts at Copley Square (1876) and the Church of the Advent (1879). After Sturgis' death in 1888, Brigham was employed as the architect of the massive yellow-brick extension to the Massachusetts State House (1889-1895) and was the designer of the Chateausque Burrage mansion at 314 Commonwealth Avenue (1899). In 1905-6, Brigham worked in collaboration with the firm of Coveney and Bisbee on the Renaissance Revival Christian Science Church Extension (see Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) form for)--an association which resulted in the organization of the Brigham, Coveney, Bisbee partnership.

#34 The Fenway remained in Austin family ownership into the 1920's.

Already listed in Fenway/Boylston NR district; recommended for inclusion in Fenway Landmark District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Architectural Archive: Fine Arts Dept./BPL

Withey. American Architects Deceased; Charles Brigham.

Obituary. Boston Evening Transcript. Aug. 14, 1916. p. 5. col. 2, Charles L. Austin.

Boston Directories: Charles L. Austin; Charles Brigham; Brigham, Coveney, and Bisbee.

Bromley. Atlases. 1884-1938.



ADDRESS 30 AND 38 BETWEEN BOYLSTON AND
THE FENWAY COR. WESTLAND AVENUE

NAME present original

MAP No. 23N/10E SUB AREA EAST FENW

DATE 1894 BUILDING PERMIT
source

ARCHITECT A. C. FERNALD BUILDING PERMIT
source

BUILDER SAMUEL MOXER BUILDING PERMIT
source

OWNER #36 - LOUIS ROSENBAUM
#38 - HENRY ROSENBAUM
original present

PHOTOGRAPHS FENWAY 2.6/2* - 84

TYPE (residential) single 2F- double row' 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus 1/2 BALCONY

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick yellow stone 1ST FLOOR concrete iron/steel/alum.
4 ME AND TRIM

BRIEF DESCRIPTION TWO, SIDE HALL PLAN, RATHER PLAIN NEO-CLASSICAL TOWN HOUSES, WITH 3-STORY BAYED
BAYS, LIMESTONE 1ST FLOORS, AND PAIRED ENTRIES TRIMMED WITH LIMESTONE ENCASED PILASTERS
AND UNCAPPED CLASSICAL CORNICES. MODELLING OF FACETED ROOF CORNICES IS SURMOUNTED BY BALUSTERED
RAILING. ORIGINAL DOUBLE DOORS WITH SPIRAL IRON GRILLWORK OVER GLASS PANELS AND AT TRANSOMS HAVE BEEN RETAINED.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 3000 EACH sq. feet

NOTEWORTHY SITE CHARACTERISTICS FACES FENWAY AT POINT WHERE STREET CURVES
AND SIDEWALK WIDENS. NO FEEDER STREET OR LANDSCAPED PARK STRIP AS SEEN ON
DIVER NUMBERED END OF FENWAY. MODEST YARD FRONTAGES - ALIGNED WITH ADJACENTS

SIGNIFICANCE (cont'd on reverse)

Included in the proposed Fenway National Register District and visually extending the six-unit yellow brick Queen Anne row at 40-50 The Fenway. Built in 1894, and representing the second earliest houses after the adjacent row to be developed along the Fenway, #36-38 are the most restrained residences along this frontage and were built for tailors Louis and Henry Rosenbaum.

(Map)

IX RP 4/84

Already included in Fenway/Boylston NR district;
 recommended for inclusion in Fenway Landmark District

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u> x </u>				

Significance (include explanation of themes checked above)

The Rosenbaums first appear in the Boston directories in the mid-1870's and are boarding in the North End on Salem Street and working as tailors at 14 Hanover. Within a few years, Henry and Louis--Rosenbaum Brothers--are operating a tailor shop at 48 Cambridge Street and are boarding on Beacon Hill. In a few years, they are living in the West End and maintaining their Cambridge Street business. Apparently prospering, the Rosenbaums moved their tailoring operations to 8 Tremont Row, and by the late '80's resided at 130 West Chester Park (Massachusetts Avenue) in the South End. By 1890, Louis and Henry lived at 282 and 284 Huntington Avenue, c. Gainsborough (now the site of the New England Conservatory of Music's library) and soon afterwards, built 36 and 38 The Fenway for their residences. They continued as tailors at 8 Tremont Row through the early 1900's but by 1907 were in the real estate business. During the 1920's and '30's, the Rosenbaums' office was in the Old South Building at 294 Washington Street. Henry, who died in 1932, left the Fenway and moved to 490 Commonwealth Avenue during the 1920's. Louis remained at #36 until his death in 1940. Apparently the Rosenbaum's economic status changed dramatically during a twenty-year period and enabled them to move from the North and West Ends to the newly developing Fenway frontage which was being built up with Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

residences for socially prominent and wealthy Boston families. (see forms for #22, 24, 26, 28-30, etc.)

Albert C. Fernald, the architect of 36-38 The Fenway, practiced in Boston from the mid-1870's through the turn-of-the century. He was not active in the development of the Back Bay, but is credited with the Puritan Canoe Club (1899) in South Boston and the 1901 clubhouse for the Boston Yacht Club in Marblehead. Fernald maintained an office at 186 Devonshire Street during the last 1/4 of the 19th century and by 1902 was a Quincy resident.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Bromley Atlases. 1895-1938.

Boston Directories; Rosenbaums--1872-1942; Fernald--1870-1904.

Architectural Archive; Boston Public Library/Fine Arts Dept.

Boston Building Dept Records.

ADDRESS 40-50 THE FENWAY COR. BETWEEN BOYLSTON ST. AND WESTLAND AVENUE

NAME present original

MAP No. Z3N10E SUB AREA EAST FENS

DATE 1892 BUILDING PERMITS
source

ARCHITECT ALFRED L. DARROW BUILDING PERMITS
source

BUILDER HORACE JAMES BUILDING PERMITS
(BROOKLINE) source

OWNER 1892: FENWAY LAND CO. #46 - CAROLINE D. MANDELL
1898: #40 - S. GUDICOTT PEABODY #48 - HARUET S. FOSTER
original present #50 - LIZIE P. WETHERALD

PHOTOGRAPHS FENWAY 2. 6/1; 5/6-84
FENWAY 3. 1/2-84.



TYPE (residential) single double 1F row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3; AND 4 AT #44 & 46 plus 1/2 BASEMENT AND ATTIC AT #40, 42, 48, 50

ROOF HIGH STEEP (SLATED) MANSARD cupola — dormers BROAD BRICK GABLED DORMERS WITH FALSIAN WINDOWS AT 40, 50. FLARED HIPPED BRICK DORMERS AT 42, 48.
FLAT: -# 44 + 46.

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick YELLOW + stone - SANDSTONE TRIM; concrete iron/steel/alum.
(SANDSTONE AT BASEMENT - ROUSHAGED)

BRIEF DESCRIPTION TOW OF QUEEN ANNE HOUSES WITH SIDE HALL PLANS AND ARRANGED AS A MIRROR IMAGE BLOCK WITH SIMILAR BROAD GABLED MANSARD ROOFED END BUILDINGS AT #40 AND 50 RESPECTIVELY DISPLAYING 3- AND 2-STORY 3 SIDED BAYS AND FLANKING AT #42 AND 48 MANSARD ROOFED HOUSES WITH FLARED HIPPED DORMERS AND 2-STORY BOWED BAYS. CENTRAL HOUSES AT #44 AND 46 EXHIBIT PAIRED ELLIPTICALLY ARCHED ENTRIES, 3-STORY 3-SIDED BAYS, FLAT ROOFS, AND MODIUM BRACKETED DEPTH CORNICE SET UNDER LOW PARAPET. BROAD SANDHILL STONE COURSE ACROSS TROW IS INCORPORATED INTO AND LINES 1ST FLOOR WINDOW HEADS AND ENTRY TRIM. ALL BAYS TRIMMED AT TOP WITH ORNAMENTAL IRONWORK RAILS. COPPER TRIM IS USED ON DORMERS, AT UPPER ZOOPLINE, AND ON BAYS

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 3000 EACH sq. feet

NOTEWORTHY SITE CHARACTERISTICS Facing the Fenway, near the Westland Avenue entry to the park. Modest lawned front yards are enclosed by stone curbing. Sidewalks are planted with young oaks.

SIGNIFICANCE (cont'd on reverse)

The Queen Anne row at 40-50 The Fenway represents the earliest development of the Fenway frontage and remains a significant architectural element of street. - Extended to its left (#36 and 38) and right (#52-54) by slightly later yellow brick residences, #40-50

(Map)

TY
RP-4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

The Fenway established the building pattern for the yellow brick row housing along the park frontage near the Westland Avenue entry to the park. Included in the proposed Fenway National Register District, 40-50 The Fenway were designed by Alfred L. Darrow, an architect who maintained an office in Boston from the 1890's through the 1900's at 113 Devonshire Street and through the 1920's at 8 Beacon. A Cambridge resident, Darrow was the architect in the West Fens of 22-30 Peterborough Street, a single-family yellow brick Georgian Revival row built in 1903. Also credited to him is the Hyde Public Library ca. 1897 in Sturbridge, Mass and 71 Avon Hill Street, Cambridge, a 1912 bungalow. Darrow is last listed in the Boston Directories in 1931 at which time he was a Brookline resident.

#40-50 The Fenway were built on lots (of 3000 square feet each) that were owned and speculatively developed by the Fenway Land Co.

The original owner/occupants of these houses included members of several of Boston's socially prominent families--and #40 was the residence from the late '90's until his death in 1909 of S. Endicott Peabody. Born in Salem in 1825, Peabody was a direct descendant of the first Governor of the Massachusetts Bay Colony (John Endicott) and his father was a well-known Salem merchant and ship owner.

Early in his professional life, S. Endicott Peabody worked on Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

India Wharf in the firm of Curtis and Peabody in the Far Eastern trade. After many years in this business, Peabody relocated to London (1871) and became a partner in the banking house of J.S. Morgan and Co. Back in Boston in 1879, Peabody became the director of many businesses including American Loan and Trust Co. For many years, he was the director of the Thompson-Houston Co. which became General Electric. At the time of his death, he was President and/or Director --continued on page 2----

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Directories.

Boston Building Dept. Records.

Bromley. Atlases. 1895-1938.

Architectural Archive: Fine Arts Dept/ BPL

Architects File: Cambridge Historical Commission

Obituary. S. Endicott Peabody. Boston Transcript. Nov. 1, 1909
p.4. col 5.

Obituary. Major Russell Sturgis. Boston Transcript. Oct 16, 1899
p. 7, col 1.

Suffolk Deeds. 2034/322 (Deed Restrictions); 2032/End Plan 3
Dec. 19, 1891 June 1, 1888.

Significance continued:

of the Salem National Bank, the Massachusetts Electric Company, and the West End Land Co. Peabody moved to 40 The Fenway from 205 Commonwealth Avenue, and during his residency in the Fenway maintained a second home at Salem. #44 was the residence, for the last few years of his life, of Russell Sturgis Jr. (d. July 19, 1899). Sturgis, a physician who formerly lived at 190 Marlborough St., was the son of Major Russell Sturgis (who died in Oct. 1899) and the brother of the Boston architect R. Clipston Sturgis. From the 1890's through the 1910's, #46 The Fenway was the home of Caroline and William D. Mandell. William Mandell was the President of C.F. Hovey and Co.--importers and retailers of dry goods; his relative and the firm's Vice President, Samuel P. Mandell was the President of the Boston Transcript Co. Another Mandell, George S., was the Transcript's Treasurer and Managing Editor. The first owner/occupants of #48 The Fenway were Reginald and Harriet S. Foster. Reginald Foster was a partner in the law firm of Foster and Turner which by the 1910's had become Foster, Brewer, and Foster--managers in real estate. #50 was the residence of Lizzie P. and James T. Wetherald who was a principal in the newspaper advertising agency of James T. Pettingill and Co. with offices at 22 School Street and at the Exchange Building in New York City. #40-50 The Fenway, as was all development along the park frontage between Boylston Street and today's Forsyth Park, was subjected to deed restrictions established between the city of Boston and the Boston Water Power Company in 1891. These restrictions sought to insure architectural harmony, residential uses, and high quality construction along the Fenway and excluded livery, mercantile, or manufacturing buildings, established 80' height limits (excluding churches), minimum building costs of \$7,000 for stone or brick houses and \$4,000 per suite of apartments in multiple unit buildings, and set limits on size and projection for bays and oriel windows.

Already listed in Fenway/Boylston NE district; recommended for inclusion in Fenway Landmark District

FLK 25

The Back Bay Fens.

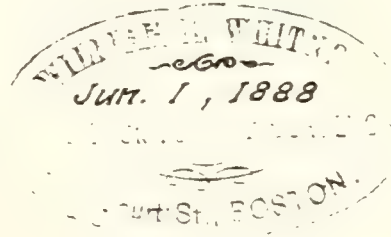
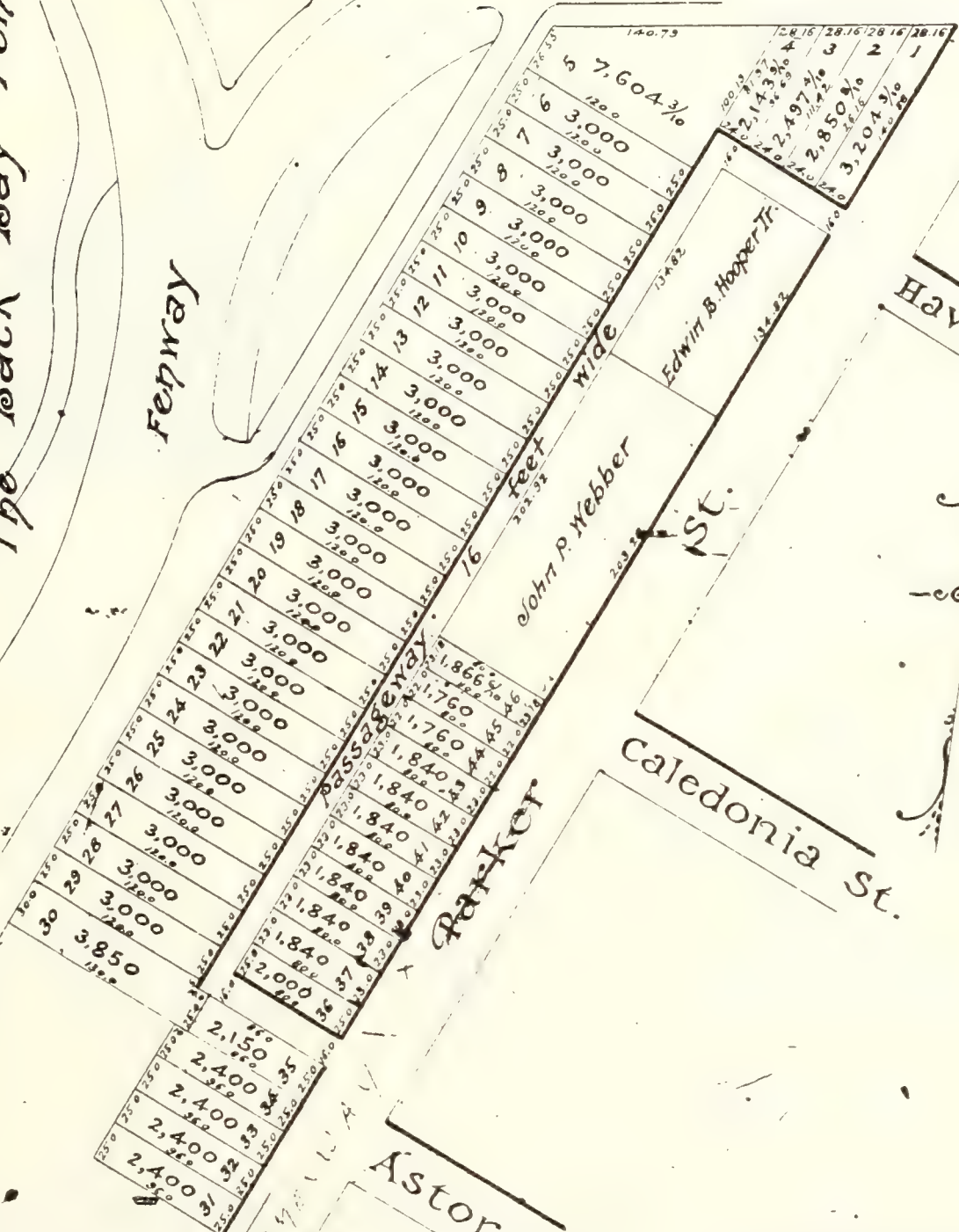
Fenway

Boylston St.

Haviland St

Caledonia St.

Astor St.



Sheet 3

Scale 60 ft. to an inch

Henry H. Wilson C.E.

PLAN 3
SURVEY 2032/END

ADDRESS 52 + 54 THE FENWAY COR. NEAR WESTLAND

NAME present original

MAP No. Z3N/10E SUB AREA EAST FENS

DATE 1895 BUILDING PERMIT source

ARCHITECT HADWELL + RICHARDSON BUILDING PERMIT source

BUILDER ALDEN GELBERT BUILDING PERMIT source

OWNER JANIEL SHARP FORD original present
IN 1895; 1898 - 1917; 1922 - #52 - RICHARD C. STOREY #54 - JOHN L. GRANDIN

PHOTOGRAPHS 1908: #52 - RICHARD C. STOREY 1938: #52 - BESSIE MORRIS
1912 #54 - SEYMOUR MENDELL #54 - JOHN L. GRANDIN
FENWAY 2 - 5/6 - #54; FENWAY 3 - 1/6 - #54



TYPE (residential) single (double) row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus ATTIC AND 1/2 BASEMENT
NUMBERED (SLATED) AT #52 FLARED HIPPED PAIR AT #52;
OF STEEP HIP (SLATED) AT #54 cupola dormers AT #54: FLARED HIPPED PAIRS FRONT AND

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone TRUM concrete iron/steel/alum.

BRIEF DESCRIPTION PAIR OF QUEEN ANNE ROW HOUSES WITH SIDE HALL PLANS AND ORIGINALLY WITH PAIRED
ENTRIES AND EXHIBITS RESPECTIVELY 3 AND 2-STORY BOWED BAYS. HOUSES DISPLAY SPAYED BRICKWORK WINDOW
HEAD TRIM AND DECORATIVE IRONWORK TRAILINGS AT TOPS OF BAYS. #54 DISTINGUISHED BY ITS ROUND ARCHED
SMOOTH BRONZSTONE TRIMMED ENTRY WITH IRONWORK STOKED FAN AND IRON GRILLED DOORWAY. COPPER TRIM
USED AT DORMERS, UPPER TOOLINE, MAIN CORNICE AND ON BAYS. SPIRAL FIRESCAPE AT REAR OF #54.

EXTERIOR ALTERATION minor moderate drastic ENTIRELY REDESIGNED AS WINDOW AND PORCH AT
BASINEMENT LEVEL

CONDITION good fair poor LOT AREA #52 - 3000 #54 - 3600 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FACING FENWAY NEAR WESTLAND AVE. MODEST SET BACKS WITH
LAWNED FRONT YARDS ENCLOSED BY STONE CURBING IN CONTINUATION OF ALIGNMENT ALONG REST OF FRONTAGE.
ADJACENT TO PARK LAND PLANTED WITH MATURE MAPLES AND EXTENDING FROM THE FENWAY TO WESTLAND AVE.
ENTRY AND JOHNSON STAIRS.

SIGNIFICANCE (cont'd on reverse)

Architecturally notable houses, prominently sited at the park-like corner of The Fenway near Westland Avenue and serving as a key architectural element in the Fenway streetscape. Included in the proposed Fenway National Register District, #52-54 visually extend the 6-unit 1892 yellow brick Queen Anne row at #40-50 (see form for) and survive as important examples of the residential

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	<u> X </u>	Religion	_____
Architectural	<u> X </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	<u> X </u>	Political	_____		
Community/ development	<u> X </u>				

Significance (include explanation of themes checked above)

work of a major Boston architectural firm. #52-54 The Fenway were built for Daniel Sharp Ford, the publisher and editor-in-chief for over forty years of the well known periodical for children-- The Youth's Companion. Born in Cambridge in 1822, Ford entered the printing and publishing trade early in life. In partnership with Dr. J.W. Olmstead, Ford was responsible as publisher and editor of the Baptist weekly the Christian Watchman and Reflector. In 1857, Olmstead and Ford purchase the Youth's Companion from its founder Nathaniel Willis. The partnership was dissolved at this time and Ford, by lot, acquired the Youth's Companion as part of the dissolution agreement of the business. Ford was responsible for the development of the Youth's Companion as a major periodical for young people which he published under the fictitious firm name of Perry Mason and Co. At the time of his death, he was still supervising the publishing and editorial departments of the magazine and exerted considerable control over its content and policies.

In 1895, Ford built two large connecting houses at 52 and 54 The Fenway. Ford lived at #54, the larger corner building and his daughter and her family lived at #52. Ford's son-in-law

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

William N. Hartshorn was also in the periodical business and was the publisher of Household magazine. During his residency in the Fenway, Ford maintained a summer home at Marblehead and in 1897 bought a farm in Weston and built a summer house there. Henry W. Hartwell (1833-1919) & William C. Richardson (1854-1935), were from the mid-1880's through the 1920's a leading architectural firm in the city of Boston. They are predominantly known for their commercial buildings, churches, and schools, but executed residential designs as well including--273 Commonwealth (1891)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. RECORDS.

BROMLEY ATLASES - 1895 - 1938.

BOSTON DIRECTORIES

OBITUARY. DANIEL SHARP FORD. BOSTON TRANSCRIPT. DEC. 26, 1899. P. 5. COL 3.

OBITUARY. MOORFIELD STOREY. BOSTON TRANSCRIPT. OCT. 25, 1929. P. 14. COL 1 + 2.

ARCHITECTURAL ARCHIVE: BOSTON PUBLIC LIBRARY - FINE ARTS DEPT.

WITHEY. AMERICAN ARCHITECTS DECEASED.

TRETTIG. GUIDE TO CAMBRIDGE ARCHITECTURE. 1969.

BUNTING. HOUSES OF BOSTON'S BACK BAY. 1967.

52 and 54 The Fenway
page 2.

Significance continued:

and 248 Marlborough Street (1885) in Boston's Back Bay. Hartwell and Richardson were the architects of the Youth's Companion Building at 201 Columbus Avenue, c. Berkeley (1890-2) and through this association with Ford as the designers of his business publishing plant and offices, were retained for his new Fenway residence. Major buildings designed by the firm, which for a time added partner James Driver, include Odd Fellow's Hall, Central Square, Cambridge (1884), First Spiritualist Temple of 1884 (now the Exeter Street Theatre) the Normal Art School--formerly near the corner of Newbury and Exeter Streets (1883), the Peter Brigham Building on Portland Street (1888-9), Cambridge Latin School (1898), Dorchester High School, the Belmont Town Hall, the Municipal Building at Northampton, and the Town Hall (c. 1885) at Ware, Mass.

After Ford's death in 1899, #54 The Fenway became the property of Seth Mendell, treasurer at Perry Mason and Co. Ford's business associate however does not live in the house. During the 1910's into the 1940's, #54 was the home of John L. Grandin who was in the wholesale lumber business at 45 Milk Street.

Around the-turn-of-the-century, #52 became the residence of attorney Richard C. Storey of Storey, Thorndike, Palmer and Thayer at 53 State Street. Richard C., the son of Moorfield Storey--the prominent civil rights lawyer who lived down the street at #24 The Fenway (see form for) remained at #52 into the 1920's.

Already listed in National Register District; recommended for inclusion in Fenway Landmark District



ADDRESS 66-74 THE FENWAY COR. BETWEEN WESTLAND AVE. AND FORSYTH PARK

NAME present original

MAP No. 22N/10E SUB AREA EAST FENS

DATE 1924 BUILDING PERMIT source

ARCHITECT SILVERMAN, BROWN + HEENAN BUILDING PERMIT source

BUILDER DAVID YARCHIN BUILDING PERMIT source

OWNER 1924; 1928 YARCHIN + GLICK original present

PHOTOGRAPHS 1928: #66 - JA + DT KEATING
#70-74: TAY JOHNSON FENWAY 4-5/5, 5/6 *-84



TYPE (residential) single double row 2-fam. 3-deck ten (apt.)
(non-residential)

OF STORIES (1st to cornice) 5 plus PARAPET

FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick CAST stone FORGEMASTER concrete iron/steel/alum.

BRIEF DESCRIPTION Group of 3 CLASSICAL REVIVAL rectangular plan, 7 and 11 (#66) bay apartment buildings with broad elliptically arched central entries and 3-sided end bays — and cast stone double-story porch with balustrade supported by tall Corinthian semi-uted columns extending across 5-bay, 2-story, cast stone-faced central section. Plaques with cartouche and torch-like ornament are set under segmentally arched central 2nd floor windows; drapery-like trim ornaments segmentally arched 2nd floor windows on end bays. #66 differs in detail from identical pair at #70 and 74. Entries reach by run of cast-stone steps.

EXTERIOR ALTERATION minor moderate drastic modern apartment doors

CONDITION (good) fair poor LOT AREA #66 - 9582 sq. feet
#70 - 8179
#74 - 8280

NOTEWORTHY SITE CHARACTERISTICS FRONTING ON FENWAY AND SERVED BY FEEDER STREET OFF OF PARKWAY. SEPARATED FROM FENWAY BY PARK STRIP WITH MATURE OAKS. ANNUALS AND SHRUBS IN FRONT YARDS. NARROW SIDEWALK. NEAR WESTLAND ENTRY TO FENWAY.

SIGNIFICANCE (cont'd on reverse)
Architecturally notable group of apartment buildings representative of the highest quality of this building type in the Fenway area. #66-74 are prominently sited and form a major design element in the Fenway frontage between Westland Avenue and Forsyth Park, a streetscape including several important examples of the multiple unit construction that characterized much of

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>x</u>				

Significance (include explanation of themes checked above)

development in the Fenway during the 1910's and '20's. (see also forms for #80-84, 96, and 140 The Fenway). This upper end of The Fenway is also of interest in contrast to the Boylston to Westland end which was developed between 1892 and 1910 predominantly with single family row housing.

#66-74 The Fenway each included about 30 apartments and were designed at an estimated cost of \$100,000 per building.

The architects of the buildings David R. Silverman, Parker J. Brown, and Edward F. Heenan maintained an office at 51 Cornhill in Boston and were active as a firm during the 1920's and thirties, David Silverman was a principal in the 1900's and 1910's in the Silverman Engineering Company which, just prior to World War One was developing entire streets in Mattapan with triple decker construction. The Silverman Engineering Co. also was responsible for brick apartments put up at this time in Dorchester and Roxbury and is the architect of the Georgian Revival apartment building with terracotta trim at 97 St. Stephen Street in the Fenway (see form for). A Roxbury resident from the 1910's through the early thirties, architect David R. Silverman is last listed in the Boston Directories in 1933 as living at 167 Homestead Street.

Developer/builders David Yarchin and Isaac Gluck, both Roxbury residents, work out of their real estate office in the 1920's at 43 Tremont Street, the same address listed in the directories for the Silverman Engineering Co.

* and were the architects in the West Fens of apartment buildings at 111, 117, 121, 125, 131, 137, 143 Park Drive (1922). See forms for.

Recommended for inclusion in Fenway landmark + National Register District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department.--Records for 66-74 The Fenway.

Boston Directories David R. Silverman: 1900-1940.

David Yarchin: 1915-1924

Isaac Gluck: 1915-1924

Architectural Archive: Fine Arts Dept ./BPL

Krim, Arthur. Three Deckers of Dorchester. 1977 (for the Boston Landmarks Commission).

Bromley Atlases: 1928; 1938.

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PLAN 2
SCALE 60 FT. TO INCH SUFFOLK 2032/END

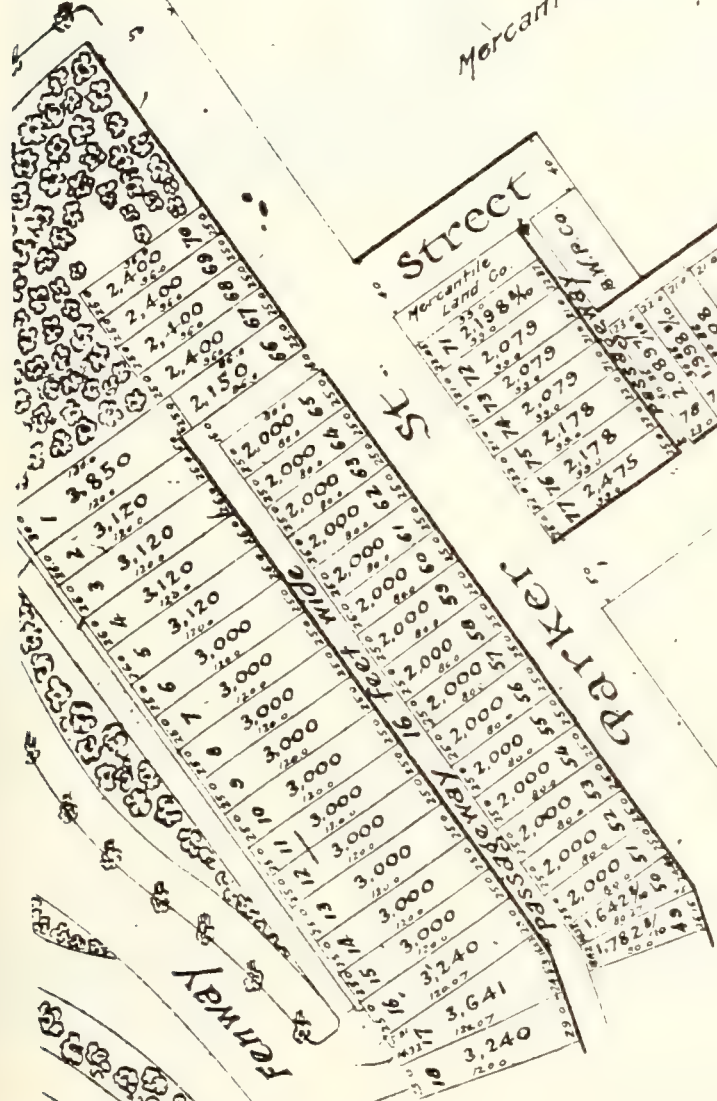
Westland Ave.

Batavia St.
Formerly Moore and Tirrell

Mercantile Land Co.

Street

Gainsborough St.



Henry H. Wilson¹ C.E.

ADDRESS 80-84 THE FENWAY COR. BETWEEN WESTLAND AVE. AND FOLSYTH PARK

NAME present original

MAP No. 22N/1DE SUB AREA EAST FENS

DATE 1914 BUILDING PERMIT
source

ARCHITECT FRED A. NORCROSS BUILDING PERMIT
source

BUILDER COLEMAN AND GILBERT
source

OWNER HARRY COLEMAN AND BERNARD GILBERT 1922 - #80 - ISA DOR GORDON
1928 - ARTHUR H. SICOTTE
1928 - STEPHEN STRANT
1917 - ARTHUR H. SICOTTE present 1938 - #80 - C.M. CONANT CO.
#84 - BROOKLINE R.E. INVESTMENT CO

PHOTOGRAPHS FENWAY 4.5/3, 5/4-74



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 5 plus 1/2 BASEMENT AND PARAPET WITH HIGHER EXTENSION OVER FACADE BAYS.

OF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone WHITE TERRAZZO - concrete iron/steel/alum.
COITTA COVER RED STUCCO

BRIEF DESCRIPTION Pair of Beaux-Arts apartment buildings with Chateaufort-style entrances and each with 6 bay facade, rusticated 1st floor, and grade level segmentally arched central entry flanked by 3-sided, 4-story bays and framed by composite fluted and banded free-standing columns. 2nd floor windows display vigorously treated colonnettes segmentally arched arched window frames, and facade is richly ornamented by 3 and 4-story slender foliate moldings vertically linking windows and by decorative plaques set over all windows beyond the 2nd floor. Lively facade ornament is carried into roofline and parapet extensions over projecting bays.

EXTERIOR ALTERATION minor moderate drastic REPLACEMENT DOORS; #84 PAINTED BRICK WHITE
#80-6981

CONDITION good fair poor LOT AREA #84 - 6259 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FRONTING ON FENWAY AND SERVED BY FEWER STREET OFF OF PARKWAY. SEPARATED FROM FENWAY BY PARK STRIP WITH MATURE OAKS. TREES AND HEDGES IN FRONT YARDS. NARROW SIDEWALKS.

SIGNIFICANCE (cont'd on reverse)

Architecturally distinguished; flamboyantly detailed pair of apartment buildings, prominently sited along the Fenway frontage and representative of the highest design quality in the area of this building type. #80-84 is of further significance for its use of terracotta as a building material (see also forms for #136 Mass Ave--former Fenway Theatre and the apartment building

(Map)

TV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

----- at 97 St. Stephen Street) and provides a lively contrast in color and style to the considerably more formal architecture of its immediate abutters and in general to much of the development **ALONG** the Fenway frontage between Boylston Street and Forsyth Park. #80-84 The Fenway were designed by Allston born Fred A. Norcross (1871-11/18/1929) who was active as an architect in Boston from the 1890's through the twenties. Norcross was responsible for the designs of numerous three-and four-family brick apartment blocks some with retail first floors, put up on Beacon Hill at the turn-of-the-century including 6 Grove St, 1899; 100 Myrtle; 1900; 14-16 Anderson, 1901; 99-101 Charles; 1903; and 38-40 Grove; 1900. He was the architect of several commercial buildings in Downtown Boston as, for example, the 1910 Canal Street Building at 61-85 Canal, and the Boston Leather Co. Building 20-24 East Street. In the East Fens area, Norcross designed the apartment building (1912-3) at 114 The Fenway (see form for), the 46 unit apartment building of 1911-12 at 44 Westland Avenue, and for developer/builders Coleman and Gilbert, 157-175 Hemenway (1907-11)--a group of 5 Georgian Revival apartment blocks (see form for) and apartment buildings at 20-26 Hemenway (1911-12), 56-64 Hemenway (1908), 24-8 Westland (1911), 50 Westland (1908-9) and for Gilbert and Levine the single-story- brick retail stores at 56-60 Hemenway (1922). Developer/builders Harry Coleman and Bernard Gilbert (aka Barnett Silberstein, Barnet Gilbert) were involved in the construction and real estate business in Boston by the first decade of the century. During the 1910's, Coleman and Gilbert were particularly active in the East Fens and a 1914 advertisement in the Boston Directory placed by Coleman and Gilbert--Real Estate, Builders, and Contractors--331 Huntington Avenue--pushes for rental of their "High Class Back Bay Suites One to Four Rooms with bath" --see page 2---

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- BOSTON BUILDING DEPT. RECORDS.
- BOSTON DIRECTORIES.
- ARCHITECTURAL ARCHIVE: FINE ARTS DEPT/SPL.
- BROMLEY ATLASES: 1912-1930.

80-84 The Fenway
page 2

Significance continued:

and large kitchenette; new buildings, elevator and janitor service steamheat and continuous hot water; first class services guaranteed in the immediate vicinity of the Boston Opera House, Symphony Hall, Museum of Fine Arts and new Y.M.C.A."

Built in 1914, 80-84 The Fenway were designed as 10 unit buildings at an estimated cost of \$85,000 each.

Recommended for Fenway landmark and National Register District



ADDRESS 90 THE FENWAY ^{BETWEEN WESTLAND AVE.} ~~COR.~~ AND FORTSITH PARK

NAME HENRY HAMILTON KERR HALL - STUDENTS HOUSE
NORTHEASTERN UNIVERSITY
FACULTY CENTER present original

MAP No. 22N/10E SUB AREA EAST FENS

DATE 1913-14 BUILDING PERMIT
source

ARCHITECT KILHAM AND HOPKINS BUILDING PERMIT
source

BUILDER W.A. & H.A. ROOT BUILDING PERMIT
source

1913 - E.J. HOLMES AND GEO. E. WARREN
OWNER 1917; 1928 - STUDENT HOUSE CORP.
original present → NORTHEASTERN U.
1964 - THE STUDENT HOUSE

PHOTOGRAPHS FENWAY 4.5/2*-84



TYPE (residential) single double row 2-fam. 3-deck ten apt. DORMITORY
(non-residential)

NO. OF STORIES (1st to cornice) 5 plus MANSARD

ROOF MANSARD (WITH RECTANGULAR cupola — dormers 5 COPPER TRIMMED DORMERS ON
FRONT FACADE WITH A DEPARTING SEMICIRCULAR
AND TRIANGULAR PEDIMENTS.

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone TRIM, 1ST FLOOR concrete iron/steel/alum.
FLUSH + BOND CAST AND ENTRY

BRIEF DESCRIPTION FEDERAL REVIVAL I PLAN SYMMETRICAL 5-BAY DORMITORY WITH LOWER THAN GRADE
CASTSTONE CENTRAL ENTRY DISPLAYING PAIRED IONIC COLUMNED PORTICO AND WITH BLOCK JOINTED
CASTSTONE 1ST FLOOR, TALL SECOND FLOOR WINDOWS INCORPORATED INTO BRICKWORK ARCADING
ENHANCED WITH HALF MOON CASTSTONE PLAQUES ORNAMENTED WITH OVALS FLANKED BY
RIBBONS, DRAPERIES, AND/OR CORNUCOPIAS. BUILDING ALSO EXHIBITS CASTSTONE WINDOW LINTELS WITH CENTRAL
AND CORNER BLOCKS ON 2ND AND 3RD FLOORS AND SHALLOW BALCONY-LIKE WINDOW GRILLS AT 2ND FLOOR WINDOWS
AND OVER ENTRY, AS WELL AS DENTIL AND MODILLION CORNICE AT MANSARD ROOF.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 9000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS UNDERLANNED FRONT YARD ENCLOSED BY GRANITE CURBING AND
INCLUDING SHRUBS SET CLOSE TO BUILDING. BRICK PAVED BELOW GRADE COURTYARD AT RIGHT. YOUNG STREET TREES
IN PARK STRIP ALONG FENWAY.

(Map)

SIGNIFICANCE (cont'd on reverse)
Notable building originally designed as a dormitory for female students and includes handsome classically detailed sitting rooms and parlors on its second floor. Although designed for dormitory occupancy, the Federal Revival style of Students House and its massing and detail are reminiscent of the Federal Revival town houses that characterize

IV
BP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

the lower numbered stretch of the Fenway frontage near Boylston Street especially those at #28 and 30. Students House is an important element in the streetscape of the Westland to Forsyth Park end of the Fenway and is of additional significance as a work of the prominent Boston architectural firm of Kilham and Hopkins. Walter H. Kilham (1868 - 9/11/1948) and James C. Hopkins (1873-1938) established their partnership in 1900 and established a successful firm which was joined in 1925 by William Roger Greeley. Kilham was born in Beverly, Massachusetts and studied architecture at M.I.T. After his graduation in 1889, he undertook advanced study in Paris under a Rotch Traveling Scholarship. Born in Jamaica Plain, Hopkins studied at Boston Tech and after his graduation in 1895 entered the office of Boston architects Winslow and Wetherell. During the first two decades of this century, Kilham and Hopkins developed a large practice and designed apartment buildings,-- suburban residences, schools and public buildings in the Boston area and through-out the state. In addition to Students House, they were the architects of Whitman and Cabot Halls (1911) and Barnard and Briggs Halls (1912) ---- a dormitory complex at Radcliffe College Quad. Kilham and

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Hopkins are responsible for the Dedham High School, 1914; City Hall, Waltham, ca. 1915; Lincoln School, Framingham, 1919; and the Dover Town Hall, 1920. Their residential work in Boston includes the apartment House at 876 Beacon Street (c. Audubon Road) ca. 1905, and the town house at 478 Commonwealth Avenue, 1903.

Walter Kilham is also well-known as the author of Boston After Bulfinch; 1946-- a study of local architecture during the Victorian period.

Recommended for inclusion in Fenway National Register and Landmark Districts Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. RECORDS.

BROWSE ATLAS (ROXBURY).

ARCHITECTURAL ARCHIVE: FINE ARTS DEPT/BSPL.

WHITNEY. AMERICAN ARCHITECTS DECEASED.

RETHIG. GUIDE TO CAMBRIDGE ARCHITECTURE. 1969.

SPNEA. PHOTO COLLECTIONS.

ARCHITECTURAL RECORD. VOL. 31, FEB. 1912 P. 97-128 "THE WORK OF KILHAM AND HOPKINS"



FROM: SPAGE 96 FENWAY.

F/K 29



ADDRESS 114 THE FENWAY COR. FORSYTH PARK

NAME _____
 present _____ original _____

MAP No. 22N/10E SUB AREA EAST FENS

DATE 1912-13 BUILDING PERMIT _____
 source _____

ARCHITECT FRED A. NORCROSS BUILDING PERMIT _____
 source _____

BUILDER SNIDER AND RUDNICK BUILDING PERMIT _____
 source _____

OWNER 1912-13: ABRAHAM SNIDER +
MICHAEL RUDNICK
 original _____ present _____

PHOTOGRAPHS FENWAY 4. 4/4*, 4/5, 5/1* (entry)



TYPE (residential) single double row 2-fam. 3-deck ten (apt.)
 (non-residential) _____

NO. OF STORIES (1st to cornice) 5 plus PARAPET AT ROOF CORNERS AND
OVER PROTECTING BAYS AT RIGHT SIDE.

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick + stone ENTRANCE TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION 4 bay detached beamy-art's apartment building with three-sided bays flanking
arched central entry executed in limestone and displaying classical details and thick engaged columns
enclosing ornamented triple arched doorway with arched multi-sectioned leaded glass transoms. Most
1st floor windows and occasionally 4th floor windows trimmed with robust console keystones--and
conniced and sequentially arched arched lintels appear at 2nd floor. Pair of free-standing Ionic-like
piloted columns used as light stands are set at grade level entry approach. Wood paneled vestibule with
chandelier reveals three arched entry to inner hallway--similar in form to main entry door.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 6360 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Fronting on Fenway and adjacent to Forsyth Park--
a grassed walkway linking Hemenway Street and The Fenway and planted with
mature oaks. Fenway sidewalk is deep and includes grassed and treed

frontage with older maples (not in good shape) and young locusts.
Flowers and shrubs in front yard. Building across SIGNIFICANCE (cont'd on reverse)

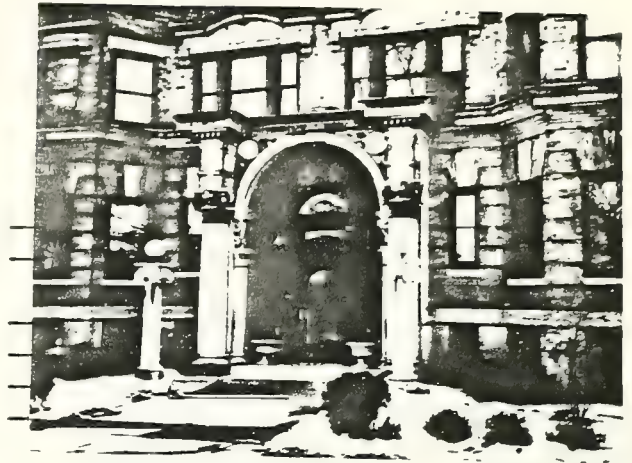
Forsyth Park from Forsyth
Dental Clinic (see form for)
 (Map) Rather stately apartment building contributing significantly to the architectural quality of the Fenway frontage near Forsyth Park. Put up by developer/builders Michael Rudnick and Abraham Snider--both of whom lived at 116 Homestead Street, Roxbury, #114 The Fenway was designed as a 16-unit

IV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	<u> x </u>	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	<u> x </u>	



Significance (include explanation of themes checked above)

dwelling at an estimated cost of \$85,000. #114 is of further interest for the retention of its original leaded glass entry door, vestibule panelling, and inner doorway.

The apartment building at Forsyth Park was designed by Allston-born architect Fred A. Norcross (1871-11/18/1929) who was active in Boston from the 1890's through the twenties. Norcross was responsible for the designs of numerous three-and-four family brick apartment blocks, some with retail first floors, that were put up on Beacon Hill at the turn-of-the-century and included --6 Grove Street, 1899; 100 Myrtle, 1900; 14-16 Anderson, 1901; 99-101 Charles, 1903; and 38-40 Grove, 1900. He was the architect of several commercial buildings in Downtown Boston as, for example, the 1910 Canal Street Building at 61-85 Canal, and the Boston Leather Co. Building at 20-24 East Street. In the East Fens area, Norcross designed the apartment buildings at 80-84 The Fenway, 1914 (see form for), the 46 unit apartment building of 1911-12 at 44 Westland Avenue, --- 157-175 Hemenway (1907-09) (see form for), apartment buildings at 20-26 Hemenway (1911-12), 56-64 Hemenway (1908) 24-8 Westland (1911), 50 Westland (1908-9), and the single-story brick retail stores at 56-60 Hemenway (1922).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in Fenway Landmark + National Register Districts

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department; Records.

Boston Directories : Snider and Rudnick 1909-1930.

Architectural Archive: Fine Arts Dept./BPL.

1875

1

ADDRESS 140 THE FENWAY COR. FORSYTH PARK

NAME FORSYTH DENTAL CENTER present FORSYTH DENTAL INFIRMARY FOR CHILDREN original

MAP No. 22N/10E SUB AREA EAST FENS

DATE DEDICATED DEC. 1 1914 — FORSYTH DENTAL INF. ANN. REPT 1924 P. 4
(CORNERSTONE - 1912) — BUILDING PERMIT - 1912
 source

ARCHITECT EDWARD T. P. GRAHAM — BUILDING PERMIT AND PLAQUE IN VESTIBULE
 source

BUILDER W.A. + H.A. ROOT PERMIT + PLAQUE
 source

OWNER FORSYTH DENTAL INFIRMARY FOR CHILDREN original present DIRECTOR: DR. JACK HEIN

PHOTOGRAPHS FENWAY 4. 2/6, 1/3 - 84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) DENTAL CLINIC

NO. OF STORIES (1st to cornice) 2 plus FULL BASEMENT AT SIDES

ROOF HIPPED cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone MASLE concrete iron/steel/alum.

BRIEF DESCRIPTION 11 (FENWAY FRONT) X 6 (SIDES) originally U-PLAN Neo Classical Institutional building with restricted 1st floor and rectangular central entry facing the Fenway trimmed with classical ornament — reached by low double run of stairs flanked by figured stone (Greek) urns and enhanced with bronze reliefs set into sides of doorway of Mother, the Giver of Life and Love and the Commemorative Gene of Health and Learning. Facade dominated by double-story second floor with tall, ^{REGISTERED} rectangular windows separated by monumental engaged Ionic columns. Redundant side entries set at basement level and left and right sides. Rectangular windows at 1st floor along front and sides. Entry approach marked by bronze acanthus leaved light standards.

EXTERIOR ALTERATION minor moderate drastic modern canopy 3-story addition to building at Fenway street.

CONDITION good fair poor LOT AREA (69,373 (59,997 - in 1912) sq. feet

NOTEWORTHY SITE CHARACTERISTICS On very large lot facing Fenway; deep sidewalk across Fenway front. Adjacent to Forsyth Park walkway at left which is planted with mature oaks. On right, an extensive parking area abuts landscaped park at Forsyth Way which was designed as the Huntington entrance to the Fens. Landscaped park triangle across from main facade includes John Endecott Memorial (see form for).
 SIGNIFICANCE (cont'd on reverse).

Architecturally significant institutional building prominently sited at one of the primary landscaped entrances to the Fens and forming with the Museum of Fine Arts just across Forsyth Way, an impressive Neo Classical setting in the Fenway. 140 The Fenway is also notable as the continuing home of an important Boston health institution, one of several that were established

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	<u> x </u>	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	<u> x </u>
The Arts	<u> x </u>	Industry	_____	Social/ humanitarian	<u> x </u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

in the Fenway during the late 19th and early twentieth centuries. (e.g. see forms for 8 The Fenway; Boston Medical Library, Harvard Medical School, Harvard Dental School, Children's Hospital). The Forsyth Dental Infirmary for Children was incorporated in Boston in 1910 by a special act of the legislature. The clinic was founded by John Hamilton and Thomas Alexander Forsyth in memory of their brothers James Bennett and George Henry Forsyth--and was endowed with one million dollars for the maintenance of the new institution. The land purchased by the Forsyths included that adjoining the walkway at the right which was to be made into a park ---offering a convenient approach to the building from Hemenway Street to the ground level side door which was the children's entry to the Infirmary.

A major concern of the clinic was the promotion of preventative care for children's teeth, and Forsyth offered dental care and education in oral hygiene to children up to age 16 "regardless of race, color, creed who come from families financially unable to obtain dental services." The first Annual Report of the Forsyth Dental Infirmary (1916) indicates that the clinic saw 19,930 patients that year and served an average of 413 children daily. The clinic had a full-time staff of 24, a 1/2 time staff

Preservation consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) --see page 2

INTERIOR FEATURES SHOULD BE CAREFULLY INVENTORIED FOR PROTECTIVE STATUS.
CAFETERIA MERITS INCLUSION IN NATIONAL REGISTER AND/OR LANDMARK DESIGNATIONS.

ANDREW H. HOPBURN. OBITUARY. (EVENING EDITION) BOSTON GLOBE. MARCH 1, 1967 p. 45. C6L2.
ARTISTS FILE: ART DEPT/BPL - ANDREW H. HOPBURN

BOSTON MORNING GLOBE. JAN 12, 1912; NOV. 22, 1914 (DESCRIPTION OF BUILDING)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPARTMENT RECORDS.

ARCHITECTURAL ARCHIVE: FINE ARTS DEPT/BPL

FORSYTH DENTAL INFIRMARY. ANNUAL REPORTS. (BPL-5807.70)

SPINEA - PHOTO COLLECTIONS.

TEENTATIVE PLANS OF THE FORSYTH DENTAL INFIRMARY. ... (STATE LIB. PAM 617.6 F 75t)

FORSYTH DENTAL INFIRMARY - STATE LIBRARY CATALOG CARD ENTRY

BOSTON SUNDAY GLOBE. NOV. 29, 1914 p. 50

OBITUARY. THOMAS A. FORSYTH. BOSTON TRANSCRIPT MARCH 29, 1928, P. 6, COL. 1+2.

ARCHITECTURAL RECORD. JUNE 1915 p. 516-534. "TWO DENTAL BUILDINGS IN PHILADELPHIA AND FIELDING, MANTLE. DICTIONARY OF AMERICAN BOSTON PAINTERS, SCULPTORS, AND ENGRAVERS. 1965.

ROGER N. BURHAM FILE - FINE ARTS DEPT/BPL.

Significance continued:

of 28 and a visiting staff of 140. Forsyth, in addition to its primary care and educational services, also included a Post-Graduate School in Orthodontia, a Training School for Dental Hygienists, and a Research Laboratory. In 1963, the Infirmary became affiliated with Northeastern University and its name was changed to Forsyth Dental Center and included-- the Forsyth School for Dental Hygienists and the Forsyth Institute for Research and Advanced Study in Dentistry. At this time, the Center's School for Dental Hygienists was the world's largest and graduated 100 students every year. The new wing at Hemenway Street which was completed in 1967, doubled the existing research space and provided a new floor for the dental clinic. Thomas A. Forsyth (1850-1928) president of the board of directors since the formation of the Infirmary, was born in Roxbury and with his brothers developed the Boston Belting Company--a pioneer establishment in combining rubber and fabric, a process invented by brother James. Boston Belting Company, long located in Roxbury, was an enormously successful business and the Forsyths became millionaires. James planned to establish the dental Clinic but died suddenly and his brothers took up the project and added to his proposed endowment. Thomas, who remained active in the workings of the clinic until his death, was also a trustee of the Boston City Hospital and the Forest Hills Cemetery.

The architect of the Forsyth Dental Infirmary, Edward T.P. Graham, was selected through a limited competition for the building's design. Graham (1871-1964) is well-known as a designer of institutional buildings and Roman Catholic Churches and was the architect of Boston's City Hall Annex (1914), St. Elizabeth's Hospital, Brighton (1912), St. Paul's Church, Cambridge, (1915), Cambridge City Hospital, St. Anne's Church, Dorchester, and Church of the Holy Name, West Roxbury (1938-7). Born in Boston, Graham lived in Cambridge and was a Harvard graduate. After two years of training in Europe, he opened an office in Boston and during 1920's maintained a second office in Cleveland in association with F. Stillman Fish. Graham died at age 93 and was active as an architect until the last year of his life.

Also associated with the Forsyth Infirmary was the sculptor Roger N. Burnham who was born in Boston in 1876 and who was responsible for the handsome bronze relief doors on the Fenway facade which depict in Neo Classical style -- Mother the Giver of Life and Love and--The Commonwealth Giver of Health and Learning. Bronze relief doors at the side Children's Entrance displaying scenes from Alice in Wonderland and Uncle Remus also remain in place. Burnham was an instructor at the Harvard School of Architecture from 1912-17 and during the thirties was the Director of Sculpture at the Otis Art Institute in Los Angeles.

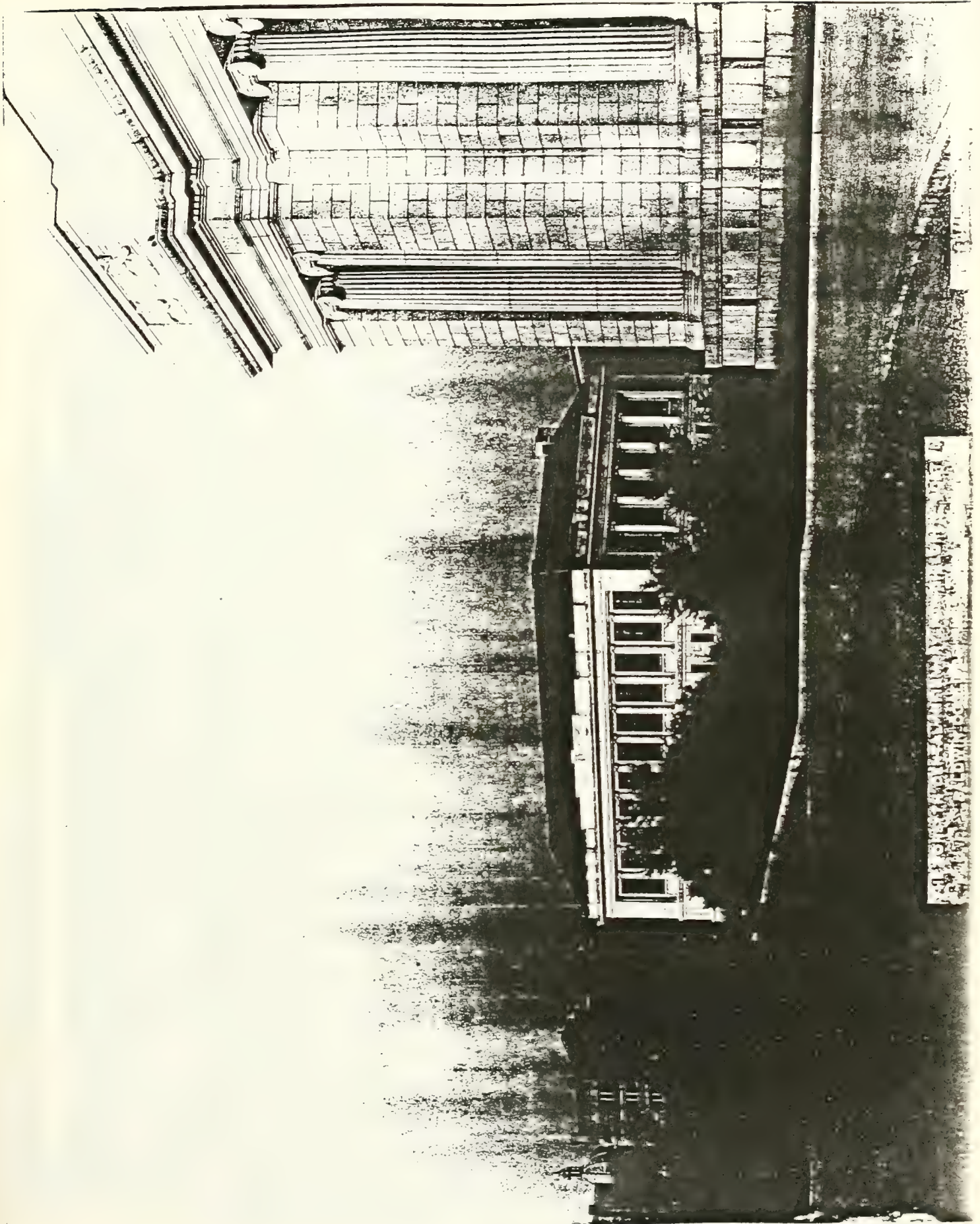
(Over)

His work includes the figures of "Law and Order," "Charity," "Education," and "Industry" formerly on City Hall Annex, Boston (Edward T.P. Graham, architect), the architectural sculpture on the Busch-Reisinger Museum, Harvard University, The Rudolph Valentino Memorial Fountain---Hollywood, and the Will Rogers Memorial tablet at the 20th Century Fox Studios. In 1965, Burnham was living at---5 Garden Terrace in Cambridge, Mass.

INTERIOR FEATURES OF ARCHITECTURAL SIGNIFICANCE INCLUDE LOW BARREL VAULTED CAFETERIA (ORIGINALLY CHILDREN'S WAITING ROOM) WITH FRIEZE OF Delft TILE SCENES FROM CHILDREN'S STORIES DESIGNED BY ARTIST/ARCHITECT ANDREW H. HEBURN, --- LATER PRINCIPAL IN FIRM OF PERLY, SHAW, AND HEBURN.

FORSYTH DENTAL INFIRMARY — 140 THE FENWAY

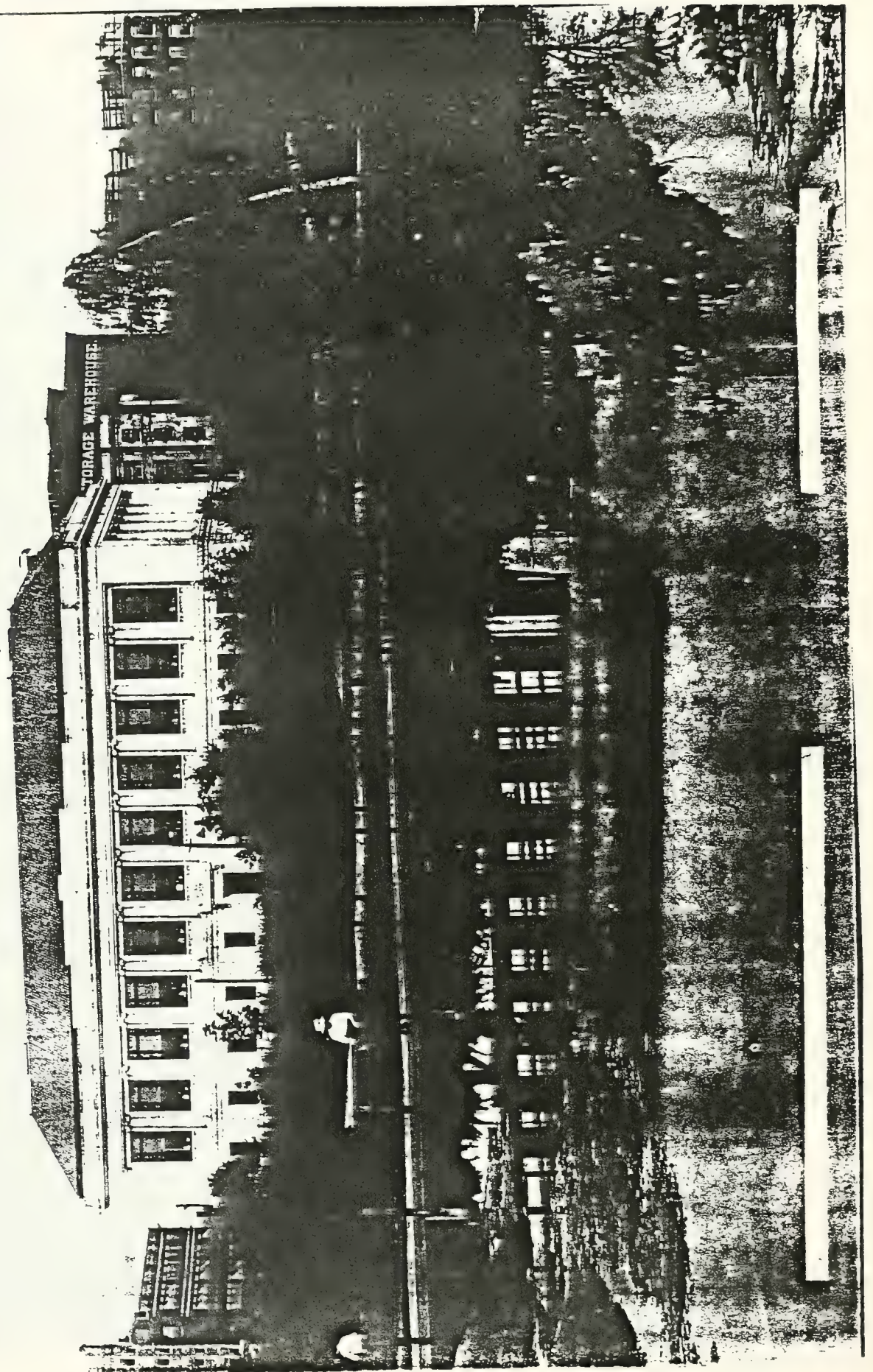
F12 512



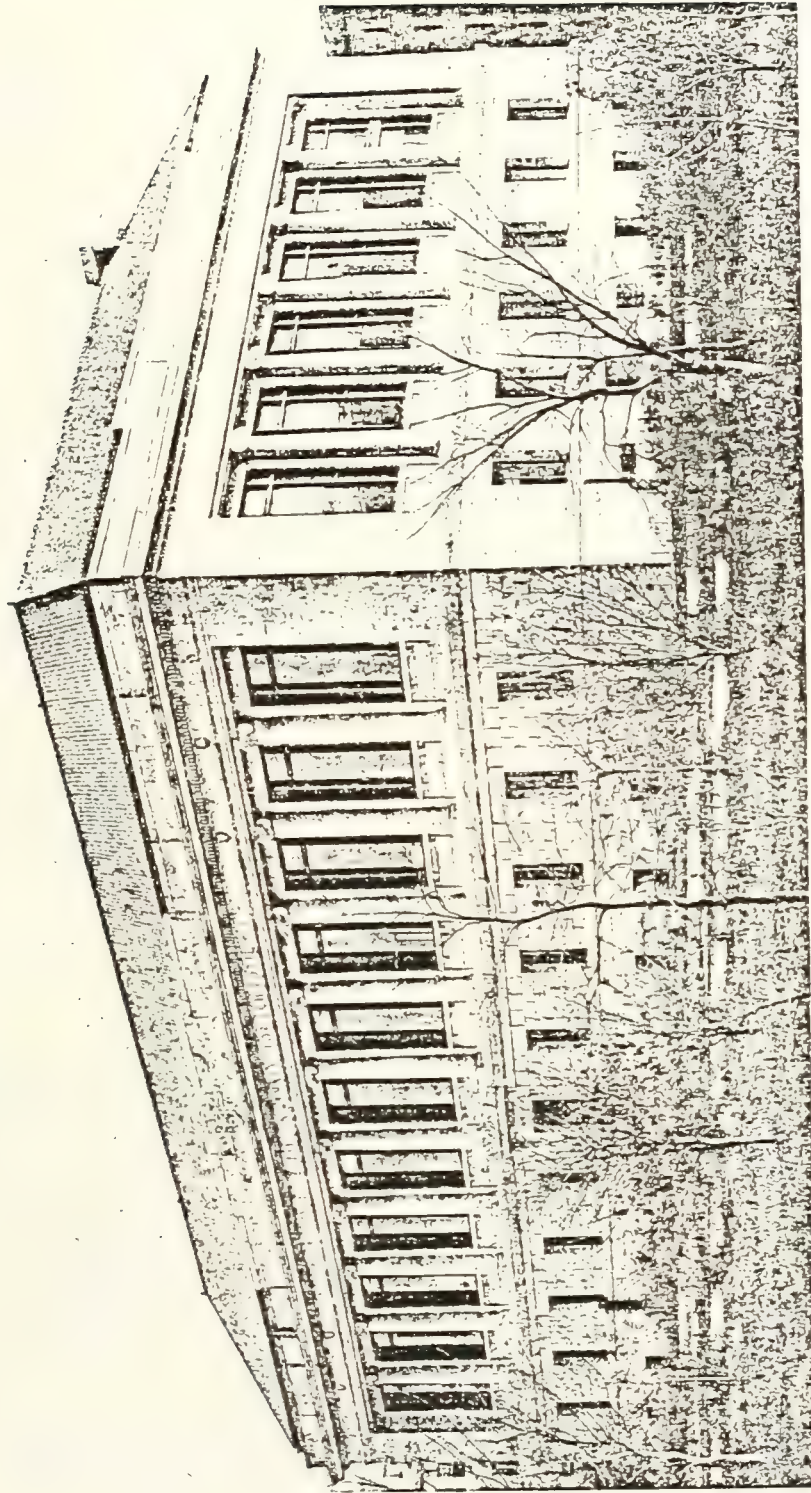
SPNEA NEG. 451 B 1915 PHOTO

(OVER)

SPNEA #217B
PHOTO 1914 — BALDWIN COOLIDGE 163500

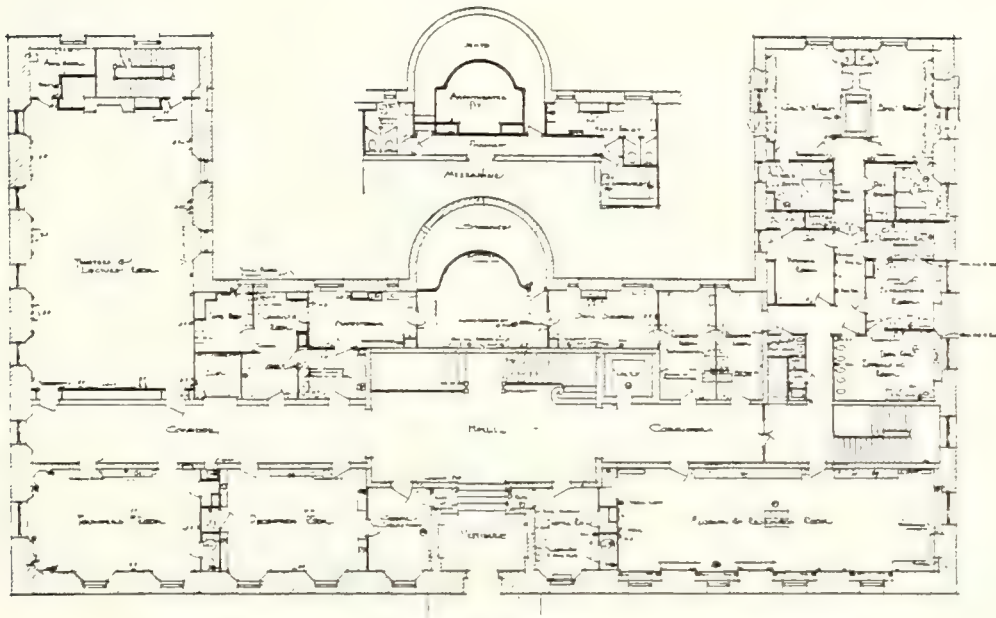


ARCHITECTURAL RECORD VOL. 37, 1915 P. 531

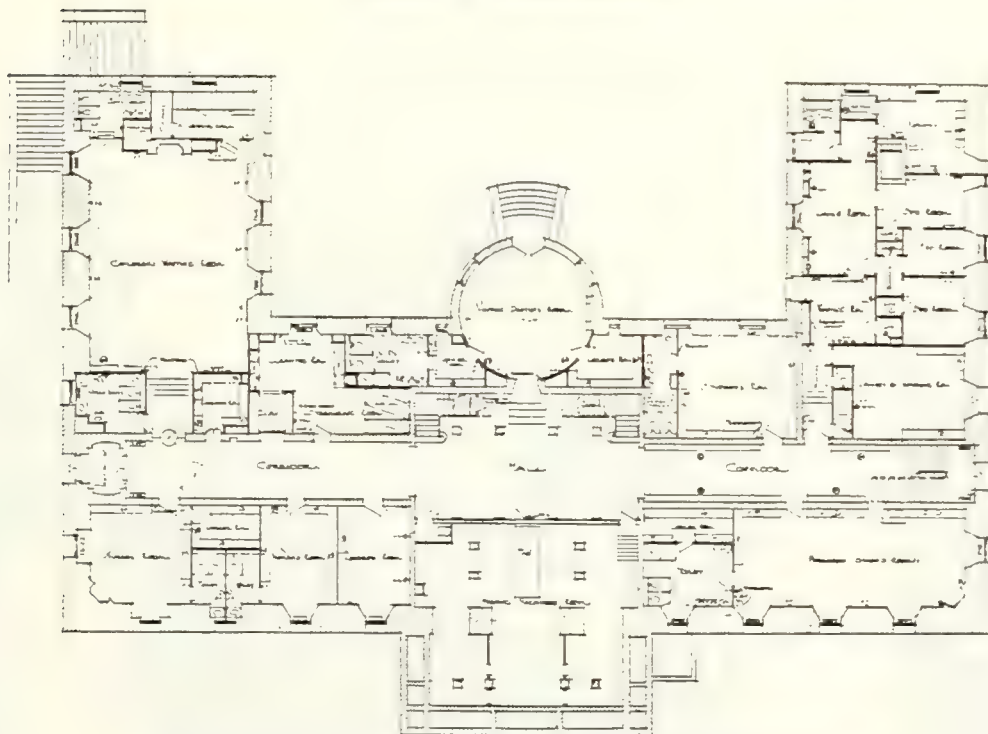


WEST FRONT FORSYTH DENTAL
INFIRMARY FOR CHILDREN, BOSTON.
EDWARD T. GRAHAM, ARCHITECT.

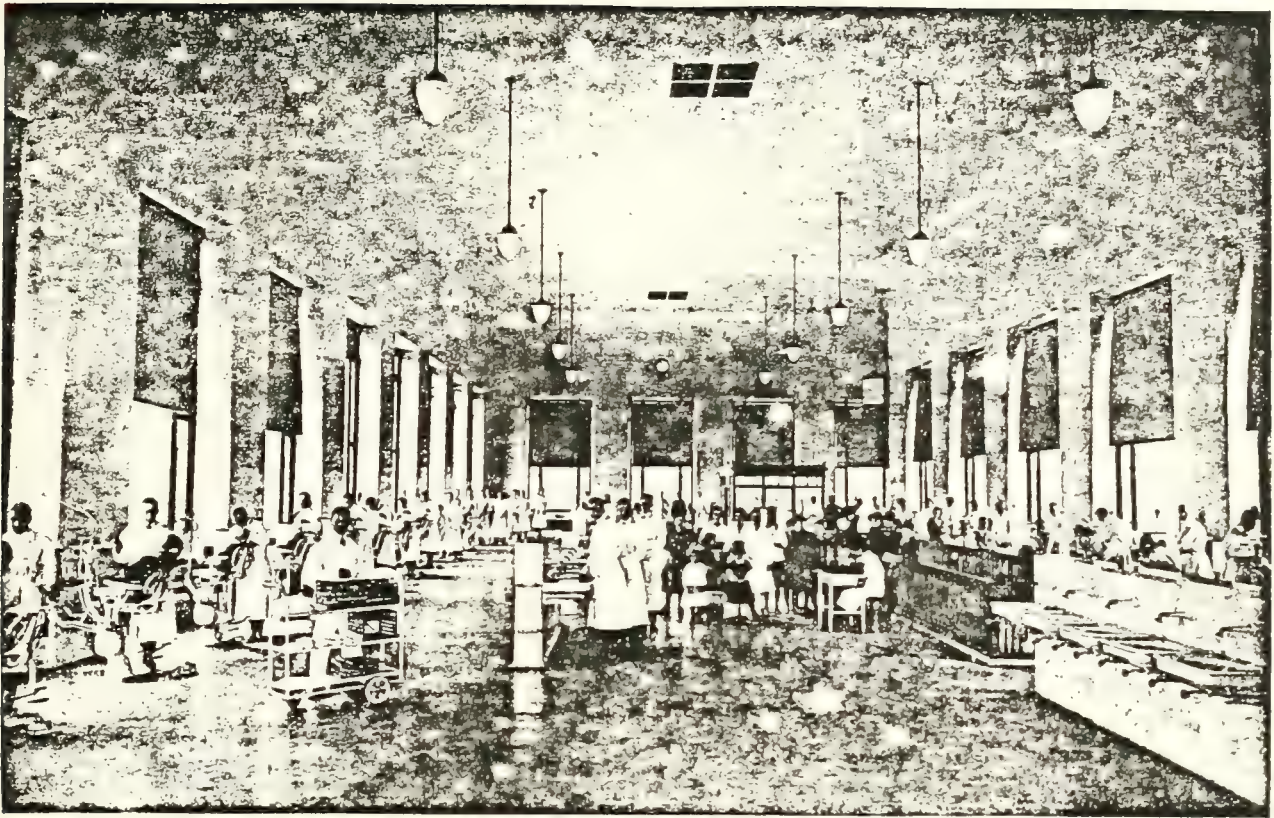
F. 512



GROUND FLOOR PLANS—FORSYTH DENTAL INFIRMARY FOR CHILDREN.
Edward T. P. Graham, Architect.



BASEMENT PLANS—FORSYTH DENTAL INFIRMARY FOR CHILDREN.
Edward T. P. Graham, Architect.



DENTAL CLINIC

ANNUAL REPORT.
JAN. 1918.

FORSYTH DENTAL INFIRMARY FOR CHILDREN. ANNUAL REPORT. JAN. 1919. OPP. P. 21



TOOTH BRUSH DRILL—ORAL HYGIENE DEPARTMENT



THE BUILDING

The building is a direct expression of the requirements as given in a diagram prepared by the Trustees of the Institution. It consists of three stories and two partial mezzanine floors. The first floor is reached from the Fenway, which the building faces, by a central entrance leading from a broad marble terrace into a spacious vestibule ornamented by a floor of variegated tile and mosaic, by wainscot of marble and upper walls and ceiling richly treated in stucco ornamentation. From the entrance hall, the main staircase is in full view leading to the infirmary above.

The main staircase has been kept on the inside of the building with its length parallel to the main façade, that it should not encroach on the outside wall space of the infirmary, whence comes the most valuable light, and that the operating room, which is placed at the centre of the rear wall on first floor, should have proper connection with the recovery and anaesthetic rooms.

The main requirement of the infirmary is light, but the difficulty at a casual glance was how to combine sufficient window area with a good external effect, a window to each chair producing a monotonous repetition. So the façade of the building was divided into eleven bays 14'-6" on centres, giving two chairs to each window, the windows being 9'-0" wide by 13'-0" high. This window spacing, with slight variation, is carried all around the building. That the light should reach as far as possible into the room, lintel windows with their heads well towards the ceiling were required, and that the reveals should not be too deep suggested an order covering the upper story only. So, the uses of the building have, as they should, resulted in the architectural form that gives expression to the structure.

We have then a design following in both horizontal and vertical directions the divisions of the work which it covers, a

THE BUILDING

composition which from point of view of historic style is in spirit Roman Classic. The plan is a U shape, the long side facing the Fenway and the Court side facing Hemenway Street. The main building is 168 feet long by 50 feet wide; the wings are each 35 by 30 feet. The first story is a simple rusticated wall resting on a basement, 7'-0" above the grade on the Fenway and Forsyth Park sides, and 13'-0" above the grade at rear and alley side.

The grade at rear 6'-0" below Hemenway Street is the natural grade of the land. The sunken garden at rear, together with the Forsyth Park Strip at side, is, as the Plot Plan shows, laid out in walks and passages, with fountains, balustrades, cypress trees, and box hedges to beautify it.

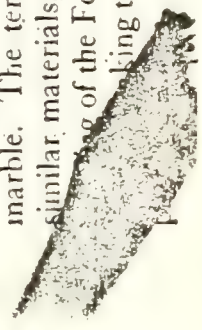
MATERIAL

The working part of the building is to be done in the most simple and lasting hospital finish. The lecture hall, the founder's room, the permanent staff, and visiting dentists' rooms, the main staircase hall, and principal entrance are to be more attractively treated, to suit the purposes for which they serve.

The exterior of the building is to be done in a more monumental manner than an infirmary might seem to require, first, because it is a memorial to the family which has so generously endowed the institution; secondly, because of its commanding site bordering one of the most important Parks of the City, and its proximity to the Art Museum and other monumental compositions, and thirdly, because it has been felt that a building fails in its purpose if by its proportions and color effect, it does not please.

The material will be either cut stone, white or Tennessee marble. The terraces and fountains will be carried out in similar materials, so that when completed, the grounds and building of the Forsyth Dental Infirmary will be another help in making the Fenway District one of the most beautiful

F/K 512



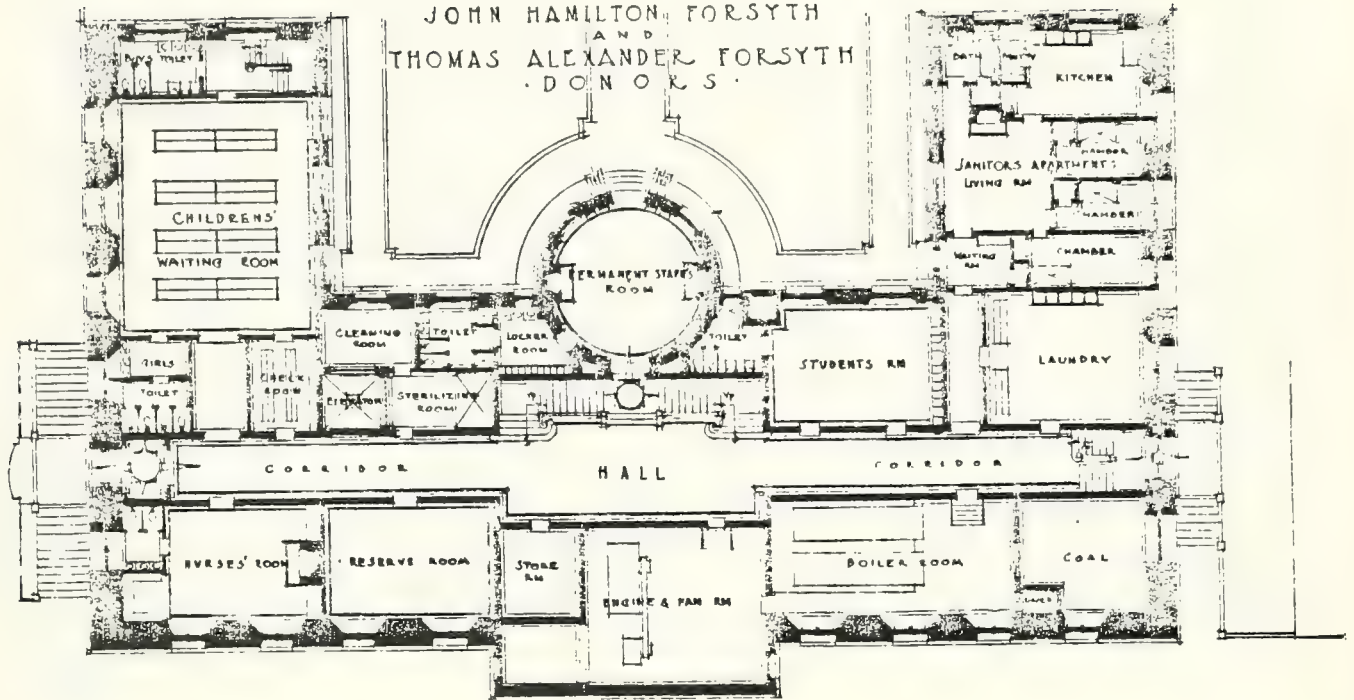
STATE LIBRARY
PAM 617.6 F7152

FROM: TENTATIVE PLAN OF THE
FORSYTH DENTAL CLINIC N.D.

(OVER)

THE FORSYTH DENTAL INFIRMARY FOR CHILDREN

JOHN HAMILTON FORSYTH
AND
THOMAS ALEXANDER FORSYTH
DONORS



BASEMENT PLAN

THE BASEMENT FLOOR

The left wing of this floor will be occupied by the general waiting room for children, with checking and toilet facilities. The end of the wing will be occupied in part by a stairway which children will ascend to the infirmary. The waiting room is accessible from the park and is well removed from the infirmary and the extracting rooms.

Children will be called in small groups to the waiting room on the infirmary floor, from which they will be promptly assigned to chairs.

A room for nurses is set apart on the front of the building opposite the entrance of the waiting room.

The permanent staff will occupy the circular room under the amphitheatre with locker room and toilet and shower baths adjoining.

The students are given a retiring room on the rear which will be supplied with lockers and toilet facilities.

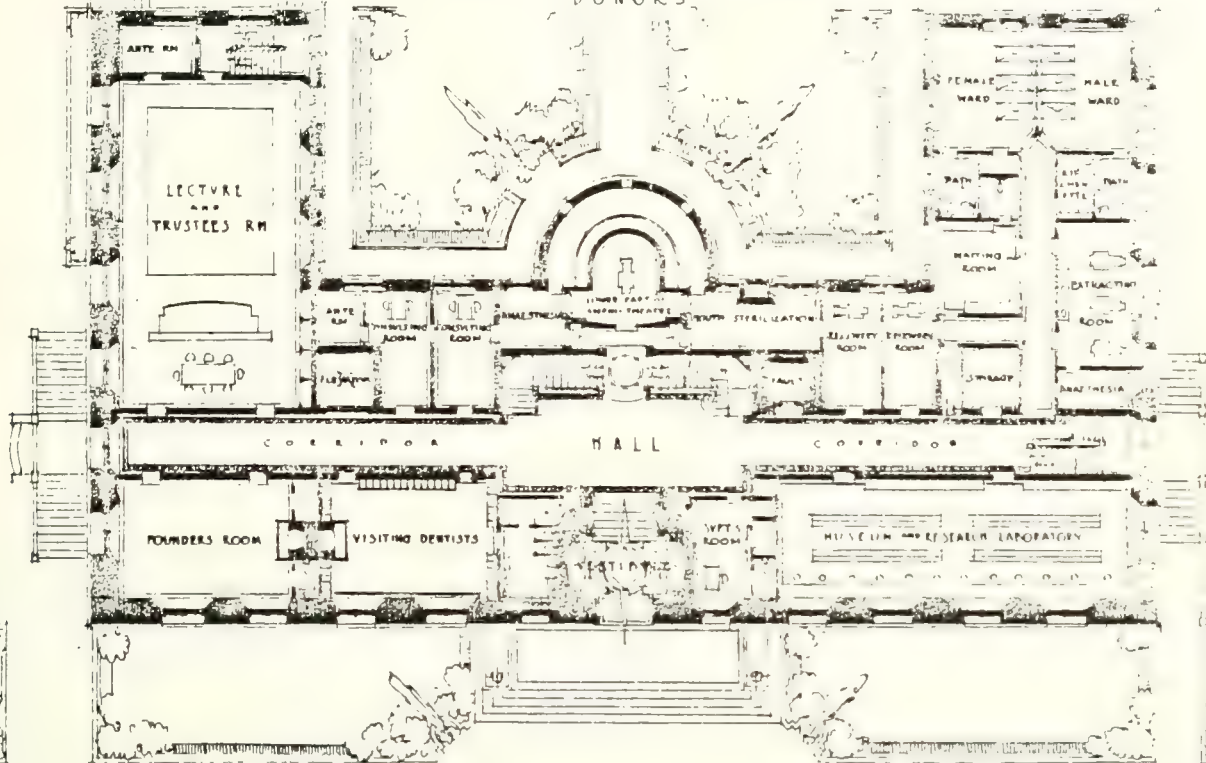
The elevator opens directly into the cleaning and sterilizing rooms. Sets of instruments will be cleaned, sharpened, and reassembled in the cleaning room and will then be placed on trucks which will be run directly into the sterilizer in sterilizing room. After sterilization is complete the trucks of sterile instruments will be returned by elevator to the supply room in infirmary.

The rest of this floor will be occupied by the janitor's apartments, laundry, boiler, engine and fan rooms, coal pocket, a small storeroom, and a reserve room.

FROM: TENTATIVE PLANS
OF THE FORSYTH DENTAL
CLINIC, N.D.
Sketch by J. W. W. W.
PART 1610 10, E-4-54

THE FORSYTH DENTAL INFIRMARY FOR CHILDREN

JOHN HAMILTON FORSYTH
AND
THOMAS ALEXANDER FORSYTH
DONORS.



FIRST FLOOR PLAN

THE FIRST FLOOR

The left wing will be occupied by a lecture room seating 250, which is intended to be used for popular lectures on dental hygiene. By means of a folding partition a portion of the room can be cut off for trustees meetings and for committee purposes.

The founders' room will occupy the northeast corner of the floor. Here will be assembled the memorials of the Forsyth family and the library of Thomas A. Forsyth.

The next room on this front will shelter the visiting dentists and will be supplied with lockers, toilet facilities, and shower baths.

The northwest front of this floor is given up to the museum and research laboratory. As has been said, it is hoped that the museum will be a centre for the dissemination of information concerning dental pathology and hygiene. An invitation is hereby extended to the profession to send to the trustees dental publications and other material or information as to the availability of material which can be used for demonstration or instruction in oral hygiene.

The right wing is to be used for extracting and anaesthesia rooms, with waiting room and male and female wards, each containing three beds.

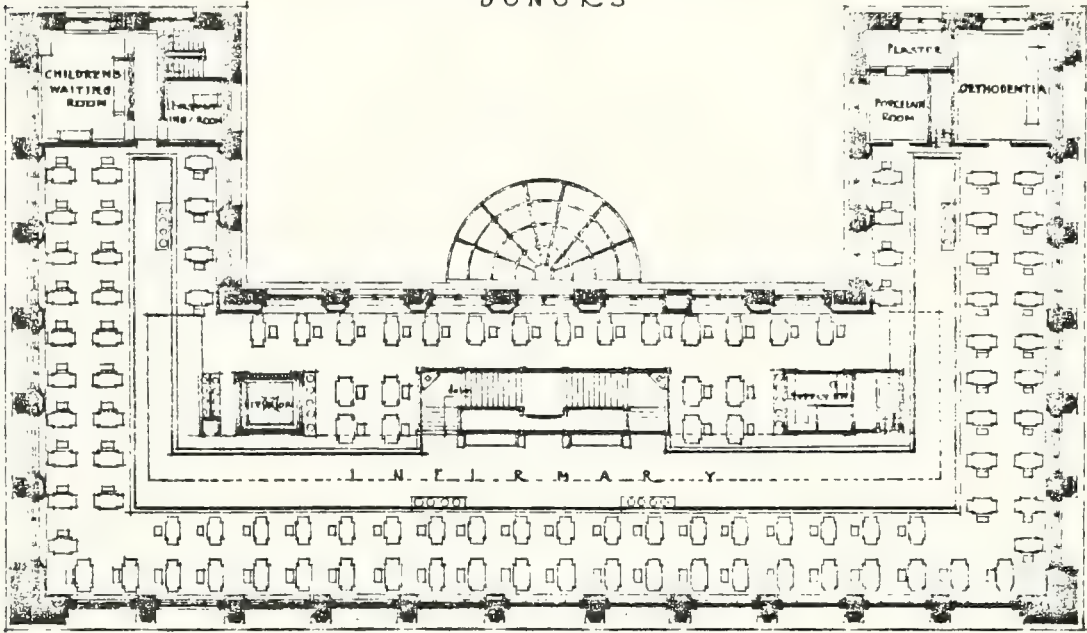
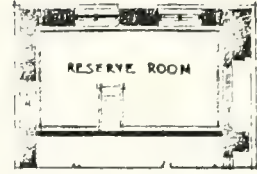
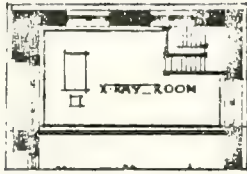
The rear of the central portion of the main floor will contain the lower part of the amphitheatre and the consulting, anaesthesia, mouth sterilizing, and recovery rooms related to it.

FROM: TENTATIVE PLANS OF THE FORSYTH
DENTAL CLINIC N.D.

State Library
PAM 617.6 F156

(OVER)

THE FORSYTH
DENTAL INFIRMARY
FOR
CHILDREN
JOHN HAMILTON FORSYTH
AND
THOMAS ALEXANDER FORSYTH
DONORS



SECOND FLOOR PLAN

THE INFIRMARY FLOOR

them will be collected in trucks, and taken to the cleansing and sterilizing rooms.

Cuspidors are to be removable from chairs. Cuspidors which have been used will be collected and replaced by clean ones.

Outer clothing will be excluded from the room. Operators as well as patients will be provided with coverings to go over ordinary clothing.

Numerous wash-stands of the hospital operating-room type will be placed at convenient points, so that one at least will be within easy access of each operator.

VENTILATION

The infirmary is to be heated by radiators between the windows and ventilated by humid air brought in beneath the windows by means of fans. Impure air will be taken out through the skylight.

ACCESSORY ROOMS

The end of the right wing has been set apart for an orthodontia laboratory, a room for plastic work, and a room for the manipulation of porcelain. Above these is a mezzanine floor with a large reserve room.

Waiting and consultation rooms are found at the end of the left wing, together with the stairway from the general waiting room below. Above these is a mezzanine room for X Ray purposes.

Adjoining the supply room is a stairway descending to the extracting room (vide infra).

CHAIRS

There will be 64 chairs in the outside row; 44 additional chairs can be accommodated in a second row. From base to base the chairs will be set 7 feet 3 inches apart. The second line of chairs will be 8 feet 6 inches from the first line. This



FORSYTH DENTAL NURSERY FOR CHILDREN

REAR VIEW

FROM: TENTATIVE PLANS OF THE
FORSYTH DENTAL CLINIC. N.D.

State Library
PAM 617.6 F756

ADDRESS 230 THE FENWAY COR. MUSEUM ROAD

NAME SCHOOL OF THE MUSEUM OF FINE ARTS
 present original

MAP No. 22N/9E SUB AREA EAST FENS

DATE 1926/7 BUILDING PERMIT source

ARCHITECT GUY LOWELL BUILDING PERMIT source

BUILDER L. P. SOULE + SON BUILDING PERMIT source

OWNER MUSEUM OF FINE ARTS
 original present

PHOTOGRAPHS FENWAY 4. 3/2*, 3/3-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) ARTSCHOOL

NO. OF STORIES (1st to cornice) 2: FRONT AND AT MUSEUM ROAD plus HIGH HIPPED COPPER AND GLASS SKY-LIGHTS ACROSS FRONT AND REAR; HIPPED SKYLIGHT DOWN CENTER OF BUILDING; FULL BASEMENT BELOW GRADE.
3: RIGHT SIDE

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick RED + stone CAST STONE TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION Geometric revival (early 20th century) school building with narrow end set parallel to the Fenway and with symmetrical 6-bay Fenway facade displaying central arched entry with screen. Shell motif set above doorway included in arcading of first floor fenestration. 2nd floor reveals tall arched multi-paned and interlaced mullion windows separated by double stone knick pilasters set under cast-stone frieze inscribed School of the Museum of Fine Arts. Museum Road facade displays continuation of 1st floor window arcading of Fenway front and tall 3-part multi-paned windows at 2nd story. 3-story right side reveals plain unadorned rectangular industrial type fenestration.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 33,928 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ACROSS MUSEUM ROAD FROM MUSEUM OF FINE ARTS. FACES FENWAY. WIDE SIDEWALK ACROSS FRONT WITH PLANNED FRONTAGE. AT BUILDING'S RIGHT - SPACIOUS SIDE YARD USED FOR SCULPTURE CONSTRUCTION. NEAR LANDSCAPED EVANS WAY PARK FRONTAGE - DESIGNED ORIGINALLY AS THE LONSWOOD ENTRANCE TO THE FENS.

SIGNIFICANCE (cont'd on reverse)
 The School of the Museum of Fine Arts is architecturally significant as a late work of the prominent architect and designer Guy Lowell, and is of cultural importance through its association with an art museum of international reputation and as a teaching institution in the visual arts whose staff has included regionally influential painters,

(Map)

TH
 RP4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	<u> x </u>	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	<u> x </u>	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

sculptors, and architects. The "Museum School" was organized in 1876 and opened on January 2, 1877 in the basement of the old MFA in Copley Square. — The committee overseeing the curriculum and activities of the school initially included painter William Morris Hunt, architect Edward C. Cabot, William R. Ware--head of the architecture department at M.I.T., art historian Charles C. Perkins, MFA Director Charles G. Loring, painter and designer John La Farge, and architect Robert S. Peabody. The School was created through voluntary subscription and included from the first, male and female students. When the MFA sold the Copley Square building and began construction on the new Fenway site, a temporary building was put-up in 1908 adjacent to the Museum, now the location of the Museum Road parking lot, to house the School. This site was occupied by the Museum School until the present building was constructed in 1926 across the street at 230 The Fenway. The Museum School attracted a faculty of considerable note and accomplishment including, in painting, Joseph De Camp (1886-8), Edmund C. Tarbell (1889-1913), William Paxton (1906-13), in perspective, William R. Ware (1877), and in sculpture, Bela Lyon Pratt (1893-17).

Guy Lowell (1870-2/4/1927) the designer of the Museum School

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) and the architect of the Huntington Avenue and Evans Wing MFA buildings (see form for) was born into a prominent New England family which included his cousins Amy Lowell and A. Lawrence Lowell, President of Harvard University. Lowell was educated at Harvard, M.I.T. and the Ecole des Beaux-Arts and studied design, architectural history, and landscape gardening. His work was broad in its range and, he was responsible for many institutional buildings including the Georgian Revival school buildings at Phillips Academy, Andover (1903-23), Simmons College, ^{see page 2.} ~~assessor's~~

Bibliography and/or references (such as local histories, deeds, ~~assessor's records, early maps, etc.~~)

Boston Building Dept. Records.
Architectural Archive. Fine Arts Dept./BPL.
Withey. American Architects Deceased.
Bromley. Atlases. 1895-1938.
Whitehill, Walter M., Museum of Fine Arts, Boston --A Centennial History. 1970.
Pierce, H. Winthrop. History of the School of the Museum of Fine Arts. 1930
Architectural Review. "The Works of Guy Lowell." V. 13, p. 13-40, 1906.

page 2.
230 The Fenway
School of the Museum of Fine Arts

Significance continued:

Emerson Hall, Harvard University; Memorial Tower and other buildings, Brown University, and the New York County Courthouse.

The School of the Museum of Fine Arts was one of Lowell's last designs, and the building was still under construction at the time of his death.

In the Fenway area, Lowell also was responsible for the 1902 Johnson Memorial Gates at the Westland Avenue entry to the Fens (see form for) and for the apartment block at 67 Hemenway Street of 1904-5 (see form for).

Recommended for individual NR listing

ADDRESS 280 THE FENWAY COR. PALACE RD.
"FENWAY COURT"

NAME ISABELLA STEWART GARDNER MUSEUM

present original
MAP NO.

1. 22 N - 9 E

FENWAY-
SUB AREA LONGWOOD

DATE: 1900-1902

BUILDING PERMIT; NATIONAL
REGISTER NOMINATION FORM

CARRIAGE HOUSE: 1901 ARCHITECT LOGGIA: 1903; SERV. QTRS. 1907

ARCHITECT W.T. SEARS

BLDG. PERMIT

source

BUILDER

DR

source

ISABELLA STEWART GARDNER

original present

PHOTOGRAPHS FW 7 5/2; 5/3; 5/5-83;

FW 8 3/5-83; FW 9 6/2-84

TYPE residential single double row 2-fam. 3-deck ten apt.

^{AND} non-residential ART MUSEUM

NO. OF STORIES (1st to cornice) 4 AND 2 plus

ROOF HIPPED (CLAY TILE) SKYLIGHT IN CENTER cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other (brick/TAN) stone concrete iron/steel/alum.

BRIEF DESCRIPTION VENETIAN-INSPIRED RESIDENCE/MUSEUM IN ITALIAN PALAZZO FORMAT, HAVING 4-STORY MAIN BLOCK WITH HIPPED RED SPANISH TILE ROOF CROWNED BY GABLED SKYLIGHT ABOVE COURTYARD. FRONT (NORTHEAST) FACADE IS SIMPLE, COMPOSED OF 6 BAYS OF TALL WINDOWS AT 2ND + 3RD STORIES, AND SMALLER WINDOWS WITH METAL GRILLES AT 1ST AND 4TH STORIES. OPENINGS HAVE STONE SILLS & FLAT ARCHES. CENTRAL ENTRY IS FLANKED BY CARVED MARBLE LIONS, WITH FLAT-ROOFED PORTICO AND CARVED RELIEF ABOVE OF ST. GEORGE AND THE DRAGON. EXTERIOR CHIMNEY FORMS "Y" SURROUNDING

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS ACROSS THE FENWAY FROM THE BACK BAY FENS.

IRON FENCE (APPROX. 7' TALL) ALONG EDGE OF PROPERTY; BRICK WALL (APPROX. 9' CURVING ALONG FRONT TO SOUTHEAST SIDE ENCLOSES GARDENS. OPENINGS IN WALL HAVE VENETIAN COLONNADES.

SIGNIFICANCE (cont'd on reverse)

SIGNIFICANT AS AN IMPORTANT WORK OF BOSTON ARCHITECT WILLARD T. SEARS, FENWAY COURT IS A RESIDENCE - MUSEUM ALSO SIGNIFICANT FOR ITS ASSOCIATION WITH ISABELLA STEWART GARDNER, WHO MADE A SIGNIFICANT CONTRIBUTION TO BOSTON'S CULTURAL AND CIVIC AFFAIRS IN HER LIFE. THE STRUCTURE IS AN UNUSUAL ONE FOR BOSTON, HAVING ITS DESIGN BASED ON AN ITALIAN PALAZZO.

(Map)



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____
Agricultural	_____	Education	_____
Architectural	✓	Exploration/ settlement	_____
The Arts	✓	Industry	_____
Commerce	_____	Military	_____
Communication	_____	Political	_____
Community/ development	_____		



Significance (include explanation of themes checked)

MRS. GARDNER WORKED WITH ARCHITECT SEARS IN HIS DESIGN OF FENWAY COURT AS A PERSONALIZED BUILDING WHICH INCORPORATES ARCHITECTURAL AND SCULPTURAL PIECES ACQUIRED BY MRS. GARDNER IN HER TRAVELS, AND SERVES AS A MUSEUM SETTING FOR OTHER WORKS OF ART. INCLUDED IN THE SMALL, DIVERSE COLLECTION ARE FURNITURE, STAINED GLASS, CERAMICS, TEXTILES, RARE BOOKS, PRINTS, AND DRAWINGS. THE PAINTING COLLECTION IS ESPECIALLY NOTED FOR THE JOHN SINGER SARGENT WORKS.

IN 1890, THIS LAND WAS OWNED BY HENRY M. WHITE. MRS. GARDNER HAD PURCHASED THE PROPERTY AT THE CORNER OF PALACE RD. (A PARCEL OF 18,414 SQ. FT.) BY 1899. THIS WAS MORE THAN DOUBLED BY 1906 (40,495 SQ. FT.) AND FURTHER INCREASED BY 1915 (45,862). CONSTRUCTION BEGAN ON FENWAY COURT IN 1900, MAKING IT THE FIRST BUILDING ALONG THIS STRETCH OF THE FENWAY. MRS. GARDNER OPENED HER MUSEUM TO THE PUBLIC IN FEBRUARY OF 1903.

ARCHITECT WILLARD T. SEARS (1837-1920) HAD BEEN A PARTNER IN THE BOSTON FIRM OF CUMMINGS (CHARLES A.) & SEARS, RESPONSIBLE FOR THE HIGH VICTORIAN GOTHIC BUILDINGS OF NEW OLD SOUTH CHURCH (BACK BAY) AND THE DOWNTOWN BEDFORD BUILDING, BOTH IN THE NATIONAL REGISTER. *
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES.

RECOMMENDED FOR BOSTON LANDMARK DESIGNATION, INCLUDING INTERIOR.
 LOCATED IN PROPOSED SOUTHWEST FENWAY N.R. AND LANDMARK DISTRICT.

* SEE ALSO NATIONAL REGISTER NOMINATION FORM FOR ADDITIONAL INFORMATION ON GARDNER MUSEUM.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

NATIONAL REGISTER NOMINATION FORM FOR GARDNER MUSEUM.

BOSTON BUILDING PERMIT.

ATLASES OF BOSTON - ROXBURY. BROMLEY, 1890, 1899, 1906, 1915.

BOSTON HERALD. Feb. 24, 1903. "Mrs. Gardner Opens Museum to Public"

S.P.N.E.A. Prints and Photographs.

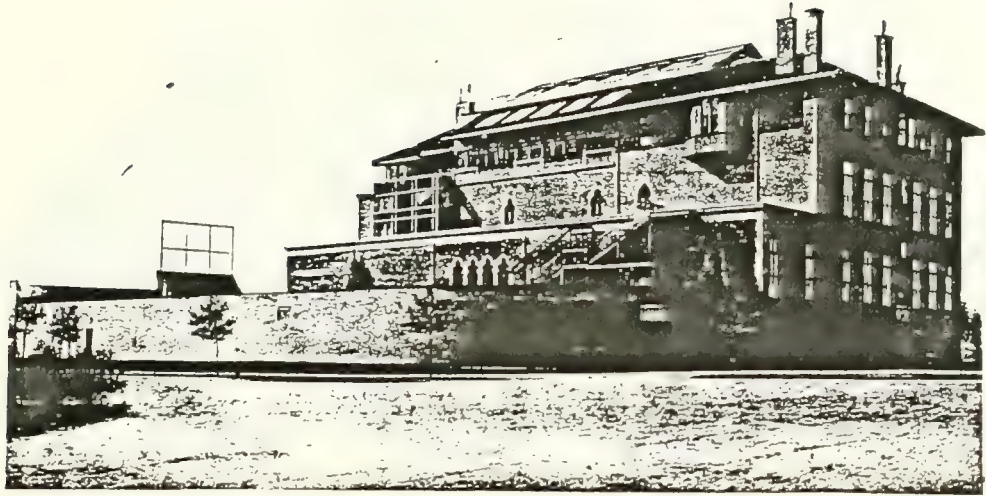
280 The Fenway



DESCRIPTION CONTINUED:

Oriel window at 4th floor. Northwest (side) facade on Palace Rd. abuts sidewalk, and extends to the rear for 5 bays similar to front fenestration (though more distantly spaced), then wall section which includes arched windows and entry with stone columns. One-story stuccoed wing projects to rear. Southeast wall contains large windows at first & fourth floor, with Venetian arches at 3rd story windows, balcony extends at 4th story. Two-story wing which projects to the southeast features group of 4 Venetian windows near center of southeast facade. Southwest wall includes Venetian, round-arched, and round windows.

✓



Mrs. Jack Gardner's Palace, Boston, Mass.

Mrs. Jack Gardner's Palace, Boston, Mass. ✓-2-----

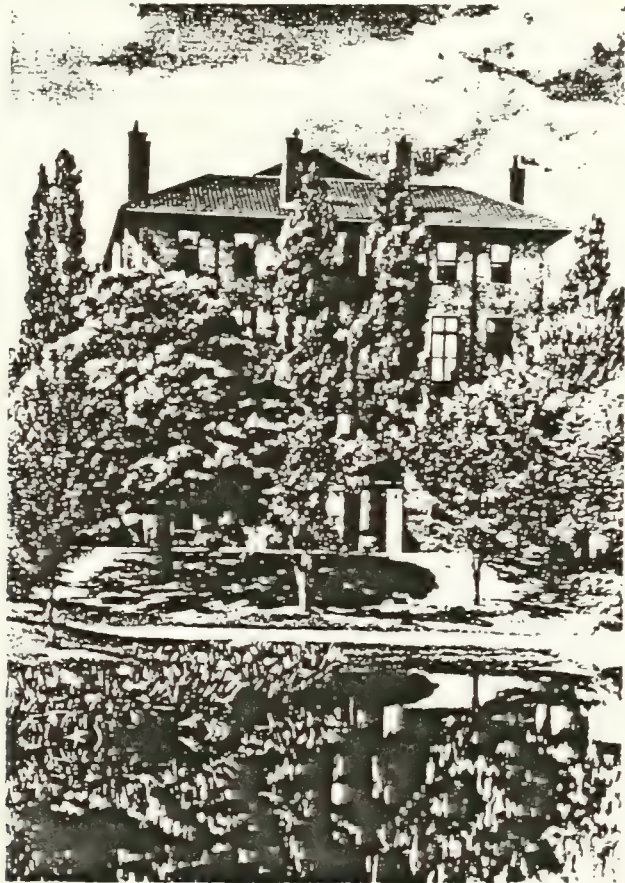


SPNEA. Postcard collection

17308

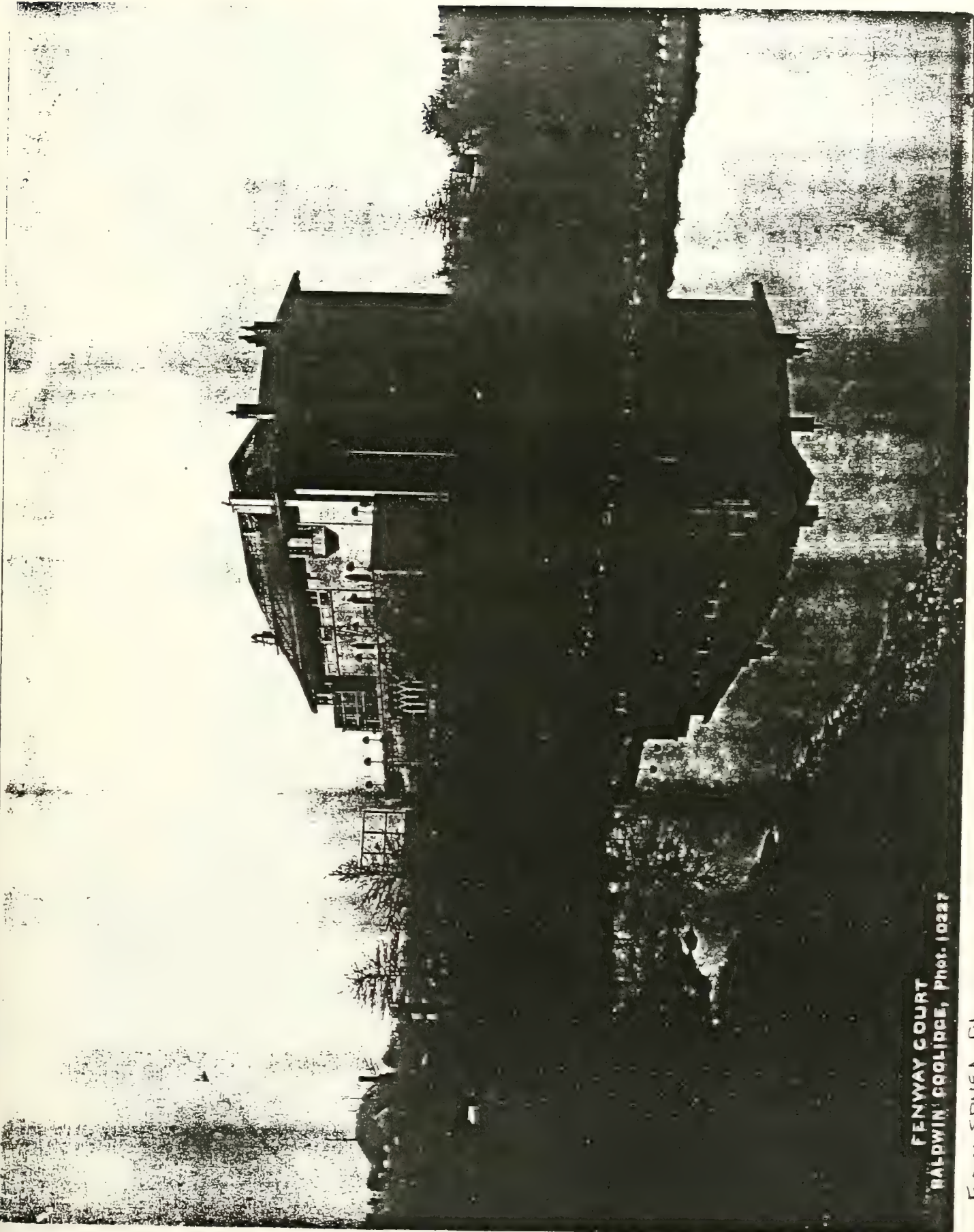
F/K 514

Mrs. Jack Gardner's Venetian Palace, Back Bay, Boston, Mass.



SPNEA. Postcard collection.





FENWAY COURT
RALPH W. COOLIDGE, Phot. 1922

From: SPNEA file
Fenway Court unmounted

SPNEA

(Garthner Museum)

File - Fenway Court Unmounted.

(back) Gift in memory of E. I. Gay (?) Apr. 18, 1917

Baldwin Coolidge, photographer. probably exposed 4/1906



SPNEA
9119

SPNEA File Fenway Court, Gardner Museum, Unmounted
1904, Thomas E. Marr

SPNEA

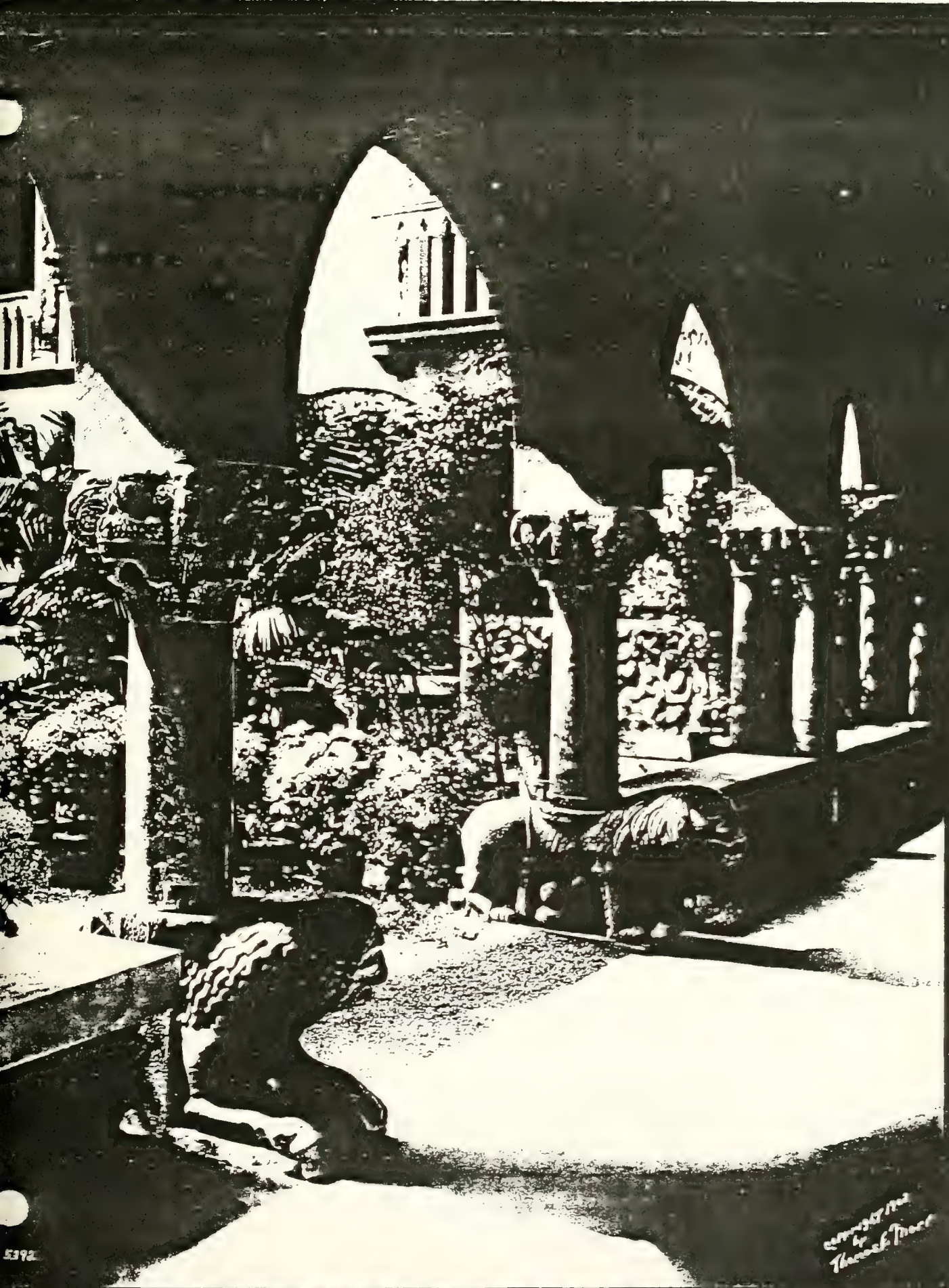
File - Fenway Court. (Gardner Museum, ^{Unmounted} ~~Mounted~~)

~~Fenway Court~~

Courtyard - I.S. Gardner Museum, Fenway Court, Boston

© 1904 by Thomas E. Marr

gift Mr & Mrs Norman Weiss 1974



arranged by
Theresa Trace

SPNEA

file - Fenway Court (Gardner Museum, Mounted)

"Fenway Court View of Columns"

gift Estate Mrs. Felix A. Gendrot

30 Nov. 1935

ADDRESS 300 THE FENWAY COR. PALACE RD.

NAME SIMMONS COLLEGE
 present original

MAP No. 22N-9E SUB AREA FENWAY - LONGWOOD

DATE 1901-1904; BUILDING PERMIT:
1909 (WEST WING) source COLLEGE ARCHIVES
1929 (EAST WING)

ARCHITECT PEABODY & SEARNS BLDG. PERMIT
 source

BUILDER ARTHUR C. WHITNEY BLDG. PERMIT
 source

OWNER SIMMONS FEMALE COLLEGE
 original present

PHOTOGRAPHS FW 7 4/6, 5/1, 5/4-83 AND
FW 9 6/1-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) COLLEGE

NO. OF STORIES (1st to cornice) 3 plus

ROOF HIPPED cupola COPPER dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (TAN) stone concrete iron/steel/alum.

BRIEF DESCRIPTION LARGE CLASSICAL REVIVAL SCHOOL BUILDING FEATURING CENTRAL PEDIMENTED ENTRY PAVILION AND COPPER GEORGIAN STYLE CUPOLA ATOP MAIN ROOF. FRONT FACADE HAS 17 BAY WIDTH, DIVIDED INTO GROUPINGS OF 3-4-3-4-3 WINDOWS (NOW METAL SASH). ENTRY PAVILION HAS 2 CORINTHIAN COLUMNS IN ANTIS SET ATOP RUSTICATED-EFFECT FIRST STORY CONTAINING ENTRY FLANKED BY SINGLE WINDOWS. FIRST STORY BRICKWORK LAID IN RUSTICATED PATTERN. LIMESTONE USED FOR STRING COURSES, CLASSICAL WINDOW*
 EXTERIOR ALTERATION (minor) moderate drastic

CONDITION (good) fair poor LOT AREA 303,302 sq. feet

NOTEWORTHY SITE CHARACTERISTICS PROMINENT SITE ON FENWAY, ACROSS FROM BACK BAY FENS. PART OF LANDSCAPED COLLEGE CAMPUS.

SIGNIFICANCE (cont'd on reverse)
 *DESCRIPTION CONTINUED:
SURROUNDS AND CENTRAL PAVILION. SWAG MOTIF & FRIEZE EMBELLISH WINDOWS ABOVE ENTRANCE. LATER WINGS EXTEND TO EAST AND WEST ALONG ORIGINAL FACADE LINE AND ARE SIMILARLY DETAILED. WEST WING, OF 3X15 BAYS, HAS 3RD STORY ARCHED WINDOWS.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	✓	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

NOTEWORTHY EXAMPLE OF CLASSICAL REVIVAL INSTITUTIONAL ARCHITECTURE, DESIGNED BY PROMINENT BOSTON FIRM OF FEARBODY AND STEARNS. THIS WAS THE FIRST OF SIMMONS COLLEGE'S BUILDINGS ERECTED ON ITS FENWAY CAMPUS. SIMMONS FEMALE COLLEGE WAS INCORPORATED IN 1899 AND FOUNDED THROUGH THE BEQUEST OF JOHN SIMMONS (1796-1870), WHO HAD MADE HIS FORTUNE IN THE CITY'S CLOTHING INDUSTRY. SIMMONS' PROPERTY WHICH WOULD COME TO THE COLLEGE WAS VALUED AT \$1,185,000 IN 1870, BUT THE SCHOOL WAS TO BE FOUNDED ONLY WHEN THE SURPLUS TRUST INCOME HAD REACHED \$500,000. THE GREAT BOSTON FIRE OF 1872 DESTROYED MUCH OF THE SIMMONS PROPERTY, CAUSING THE DELAY IN FOUNDING THE COLLEGE. INITIALLY, THE COLLEGE TOOK OVER THE SCHOOL OF HOUSE-KEEPING (45 & 47 ST. BOTDOLPH ST.) (WHICH HAD BEEN STARTED IN 1897 BY THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION AS AN EDUCATIONAL EXPERIMENT) IN THE FALL, 1902. DR. HENRY LEFAVOUR WAS FIRST PRESIDENT. CURRICULA FOR SIMMONS FEMALE COLLEGE COVERED, AT ITS BEGINNING, DOMESTIC ENGINEERING, SECRETARIAL WORK, LIBRARY TRAINING, AND GENERAL SCIENCE. CLASSES IN 1902-1903 WERE HELD AT THE ST. BOTDOLPH LOCATION, 30 HUNTINGTON AVE. (ALSO SITE OF THE COLLEGE OFFICES), AND AT M.I.T. ON BOYLSTON. ST. BOTDOLPH HALL (38 ST. BOTDOLPH) WAS LEASED AND CONVERTED TO A DORMITORY, RENAMED SIMMONS HALL. EARLY IN 1903 THE CORPORATION VOTED TO BUY THE FENWAY SITE FROM THE THAYER ESTATE & THE BOSTON WATER POWER CO. FOR \$180,000.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR NATIONAL REGISTER LISTING.

INCLUDED WITHIN SOUTHWEST FENWAY DISTRICT RECOMMENDATION (BOSTON LANDMARK & NATIONAL REGISTER).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- MARK, KENNETH LAMARTINE. DELAYED BY FIRE, BEING THE EARLY HISTORY OF SIMMONS COLLEGE. CONCORD, N.H. RUMFORD PRESS. 1945.
- THE AMERICAN COLLEGE GIRL, ARTICLE ON SIMMONS BY PHYLLIS ABELL & KATHRYN F. SMITH. L.C. PAGE & CO. BOSTON. 1930.
- SIMMONS COLLEGE ARCHIVES.
- BOSTON BUILDING PERMITS.
- PRELIMINARY ANNOUNCEMENT OF SIMMONS COLLEGE. BOSTON. 1902.

SIGNIFICANCE CONTINUED :

TO REPLACE CLASSROOM SPACE NO LONGER AVAILABLE AT M.I.T., THE COLLEGE IN 1903 LEASED SPACE AT 739 BOYLSTON. PEABODY & STEARNS WERE SELECTED AS ARCHITECTS & CONTRACTOR A. C. WHITNEY CO. WAS CHOSEN FOR THE PERMANENT BUILDING [THIS STRUCTURE, AT 300 THE FENWAY], AT A COST OF \$318,383 (EXCLUDING HEATING & VENT.), TO BE 236' x 72', WITH ELLS 48' x 36' EXTENDING TO THE REAR AT EITHER END, HAVING 3 STORIES WITH ATTIC 4TH STORY UNDER COPPER ROOF. IT WAS COMPLETED IN 1904, WITH THE WEST WING ADDITION FINISHED IN 1909, AND THE EAST WING IN 1929.

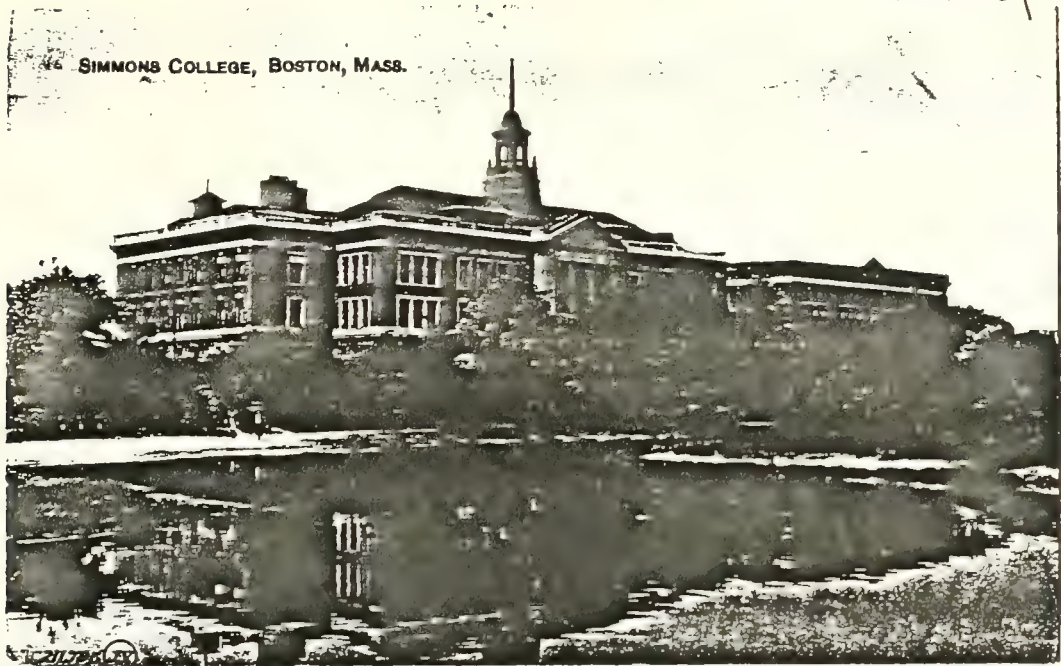
THE COLLEGE PURCHASED 3 FRAME HOUSES IN 1904 (SEE INVENTORY FORMS FOR 2 SHORT ST. AND 4 SHORT ST., F/K B1 AND B2), AND BUILT THE SOUTH HALL DORMITORY IN 1905 (SEE INVENTORY FORM - 321 BROOKLINE, NO. 508), THE DINING HALL IN 1905 (INVENTORY FORM # 542, BEHIND 86 PILGRIM RD.), AND NORTH HALL IN 1907 (INVENTORY FORM # 541, 86 PILGRIM RD.). SUBSEQUENT YEARS HAVE SEEN EXPANSION OF BOTH SIMMONS' CLASSROOM AND RESIDENTIAL CAMPUSES INTO NUMEROUS ADDITIONAL BUILDINGS.

FROM ITS BEGINNING, THE SCHOOL WAS ORGANIZED AS A TECHNICAL RATHER THAN ACADEMIC COLLEGE. THE FIRST B.S. DEGREE WAS OFFERED IN 1905, AND THE FIRST M.S. IN 1910. THE NAME WAS CHANGED TO SIMMONS COLLEGE IN 1915. EXPANSION ON THE ORIGINAL COURSEWORK HAS INCLUDED: SOCIAL WORK (1904), PUBLIC HEALTH NURSING (1916); THE PRINCE SCHOOL OF EDUCATION FOR STORE SERVICE AFFILIATED WITH SIMMONS IN 1915; LANDSCAPE ARCHITECTURE IN 1928, PHYSICAL EDUCATION IN 1931, AND A GRADUATE DIVISION. SIMMONS' WILL HAD SPECIFIED HIS DESIRE FOR COURSES "BEST CALCULATED TO ENABLE THE SCHOLARS [I.E., WOMEN] TO ACQUIRE AN INDEPENDENT LIVELIHOOD."

OTHER BUILDINGS DESIGNED BY PEABODY & STEARNS IN THE FENWAY AREA INCLUDE: 28-36, 37-57, 38-48, 54-56 ST. STEPHEN, 22, 24, AND 26 THE FENWAY (ALL RESIDENCES), AND THE COTTING SCHOOL (241 ST. BOTOLPH ST.). SEE INDIVIDUAL INVENTORY FORMS. THE FIRM COLLABORATED WITH MAGINNIS, WALSH, & SULLIVAN AND COOLIDGE & CARLSON FOR THE GIRLS' LATIN AND NORMAL SCHOOL (PALACE RD, TETLOW ST. & HUNTINGTON AVE. - SEE INVENTORY FORM).

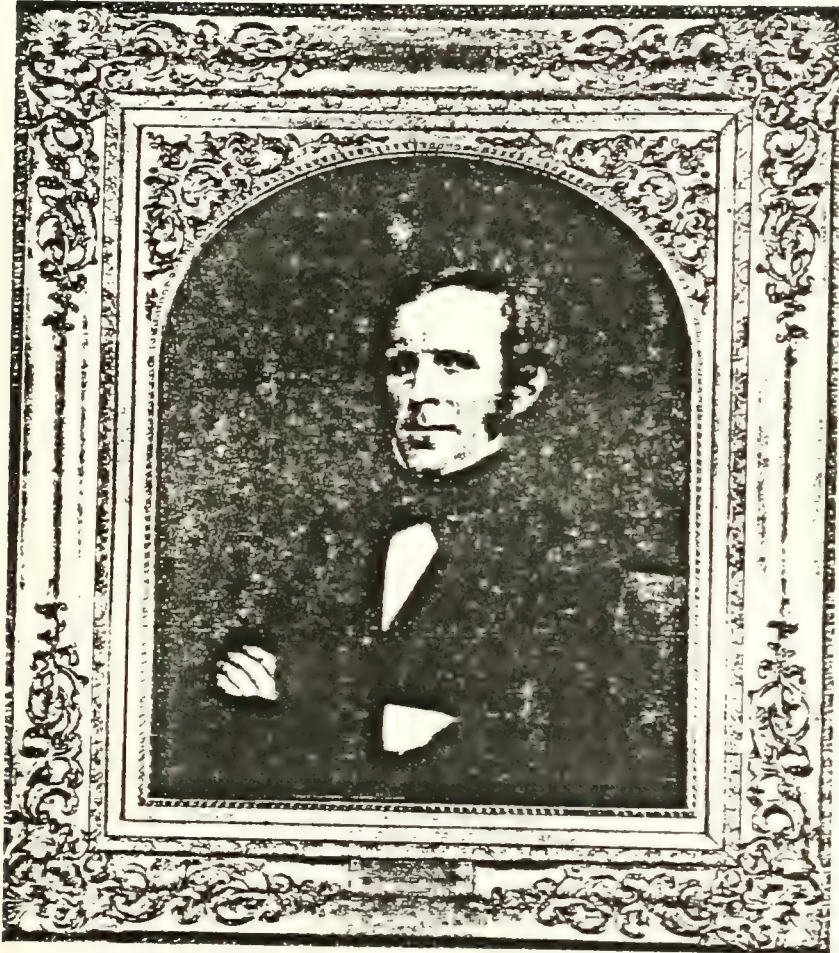


515
Fenway



SPNEA. Postcard collection.





John Simmons
founded
Simmons College
to enable
women to earn
an independent
livelihood

From: *The Simmons Story*, Volume 35, No. 1, Fall, 1952

MR. JOHN SIMMONS who died at Little Compton, R. I., yesterday, after a lingering illness, at the age of seventy-five years, was one of the most enterprising and successful merchants of Boston of a former generation. His history is much the same as that of scores of men who have become prominent in business circles here. He came to the city early in life, learned the tailor's trade, was industrious and sagacious, and succeeded, so that when the railway system opened new markets for manufactured goods, Mr. S. had the experience, capital and foresight to extend his business to meet the new order of things. As a wholesale clothing dealer, his place of business in Quincy Hall soon was known over the South and West, and his operations were upon a larger scale than had ever before been known in that trade. The fortune which he soon acquired was very judiciously invested in real estate near the business centre of the city, and some twelve years ago, after the death of an only son, Mr. Simmons retired from active trade.

Although past the age of sixty, the deceased had too active a brain to remain quiet, and devoted his energies to the care of his real estate. As it increased in value he made new purchases, and at the time of his death was the largest individual owner of valuable estates in the vicinity of the new Post Office. Mr. S. was a very quiet and unassuming gentleman of the "old school." He was always very much respected by those having business relations with him. He was an active member of the Brattle Square Church, and took much interest in its affairs.

From: Boston Daily Evening Transcript.
August 30, 1870

ADDRESS 10 FENWOOD COR. HUNTINGTON AVE.

NAME FARRAGUT SCHOOL (SAME)
present original

MAP No. 21N-8E

SUB AREA FENWAY - LONGWOOD

DATE 1903

ANNUAL REPORT OF THE SCHOOLHOUSE DEPT.

ARCHITECT: WHEELWRIGHT & HAVEN source American Architect & Building News

OWNER:

CITY OF BOSTON source SAME
original present

PHOTO: GRAPHS FW 6 1/4, 1/5-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential SCHOOL

NO. OF STORIES (1st to cornice) 2 plus BASEMENT

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick stone SANDSTONE TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION GEORGIAN REVIVAL, ELL-PAN SCHOOL BUILDING OF RED BRICK WITH LIGHT SANDSTONE TRIM IN QUAINS, STRING COURSES, KEYSTONES, AND CLASSICAL SURROUNDS AT ENTRY. BRICK IS LAID TO FORM RUSTICATED EFFECT. ENTRANCE IS DIAGONALLY SET IN REENTRANT ANGLE, WITH RECESSED ARCHED WINDOW ABOVE. FOUR BAYS OF 4 WINDOWS EACH IN EACH COURTYARD-FACING LONG WALL. WINDOWS ARE TALL, 9/16 SASH WITH FLAT ARCHES, STONE SILLS & KEYSTONES, & ROUNDEL ABOVE EACH UPPER STORY*
EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 27,923 sq. feet

NOTEWORTHY SITE CHARACTERISTICS "ELL" PLAN OF BUILDING FORMS ENCLOSURE WITH FENCE AT STREET FOR PAVED PLAYGROUND.

SIGNIFICANCE (cont'd on reverse)

DESCRIPTION CONTINUED:

* OPENING. END WALL FACING HUNTINGTON AVE. COMPOSED OF 3 BAYS: CENTER 2ND STORY WINDOW ARCHED; BELOW IS PANEL WITH "FARRAGUT SCHOOL". PLAYGROUND IS ENCLOSED BY SCHOOL BUILDING WALLS AND, AT STREET, BRICK WALL (4-5' HIGH) TOPPED BY CAST IRON FENCE.

(Map)

Moved; date if known _____

Themes (check as many as apply) _____

- Aboriginal _____
- Agricultural _____
- Architectural
- The Arts _____
- Commerce _____
- Communication _____
- Community/development _____
- Education

- Con _____
- Edu _____
- Exp _____
- In _____
- Mi _____
- Po _____



Significance (include explanation of themes checked above)

FARRAGUT SCHOOL IS NOTABLE AS A WELL-CRAFTED EXAMPLE OF GEORGIAN REVIVAL ARCHITECTURE, DESIGNED BY THE PROMINENT FIRM OF WHEELWRIGHT & HAVEN.

THIS PROPERTY, IN 1884, WAS PART OF A LARGE ESTATE (674,000 SQ. FT.) OWNED BY JOHN L. DEWOLF. DEWOLF'S HEIRS WERE OWNERS AS LATE AS 1895 OF A MUCH SMALLER PARCEL (38,300 SQ. FT.). JEREMIAH C. SPILLANE, ET AL OBTAINED THE PROPERTY BY 1899, WITH APPARENT INTENT TO SELL AS HOUSE LOTS. BUT BOSTON'S SCHOOL BOARD PAID \$36,300 FOR THE PRESENT PARCEL (27,923 SQ. FT.) IN 1902. THE PRIMARY SCHOOL WAS TO BE A 12-ROOM STRUCTURE WITH A COOKING ROOM, MANUAL TRAINING ROOM, TWO PLAY-ROOMS AND A PLAYGROUND. CONSTRUCTION WAS CARRIED OUT DURING 1903. THE BUILDING WAS OCCUPIED JAN. 18, 1904. ITS PLAN WAS EXPERIMENTAL, ATTEMPTING TO EXCLUDE SUNLIGHT FROM THE CLASSROOMS TO BENEFIT THE EYES; HOWEVER, FOLLOWING ITS COMPLETION, THE SCHOOL BOARD DETERMINED THIS FACTOR TO BE A DETRIMENT. IN 1905 THIS WAS THE MOST EXPENSIVE SCHOOL THE BOARD HAD ERECTED, BUT WAS *
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

* CONSIDERED "ONE OF THE BEST NEW PRIMARIES." CONSTRUCTION COSTS TO EARLY 1904 WERE \$150,430.52
 SEE ALSO INVENTORY FORM FOR: 553-555 HUNTINGTON AVE, DESIGNED BY WHEELWRIGHT & HAVEN.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ANNUAL REPORTS OF THE SCHOOLHOUSE DEPT (BOSTON CITY DOCUMENTS) 1903, 1904, 1905.

AMERICAN ARCHITECT & BUILDING NEWS. AUG. 6, 1904; PL. 1493; Vol. 85, p. 47
 ATLASES OF ROXBURY; BROMLEY; 1884, 1888, 1890, 1895, 1899, 1906, 1915.

ADDRESS 36 & 40 FENWOOD COR. KEMPTON & ST. ALBANS

NAME present original

MAP No. 21N-8E SUB AREA FENWAY-LONGWOOD

DATE (#40) 1900 BUILDING PERMIT

ARCHITECT: #36-ATTRIBUTED TO J.C. SPILLANE source

ARCHITECT (#40) J.C. SPILLANE PERMIT
BUILDER: #36-ATTRIBUTED source

ARCHITECT (#40) J.C. SPILLANE PERMIT
OWNER: #36-LIKELY - J.C. SPILLANE source

ARCHITECT (#40) J.C. SPILLANE PERMIT
OWNER: #36-LIKELY - J.C. SPILLANE source

ARCHITECT (#40) J.C. SPILLANE original present

PHOTOGRAPHS: PHOTOGRAPHS FW 6-2/4-83



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 2 plus ATTIC

ROOF FRONT GABLE cupola dormers (#36 GABLED ON NORTHWEST SIDE)

MATERIALS Frame clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION COLONIAL REVIVAL HOUSES WITH PROMINENT FRONT GABLES AND ADAMESQUE CORNICE DECORATION. PORCH OF #36 IS OF STONE PIERS WITH SIMPLE WOODEN SLAT BALUSTRADE AT 1ST STORY AND DECK AT 2ND STORY. FRONT FACADE IS DOUBLE SWELL-BAY IN CHARACTER, WITH OFF-CENTER ENTRY. ATTIC STORY FRONT WINDOW IS RECESSED IN COLUMNED ALCOVE. #40 IS SIMILAR, WITH SLENDER PORCH COLUMNS; PORCH EXTENDS ACROSS ENTIRE FRONT. BAYS SWELL ONLY AT 2ND STORY, WITH ENTRY CENTRALLY LOCATED. FIRST FLOOR* EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA #40: 3420 sq. feet

NOTEWORTHY SITE CHARACTERISTICS SMALL SETBACK FROM STREET

DESCRIPTION CONTINUED
SIGNIFICANCE (~~on~~ on reverse)

* SIDE WINDOWS FEATURE ARCHED PANELS ABOVE. THE SIDE WALLS OF THE TWO HOUSES WHICH FACE ONE ANOTHER (NW-#36; SE-#40) HAVE 3-STORY GABLED POLYGONAL BAYS.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

GOOD EXAMPLES OF THE WELL-DETAILED 2 AND 3-FAMILY RESIDENCES TYPICAL IN THIS AREA, THESE TWO STRUCTURES RETAIN A HIGH DEGREE OF THEIR ORIGINAL ARCHITECTURAL CHARACTER.

THIS PROPERTY WAS IN 1884 PART OF A LARGE ESTATE (674,000 SQ. FT.) OWNED BY JOHN L. DEWOLF, NANCY M. DOWNER ACQUIRED A LARGE PORTION 1 OF THE DEWOLF PROPERTY BY 1888, AND STILL OWNED IT IN 1895.

BUILDER & ARCHITECT FOR BOTH HOUSES APPEARS TO HAVE BEEN JEREMIAH C. SPILLANE, IN 1900/1901. (BUILDING PERMIT FOR #40 GRANTED 12-31-1900). BY 1899, SPILLANE ET AL OWNED NUMEROUS UNDEVELOPED HOUSE LOTS ALONG FRANCIS ST. AND KENWOOD (LATER CHANGED TO FENWOOD) ROAD. SPILLANE WAS IN THE REAL ESTATE BUSINESS FROM 1899-1913, AND WAS RESPONSIBLE FOR THE CONSTRUCTION OF MANY HOUSES IN THIS AREA.

(SEE ALSO FORMS FOR: 11, 15, 43, 49 Fenwood and 50, 56, and 58 Francis St. SPILLANE'S OFFICE WAS AT HUNTINGTON & FRANCIS FROM 1899-1906, WITH HIS RESIDENCE FROM 1896-1901 AT 8 CORDEN, FROM 1902-1907 AT 217 WALNUT (ROXBURY), 1908: 7 ABERDEEN; 1909-1912: 300 COLUMBIA RD., DORCHESTER, AND 1913: 146 CHISWICK RD, BRIGHTON.*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

* SIGNIF CONT'D: OWNERS OF #36 FENWOOD INCLUDED:
H.C. OLSSON (1906); MARY M. SPOTT (1915).

#40 FENWOOD WAS OWNED BY SPILLANE (1900); C.E. MEAD (1906 & 1915)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY: BROMLEY, 1899, 1906, 1915.

- CITY OF BOSTON BUILDING PERMIT: DECEMBER 31, 1900
- BOSTON CITY DIRECTORIES: JEREMIAH C. SPILLANE (1896-1913)
 - H.C. OLSSON (1906, no listing)
 - C.E. MEAD (1906, 1915, no listing)
 - Mary M. SPOTT (1915, no listing)

ADDRESS 400 THE FENWAY COR. ^{NEAR} LOUIS PASTEUR
BOSTON
 NAME EMMANUEL COLLEGE; ACADEMY OF NOTRE
 present original DAME

MAP No. 22N-9E SUB AREA FENWAY-
LONGWOOD
 DATE: 1913-1916 BUILDING PERMIT
 source

ARCHITECT
 TECT MAGINNIS & WALSH BLDG. PERMIT
 source

(or NEALY?)
 ER M. J. MEALY BLDG. PERMIT
 source

OWNER:
BOSTON ACADEMY NOTRE DAME
 original present

PHOTO-
 GRAPHS FW 7 4/2, 4/3, 4/4, 4/5-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) COLLEGE (ORIGINALLY CONVENT + ACADEMY)

NO. OF STORIES (1st to cornice) 3 plus ATTIC & RAISED BASE-
MENT

ROOF GABLE (SLATE) cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone LIMESTONE concrete iron/steel/alum.
TRIM

BRIEF DESCRIPTION LARGE, IMPOSING MODERN GOTHIC STYLE COLLEGE BUILDING
HAVING IRREGULAR PLAN WITH WING PROJECTING FORWARD FROM SOUTHEAST CORNER,
LARGE OFF. CENTER BELL TOWER BESIDE GABLED ENTRY PAVILION. LONG FRONT
WALL EXTENDS TO THE NORTHWEST, TERMINATING IN GABLED PAVILION AND
PUNCTUATED BY BROAD GOTHIC-ARCHED WINDOWS AT FIRST STORY; 2ND-3RD FLOORS
OF TRIPLE-GROUPED WINDOWS, SEPARATED BY WALL BUTTRESSES. LIMESTONE
FORMS BASE OF WALL, CONTRASTING WITH THE DOMINANT ~~RED~~ BRICK. ADDITIONAL
 EXTERIOR ALTERATION (minor) moderate drastic

CONDITION (good) fair poor LOT AREA 688,901 sq. feet

NOTEWORTHY SITE CHARACTERISTICS SPACIOUS CAMPUS-TYPE SETTING WITH LAND-
SCAPED GROUNDS, LOCATED ACROSS FROM MUDDY RIVER & BACK BAY FENS.

DESCRIPTION CONT'D:
 SIGNIFICANCE (~~cont'~~ & on reverse)

STONE TRIM FORMS WINDOW SURROUNDS,
 QUINS, AND STRINGCOURSES.

THREE WINGS (APPROXIMATING AN "E" PLAN)
 EXTEND TO REAR, WITH CENTRAL WING HOUSING
 CHAPEL.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	✓_____	Religion	✓_____
Architectural	✓_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce -	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

INTACT, NOTEWORTHY EXAMPLE OF MODERN GOTHIC ACADEMIC ARCHITECTURE BY BOSTON'S PROMINENT FIRM, MAGINNIS AND WALSH, WHO DESIGNED MANY BUILDINGS FOR CATHOLIC INSTITUTIONS IN THE AREA. EMMANUEL COLLEGE WAS THE FIRST CATHOLIC COLLEGE FOR WOMEN IN NEW ENGLAND; BOSTON COLLEGE HAD BEEN FORMED IN 1863 FOR EDUCATION OF MEN.

ELEVEN ACRES ON THE FENWAY WERE PURCHASED IN 1912 FOR \$230,000 AS THE SITE FOR THE FENWAY ACADEMY OF NOTRE DAME AND CONVENT. PLANS WERE DRAWN BY CHARLES D. MAGINNIS, AND THE CORNERSTONE LAID JULY 25, 1914. DURING SUMMER OF 1916 THE HANDSOME ENGLISH COLLEGIATE GOTHIC BRICK AND STONE BUILDING WAS COMPLETED, AND EMMANUEL COLLEGE OPENED TO 29 STUDENTS AS A DAY COLLEGE IN SEPTEMBER, 1919. THE LIBERAL ARTS SCHOOL WAS GRANTED A CHARTER BY THE COMMONWEALTH IN 1921. NOTRE DAME ACADEMY MOVED TO 25 GRANBY ST. IN 1931, LEAVING THE COLLEGE WITH COMPLETE USE OF THE CAMPUS. ADDITIONAL LAND PURCHASED IN 1933 EXPANDED THE COLLEGE PROPERTY TO AVE. LOUIS PASTEUR & BROOKLINE AVE ALONG THE FENWAY.

SUBSEQUENT CAMPUS BUILDINGS ON CAMPUS ~~DATE~~ POSTDATE 1949. *
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR NATIONAL REGISTER AND BOSTON LANDMARK DESIGNATION; ALSO INCLUDED IN SOUTHWEST FENWAY DISTRICT RECOMMENDATION.

* THE ARCHITECTURAL FIRM OF MAGINNIS, WALSH, & SULLIVAN COLLABORATED ON THE DESIGN OF THE GIRLS' LATIN & NORMAL SCHOOL (SEE INVENTORY FORM, PALACE RD., TETLOW ST. at HUNTINGTON AVE.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON PUBLIC LIBRARY. FINE ARTS DEPT., ARCHITECTURAL ARCHIVE.

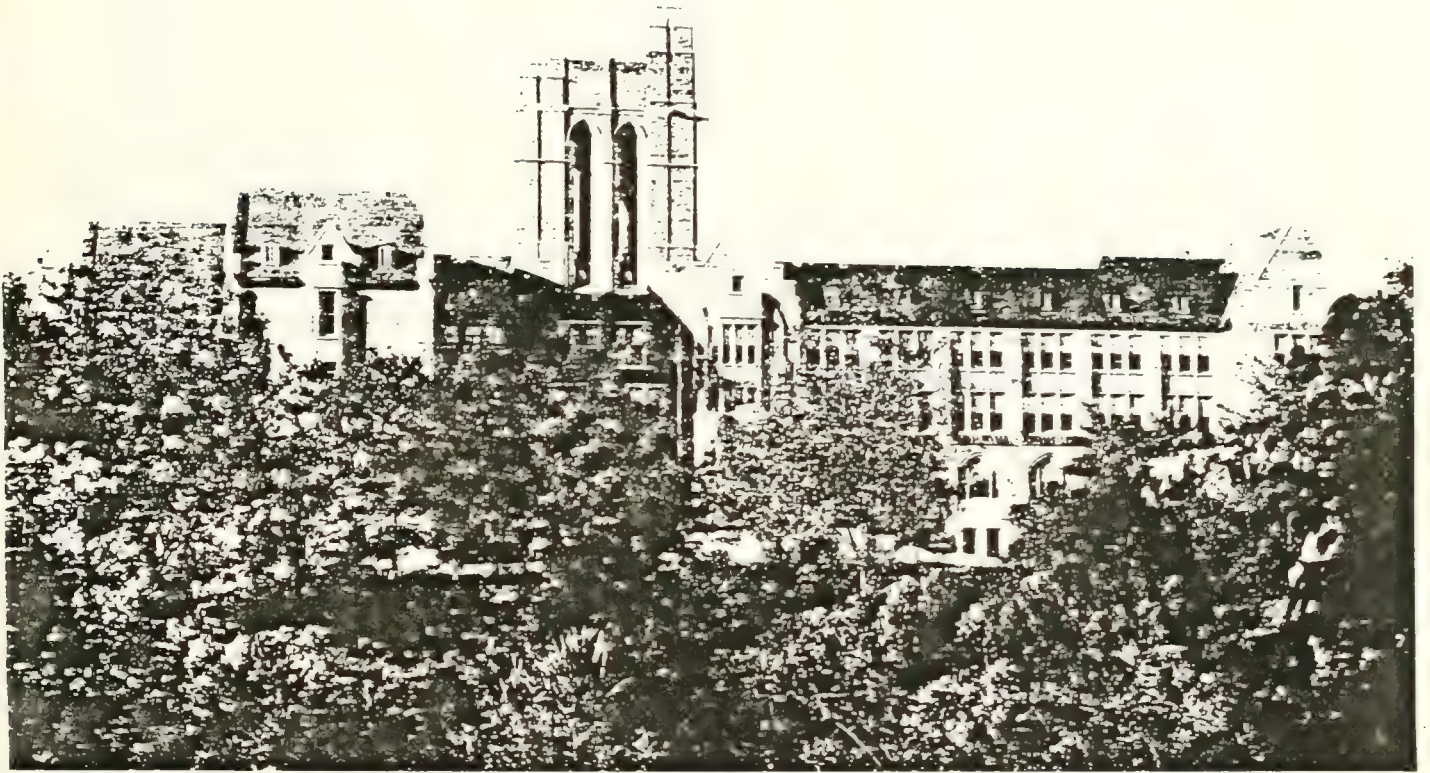
CITY OF BOSTON BUILDING DEPT. BUILDING PERMIT. DECEMBER 30, 1913

ARCHITECTURAL FORUM. JULY 1917. plates 17-23.

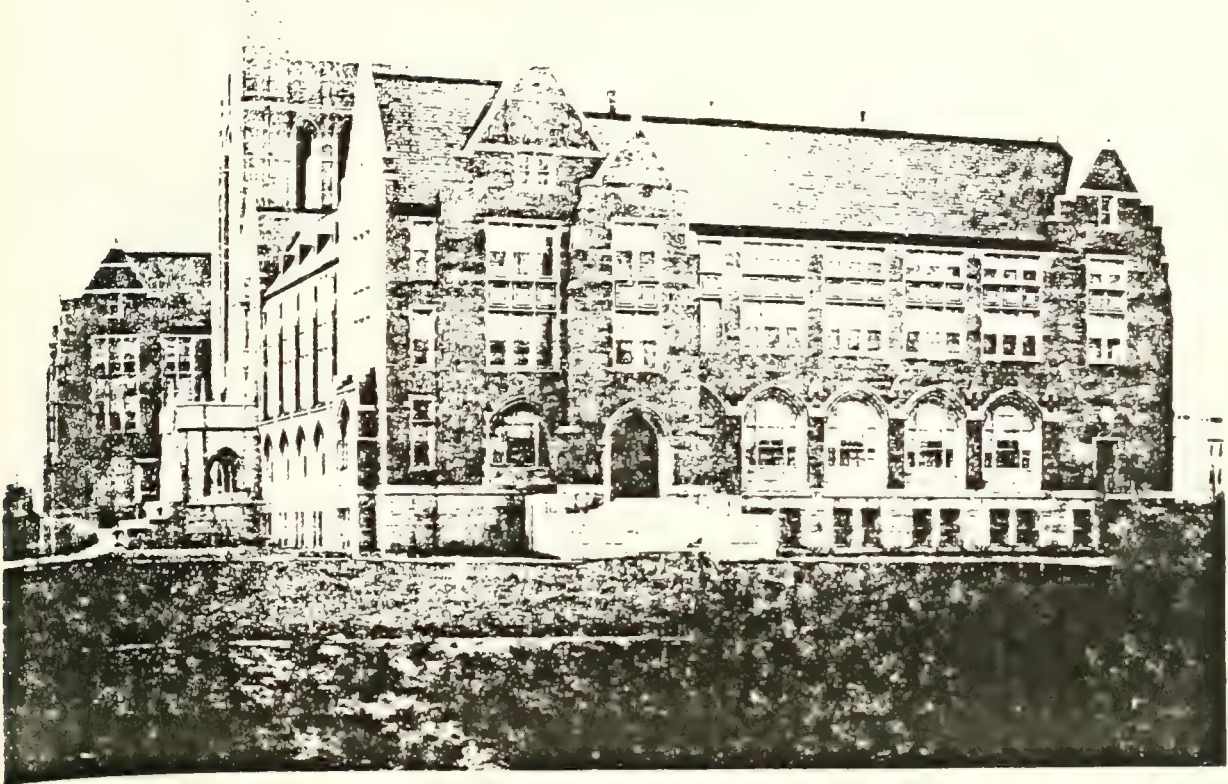
ARCHITECTURAL RECORD. Vol. 53, p. 92, 95, Feb. 1923.

FRIEL, MARY, S.N.D. HISTORY OF EMMANUEL COLLEGE 1919-1974.
(DISSERTATION - BOSTON COLLEGE, 1979)

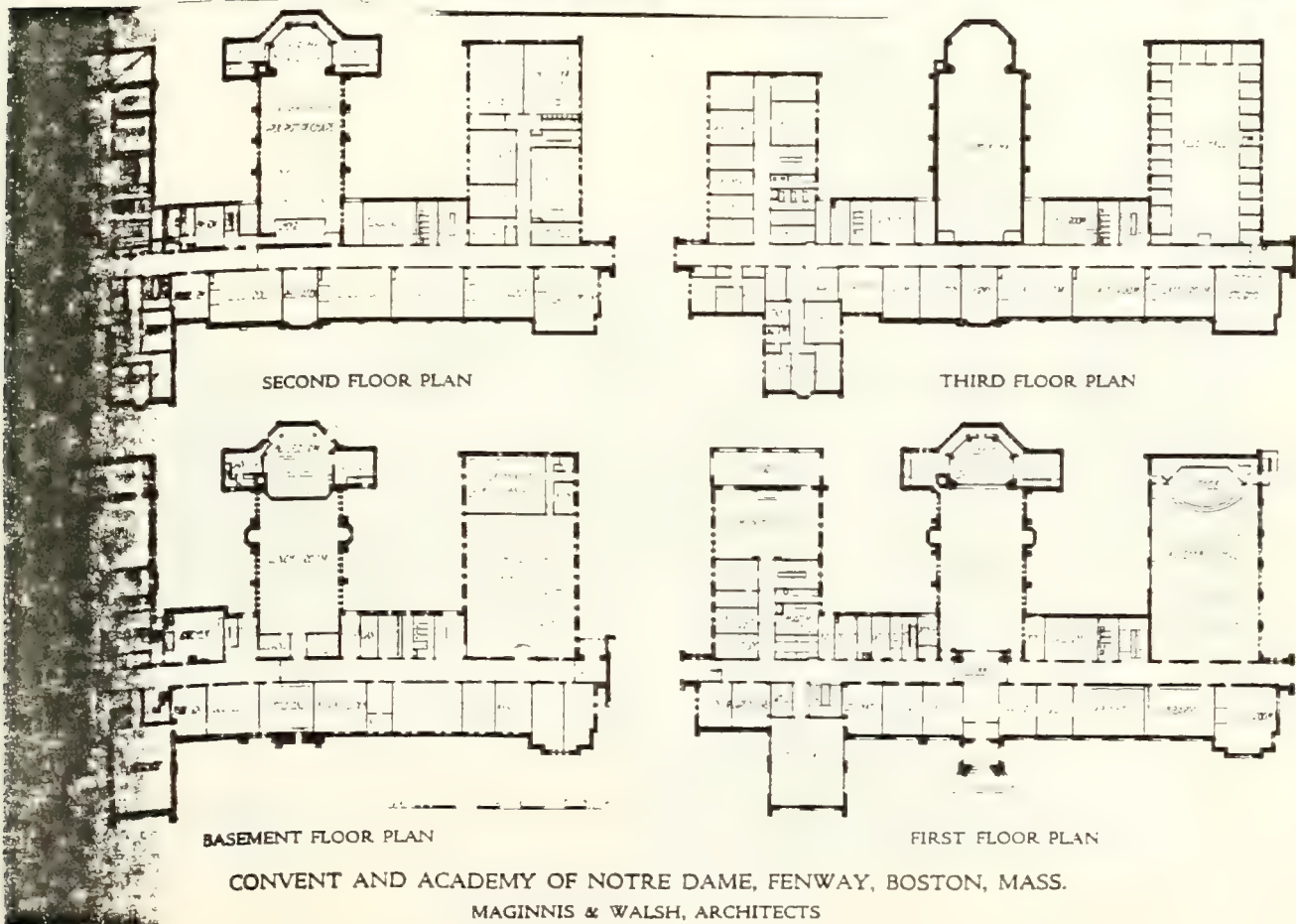




GENERAL VIEW.
NÔTRE DAME ACADEMY, FENWAY, BOSTON, MASSACHUSETTS.
Maginnis & Walsh, Architects.



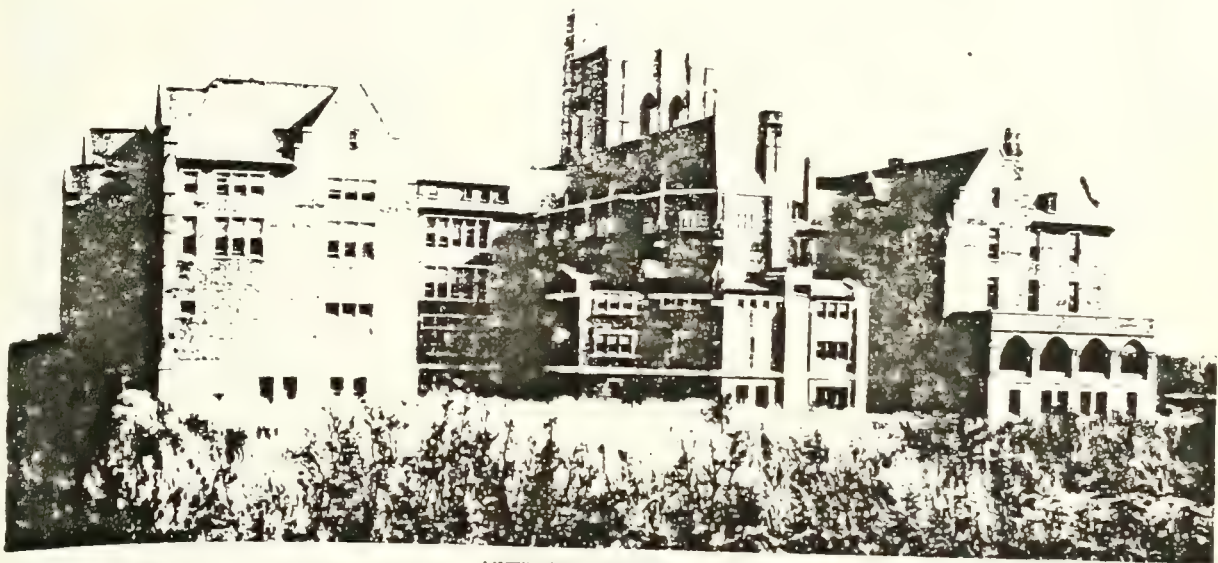
VIEW OF ACADEMY END OF BUILDING



CONVENT AND ACADEMY OF NOTRE DAME, FENWAY, BOSTON, MASS.

MAGINNIS & WALSH, ARCHITECTS

From: The Architectural Forum. July, 1917. Vol. 27, No. 2

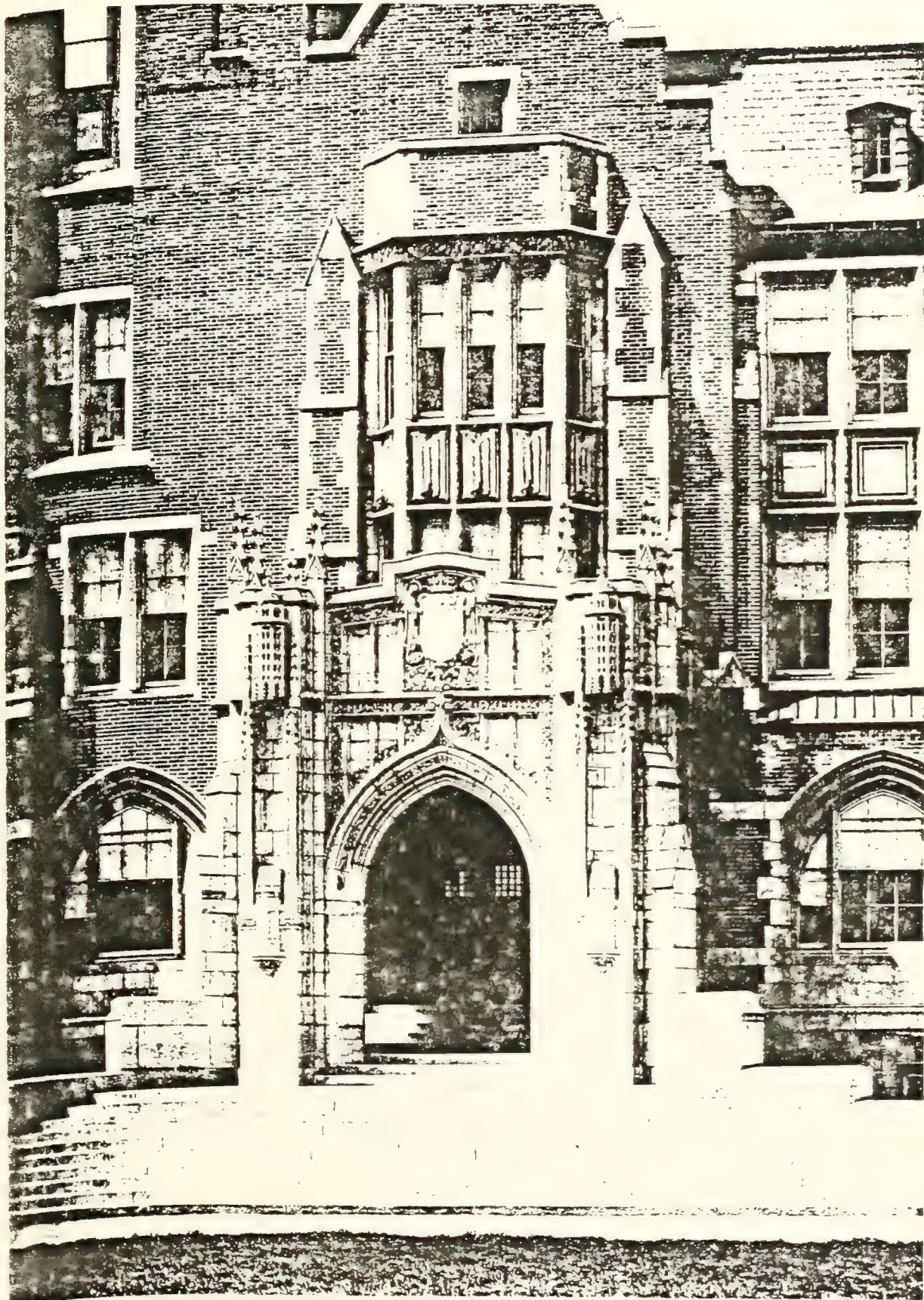


VIEW FROM THE REAR



DETAIL OF CONVENT END OF FRONT ELEVATION
CONVENT AND ACADEMY OF NOTRE DAME, HENWAY, BOSTON, MASS.
MAGINNIS & WALSH, ARCHITECTS.

(From July, 1917. Vol. 27, No. 2)



DETAIL OF ENTRANCE PORCH

CONVENT OF THE ACADEMY OF NOUR DAME, DALLAS, TEXAS

1887-1890. ARCHT. BY W. W. WATSON

ADDRESS 7 FENWOOD RD COR. NEAR HUNTINGTON AVE.

NAME _____
 present original

MAP No. 21N-8E SUB AREA FENWAY-LONGWOOD

DATE 1910 BLDG. PERMIT _____
 source

ARCHITECT C.A. & F.N. RUSSELL PERMIT _____
 source

BUILDER JOSEPH IMHOF & CO & COOPER & PELY PERMIT _____
 source

OWNER J. B. LYONS original present

PHOTOGRAPHS FW 8 4/6-83



TYPE residential single double row 2-fam. 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 3 plus BASEMENT

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION CLASSICAL REVIVAL BRICK TRIPLE-DECKER FEATURING PROMINENT COPPER CORNICE AND FRONT COPPER BAY WINDOW AT 2ND AND 3RD STORIES. SIDE HALL PLAN HAS RAISED ENTRY RECESSED WITH PANELED WOOD WALLS AND WOODEN DOOR WITH SIDELIGHTS. CLASSICAL CORNICE EMBELLISHES ENTRY FURTHER. FRONT WINDOWS HAVE STONE SILLS & LINTELS. FRONT AND PORTION OF (NW) SIDE FACADES ARE OF SMOOTHER BRICK THAN REMAINING SURFACES. SIDE WALLS SHOW CORBELLED BRICK CORNICE, AND ROUGH STONE SILLS & LINTELS AT WINDOWS. * EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor _____ LOT AREA 1763 sq. feet

NOTEWORTHY SITE CHARACTERISTICS NO SETBACK FROM SIDEWALK. LOCATED AT END OF ROW OF FRAME, 2-FAMILY RESIDENCES. SIMILAR DETAILING TO 741-747 HUNTINGTON. **
 (QUEEN ANNE, COL. REV, SHINGLE STYLE)
 * WINDOW SASH ARE WOODEN, 1/1 LIGHTS. 3-STORY BAY PROJECTS FROM SE (SIDE) WALL

SIGNIFICANCE (cont'd ~~on reverse~~) NEAR REAR. ARCHITECTURALLY NOTABLE, INTACT BRICK TRIPLE-DECKER WHICH CONTRIBUTES TO THE DESIGN QUALITY OF FENWOOD ROAD.

(Map)

IV.
 CK. 5/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

PRIOR TO THE LAYOUT AND DEVELOPMENT OF FENWOOD RD, THIS PROPERTY WAS IN 1884 PART OF A LARGE TRACT OF LAND (674,000 SQ. FT.) WITH HOUSE OWNED BY JOHN L. DE WOLF. IN THE LATE 1880'S TO MID-1890'S THE PARCEL (REDUCED TO 635,700 WITH NO STRUCTURES) WAS OWNED BY NANCY M. DOWNER. BY 1899, L. J. LYONS ACQUIRED THIS LOT AS PART OF THE LOT (UNDEVELOPED) ON WHICH HE HAD 741-747 HUNTINGTON BUILT (SEE FORM).

#7 FENWOOD (ORIGINALLY KENWOOD) WAS ERECTED IN 1910 FOR LYONS, WHO WAS THEN LIVING AT 745 HUNTINGTON AVE. AND HAD A COAL BUSINESS AT 741-747 HUNTINGTON AVE. BY 1915, JOHN B. LYONS OWNED BOTH 7 FENWOOD AND 741-747 HUNTINGTON AVE. (LIVING IN # 745). HIS HARDWARE BUSINESS OF JOHN B. LYON & SON (JOHN B., JR.) WAS AT 750 HUNTINGTON AVE.

CORNELIUS A. RUSSELL, ARCHITECT OF THIS BUILDING, DESIGNED NUMEROUS TRIPLE-DECKERS, AS WELL AS ONE- AND TWO-FAMILY DWELLINGS IN ROXBURY, JAMAICA PLAIN, AND DORCHESTER. HIS PARTNERSHIP WITH F.N. RUSSELL IN 1915 WAS LOCATED AT 50 1/2 WARREN, ROXBURY.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY, Bromley, G.W. 1884, 1888, 1895, 1899, 1906, 1915.

BOSTON BUILDING PERMIT.

BOSTON DIRECTORIES.

BOSTON PUBLIC LIBRARY, FINE ARTS DEPT. ARCHITECTURE ARCHIVE.

ADDRESS 11 & 15 FENWOOD RD. COR. HUNTINGTON & ST. ALBANS

BETWEEN

NAME present original

MAP No. 21N-8E SUB AREA FENWAY-LONGWOOD

DATE 1903 BUILDING PERMIT source

ARCHITECT J.C. SPILLANE PERMIT source

BUILDER J.C. SPILLANE PERMIT source

OWNER J.C. SPILLANE original present

PHOTOGRAPHS FW 6 - 1/6; 2/1-83



TYPE residential single double row 2-fam 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 2 plus ATTIC

ROOF GABLE (FRONT) cupola dormers

MATERIALS Frame clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION PAIR OF NEARLY IDENTICAL (MIRROR-PLAN) SHINGLE STYLE/ COLONIAL REVIVAL HOUSES WITH FRONT FACADES CHARACTERIZED BY BROAD, 2-BAY PORCHES (WITH GROUPED COLUMNS) AND PROMINENT FRONT GABLES. FRONT FACADES FEATURE OCTAGONAL BAY AND SWELL BAY (WHICH CONTAINS ENTRY FLANKED BY STAINED GLASS WINDOWS). SECOND STORY DOORS TO SMALL DECKS ALSO FLANKED BY DECORATIVE WINDOWS. CORNICES, INCLUDING RAKING CORNICE, HAVE DENTILS AND BRACKETS. ATTIC STORY WINDOWS ARE RECESSED*

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor #11: 4,050 LOT AREA #15: 3,780 sq. feet

NOTEWORTHY SITE CHARACTERISTICS SMALL SETBACK FROM STREET; HEDGEROW. FENWOOD ST. WAS RAPIDLY DEVELOPED CA. 1900 WITH SIMILAR 2-FAMILY FRAME HOUSES.

SIGNIFICANCE (~~omit~~ on reverse)
* DESCRIPTION CONTINUED:
FROM GABLE WALL, FORMING ALCOVES. OCTAGONAL BAYS WITH GABLED DORMER WINDOWS PROJECT FROM SOUTHEAST SIDE (#15) AND NORTHWEST SIDE (#11) WALLS.

(Map)

Moved; date if known _____

Themes (check as many as apply)

Aboriginal	_____	Conservation
Agricultural	_____	Educational
Architectural	✓	Exploration
The Arts	_____	settlement
Commerce	_____	Industrial
Communication	_____	Military
Community/ development	_____	Political



Significance (include explanation of themes checked above)

ARCHITECTURALLY NOTABLE PAIR OF INTACT, WELL-DETAILED 2-FAMILY RESIDENCES WHICH EXHIBIT DETAILING OF THE SHINGLE AND COLONIAL REVIVAL STYLES, AND CONTRIBUTE TO THE DESIGN QUALITY OF FENWOOD ROAD.

THIS PARCEL WAS IN 1884 PART OF A LARGE ESTATE OWNED BY JOHN L. DEWOLF. NANCY M. DOWNER OWNED A LARGE, UNDEVELOPED PARCEL OF LAND INCLUDING THIS AREA BY 1888. IN 1848, KENWOOD (NOW FENWOOD) WAS LAID OUT. J.C. SPILLANE ET AL OWNED THESE TWO VACANT LOTS BY 1899.

THESE RESIDENCES WERE CONSTRUCTED IN 1903 BY SPILLANE. JEREMIAH C. SPILLANE WAS ACTIVE IN THE REAL ESTATE BUSINESS AT HUNTINGTON AND FRANCIS STS. FROM 1899-1906* DIRECTORY LISTINGS CONTINUE TO GIVE HIS BUSINESS AS REAL ESTATE THROUGH 1913. IN 1906, J.A. DRISCOLL WAS OWNER OF #11 KENWOOD, AND BY 1915 IT WAS OWNED BY RESIDENT MARY A. FITZGERALD (WIDOW OF THOMAS W.)

#15 WAS UNDER OWNERSHIP OF H.A. O'BRIEN AT LEAST FROM 1906 THROUGH 1915.

* SEE ALSO INVENTORY FORMS FOR: 36 & 40 FENWOOD; 43 FENWOOD; 49 FENWOOD; # 50 FRANCIS ST.; 56 & 58 FRANCIS ST.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY: BROMLEY; 1888; 1890; 1895; 1899; 1906; 10

BOSTON BUILDING DEPARTMENT. BUILDING PERMIT, APRIL 25, 19

BOSTON CITY DIRECTORIES: J.C. SPILLANE (1885-1913)

J.A. DRISCOLL (1906)

H.A. O'BRIEN (1906; 1915)

MARY FITZGERALD (1915)

ACROSS FROM KEMPTON

ADDRESS 43 FENWOOD COR. NEAR ST. ALBANS

NAME _____

present

original

MAP No. 21 N. 8E

SUB AREA FENWAY - LONGWOOD

DATE BETWEEN 1899 AND 1906 ATLASES
source

ARCHITECT J.C. SPILLANE (ATTRIBUTED)
source

BUILDER J.C. SPILLANE (ATTRIBUTED)
source

OWNER IN 1906: MAX FREIMAN
original present

PHOTOGRAPHS FW 6 2/3-83



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 2 plus ATTIC

ROOF FRONT GABLE cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION SHINGLED COLONIAL REVIVAL STYLE HOUSE WITH PROMINENT FRONT GABLE FEATURING PAIRED WINDOWS RECESSED BEHIND COLUMNED AND ARCHED OPENINGS. FRONT FACADE HAS BROAD OCTAGONAL BAY OF 2 STORIES AND 2ND STORY BROAD RECTANGULAR BAY WITH ROUNDED CORNERS. PORCH, WHICH EXTENDS ACROSS FRONT, CONTAINS SIMPLE SQUARE BALUSTERS AND 2ND STORY DECK. THE CENTRALLY LOCATED DOOR IS CROWNED BY A CORNICE WHICH EXTENDS OVER A NOW-OBSOURED WINDOW. ADDITIONAL EMBELLISHMENT PROVIDED BY DENTICULATED & BRACKETED CORNICES, ADAMESQUE FRIEZES, & SWAN'S NECK PEDIMENTS ABOVE SIDE WINDOWS AT FIRST STORY.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 3420 sq. feet

NOTEWORTHY SITE CHARACTERISTICS SMALL SETBACK FROM STREET; PLANTED STRIP BETWEEN SIDEWALK AND HOUSE.

SIGNIFICANCE (cont'd on reverse)

ARCHITECTURALLY NOTABLE, LARGELY INTACT EXAMPLE OF THE ATTRACTIVE 2- AND 3-FAMILY RESIDENCES WHICH WERE ERRECTED AS FENWOOD RD. & FRANCIS ST. WERE RAPIDLY DEVELOPED CA. 1900-1906.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

THIS LAND WAS PART OF THE LARGE JOHN L. DEWOLF ESTATE (674,000 SQ. FT.) IN 1884. BY 1888, NANCY M. DOWNER OWNED A LARGE UNDEVELOPED PARCEL HERE OF 635,700 SQ. FT. IN 1899, JEREMIAH C. SPILLANE, ETAL. WERE OWNERS OF THE THEN-VACANT HOUSE LOT. SPILLANE WAS A REALTOR ACTIVE WHEN THIS AREA WAS SUBDIVIDED. HE BUILT NUMEROUS HOUSES OF SIMILAR STYLING TO 43 FENWOOD, AND IS PRESUMED TO HAVE BEEN THE ARCHITECT AND BUILDER. (SEE ALSO INVENTORY FORMS FOR: 11, 15, 36, 40, 49 FENWOOD RD. AND 50, 56, 58 FRANCIS ST.)

BY 1906, THIS HOUSE WAS BUILT AND OWNED BY MAX FREIMAN, WHO LIVED AT 73 KENWOOD (LATER FENWOOD) RD. FREIMAN WAS A WATCHMAKER CONDUCTING HIS "JEWELRY, WATCH, & PLATE" OPERATION AT 802 WASHINGTON ST.

CATHERINE TOBIN HAD BECOME OWNER OF THE HOUSE BY 1915. CITY DIRECTORIES OF THAT YEAR LIST THIS AS THE HOME OF JOHN J. TOBIN, A GROCER AT 1522A TREMONT, ROXBURY. ALSO LIVING HERE WERE MARGARET E. TOBIN (TEACHER, ELLIOT SCHOOL), AND RICHARD J. TOBIN (SHIPPER; 101 HIGH ST.)
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY. BROMLEY, G.W. 1884, 1888, 1890, 1895, 1899, 1906, 1915.

BOSTON CITY DIRECTORIES.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

ARCHITECTURALLY DISTINCTIVE, INTACT RESIDENCE TYPICAL OF THE HANDSOME 2-FAMILY DWELLINGS BUILT IN THIS AREA, WHICH MAKES AN IMPORTANT CONTRIBUTION TO THE STREET'S CHARACTER.

THIS PROPERTY WAS INCLUDED IN A LARGE ESTATE OWNED BY JOHN L. DEWOLF IN 1884, AND BY NANCY M. DOWNER DURING THE YEARS 1888-1895. J. C. SPILLANE, ET AL. OWNED THE VACANT HOUSE LOT IN 1899, AND SPILLANE APPEARS TO HAVE BEEN THE BUILDER.* BY 1906, M. E. SCHOFIELD WAS OWNER OF THIS HOUSE. DIRECTORY LISTINGS GIVE MARGARET E. SCHOFIELD IN THE MILLINERY BUSINESS AT 1247 TREMONT WITH MARY KERR AS KERR AND SCHOFIELD. MS. SCHOFIELD BOARDED AT 11 WIGGLESWORTH, ROXBURY.

PATRICK E. KEANE, EMPLOYED AT POLICE STATION 2, HAD PURCHASED AND WAS LIVING AT 49 FENWOOD BY 1915

*SEE ALSO - INVENTORY FORMS FOR: 11, 15, 36, 40, 43 Fenwood and 50, 56, 58 Francis St.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY:

BOSTON CITY DIRECTORIES: SCHOFIELD, MARGARET E. (1900, 1906)
KERR & SCHOFIELD (1906)
SPILLANE, J. C.
KEANE, PATRICK (1915)

ADDRESS 30 FRANCIS ST.
5 ST. ALBANS RD. COR. ST. ALBANS/ FRANCIS

NAME _____
 present original

MAP No. Z1N-8E SUB AREA FENWAY-LONGWOOD

DATE (5 St. Albans) 1900 BLDG. PERMIT
 source

ARCHITECT (5 St. Albans) TIMOTHY J. DESMOND BLDG. PERMIT
 source

BUILDER _____
 source

OWNER DANIEL CROWLEY
 original present

PHOTOGRAPHS FW 6 2/5, 2/6-83;
FW 9 6/3, 6/4-84



30 FRANCIS ST.

TYPE residential single double row 2-fam. 3-F (5 St. Albans) 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 3 plus _____

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION PAIR OF SIMILARLY DETAILED COLONIAL REVIVAL BRICK APARTMENT BUILDINGS FEATURING COPPER BAYS AND CORNICES. #30 FRANCIS HAS ROUND BAY AT FRANCIS ST/ ST. ALBANS RD. CORNER (EAST), ROUNDED BAY ON FRANCIS ST. FACADE AT NORTHWEST CORNER, AND POLYGONAL BAY AT SOUTHEAST CORNER, ST. ALBANS RD. FACADE. FRONT FACADE (FRANCIS ST) HAS CENTRAL ROUND-ARCHED WINDOWS WITH RECTANGULAR, FLAT-ARCHED ONES ON EITHER SIDE; SILLS OF STONE.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor _____ LOT AREA (5 St. Albans) 2025 sq. feet

NOTEWORTHY SITE CHARACTERISTICS CORNER LOCATION

SIGNIFICANCE (cont'd on reverse)
 *DESCRIPTION CONTINUED:
 ONE STORY PORCH WITH ROUND COLUMNS IS INSET BETWEEN THE PROJECTING BAYS. SINGLE paneled door with window located slightly off-center. Porch columns are set atop now stuccoed brick wall. SIDE FACADE (ST. ALBANS ST) HAS 2 WINDOW BAYS BETWEEN THE COPPER BAYS.

(Map)

Moved; date if known

Themes (check as many as apply)

Aboriginal
Agricultural
Architectural
The Arts
Commerce
Communication
Community/
development



Significance (include explanation of themes checked)

5 ST. ALBANS

ARCHITECTURALLY NOTABLE EXAMPLES OF THE WELL-DETAILED MULTI-FAMILY DWELLINGS BUILT IN THIS AREA AT THE TURN OF THE CENTURY. THESE TWO BRICK, COLONIAL REVIVAL STYLE STRUCTURES ARE FOUND IN A NEIGHBORHOOD LARGELY DOMINATED BY FRAME STRUCTURES.

PRIOR TO DEVELOPMENT, THIS PROPERTY WAS PART OF THE JOHN L. DEWOLF ESTATE (IN 1884), LATER OWNED BY NANCY M. DOWNER (IN 1888 AND AS LATE AS 1895). DANIEL CROWLEY OWNED THESE VACANT LOTS BY 1899. CROWLEY WAS IN THE LIQUOR BUSINESS THEN AT 67 LONGWOOD AVE., HIS RESIDENCE AT 65 LONGWOOD AVE. #5 ST. ALBANS WAS BUILT IN 1900 TO THE DESIGN OF TIMOTHY DESMOND*. #30 FRANCIS SEEMS TO HAVE BEEN BUILT AT ABOUT THE SAME TIME, AS IT BECAME CROWLEY'S RESIDENCE BY 1901. ST. ALBANS ST. WAS ORIGINALLY CALLED CROWLEY ST. DANIEL CROWLEY CONTINUED TO OWN BOTH BUILDINGS IN 1906.

DESCRIPTION:

#5 ST. ALBANS HAS SAME DETAILING AND FORMAT, EXCEPT ONLY ONE POLYGONAL COPPER BAY AT NORTHEAST CORNER, WITH 2-BAY WIDTH PORCH BESIDE, EXTENDING TO SOUTHEAST CORNER OF BUILDING. WINDOWS IN FACADES NOT FACING STREETS HAVE STONE SILLS AND LINTELS.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

SIGNIFICANCE Continued:

* ARCHITECT DESMOND DESIGNED NUMEROUS 3-FAMILY DWELLINGS IN ROXBURY IN THE 1890'S.
BY 1915, 30 FRANCIS WAS THE HOME OF POLICEMAN JEREMIAH A. CROWLEY, AND 5 ST. ALBANS THAT OF MICHAEL J. SHEA (WHO WORKED AT THE CHARLESTOWN POLICE STATION).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY. Bromley, G.W. 1884, 1888, 1890, 1895, 1899, 1906, 1915.

BOSTON BUILDING PERMITS.

BOSTON DIRECTORIES.



ADDRESS 50 FRANCIS COR. NEAR VINING
 NAME present original
 MAP No. 21N-8E SUB AREA FENWAY-LONGWOOD
 DATE 1900 BUILDING PERMIT source
 ARCHITECT J. C. SPILLANE PERMIT source
 BUILDER J. C. SPILLANE PERMIT source
 OWNER FREDERICKA ILSE original present
 PHOTOGRAPHS FW 6 3/1-83

TYPE residential single double row 2-fam. 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 3 plus ATTIC

ROOF FRONT GABLE cupola dormers

MATERIALS Frame clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION COLONIAL REVIVAL TRIPLE-DECKER HAVING FRONT FACADE COMPOSED OF DOUBLE PROJECTING BAYS (ONE POLYGONAL & ONE CURVING, WITH SHINGLED SURFACE) BENEATH BRACKETED GABLE, ROUND COLUMNS SUPPORT PORCH ROOF (ONE-BAY WIDTH). DOOR, THOUGH ALTERED, HAS CORNICE AND SIDELIGHTS. DECORATIVE EFFECTS INCLUDE ADAM STYLE FRIEZES OF SWAG & WREATH MOTIFS, PANELS BENEATH WINDOWS, AND SHINGLED SKIRTS FLARING BETWEEN FLOORS. ADDITIONAL DETAILING IN THE PROMINENT CORNICE, AND CONSOLE BRACKETS AT ROOF CORNERS. *

EXTERIOR ALTERATION minor moderate drastic METAL WINDOWS

CONDITION good fair poor LOT AREA 3588 sq. feet

NOTEWORTHY SITE CHARACTERISTICS SLIGHT SETBACK FROM STREET AREA OF 2 AND 3-F RESIDENCES

ACROSS STREET FROM BRIGHAM & WOMEN'S HOSPITAL.

*POLYGONAL BAY OF 3 STORIES PROJECTS FROM SIGNIFICANCE (cont'd on reverse) NORTHWEST SIDE WALL.

(Map)

ARCHITECTURALLY NOTABLE, HANDSOMELY DETAILED TRIPLE DECKER WHICH CONTRIBUTES TO THE CHARACTER OF FRANCIS ST. THIS IS ONE OF A NUMBER OF ATTRACTIVE 2 AND 3-FAMILY DWELLINGS PUT UP BY JEREMIAH C. SPILLANE, IN THIS AREA.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

BEFORE SUBDIVISION AND DEVELOPMENT OF THIS AREA, THIS PROPERTY WAS IN 1884 PART OF A LARGE ESTATE (674,000 SQ. FT.) OWNED BY JOHN L. DEWOLF. BY 1888, NANCY M. DOWNER OWNED THE LARE UNDEVELOPED PARCEL, SLIGHTLY REDUCED IN SIZE (635,700 SQ. FT.). SHE CONTINUED OWNERSHIP AT LEAST UNTIL 1895. BY 1899, KENWOOD RD. (NOW FENWOOD) HAD BEEN LAID OUT AND DIVIDED INTO HOUSE LOTS. EDWARD J. WELCH WAS AT THAT TIME OWNER OF THE VACANT LOT AT 50 FRANCIS. WHEN THIS HOUSE WAS CONSTRUCTED, IN 1900, FREDERICKA ILSE WAS OWNER. SHE WAS THE WIDOW OF FRED ILSE, LIVING AT 6 PARKER HILL AVE. BEFORE MOVING INTO THE HOUSE AT 50 FRANCIS UPON ITS COMPLETION. CITY DIRECTORIES LAST LIST HER HERE IN 1902. THE OWNERS BY 1906 WERE JOHN H. O'NEIL (A CLERK, WHO WORKED AT 1082 TREMONT, ROXBURY) AND CORNELIUS O'NEIL (A LABORER). BOTH LIVED HERE AT THAT TIME. IN 1915, THEY WERE STILL OWNERS BUT NEITHER RESIDED HERE.

JEREMIAH C. SPILLANE, THE ARCHITECT AND BUILDER OF THIS STRUCTURE, WAS ACTIVE IN THE REAL ESTATE BUSINESS, WITH HIS OFFICE AT HUNTINGTON AVE. AND FRANCIS ST. FROM 1899-1906. HE CONTINUED OPERATIONS AS A REALTOR AT LEAST TO 1913. SEE ALSO INVENTORY FORMS FOR: FENWOOD RD., #'S: 11 & 15; 36 & 40; 43; 49; AND 56 & 58 FRANCIS ST.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING PERMITS. APRIL 7, 1900.

ATLASES OF ROXBURY. Bromley, G.W. 1884, 1888, 1890, 1895, 1899, 1906, 1915

BOSTON DIRECTORIES

ADDRESS 56 & 58 FRANCIS COR. NEAR VINING

NAME

present original

FENWAY-

MAP No. 21N-8E

SUB AREA LONGWOOD

#56: 641901

DIRECTORIES

DATE #58: 1901

BUILDING PERMIT

#56: J.C. SPILLANE

SOURCE
(ATTRIBUTED)

#58:

ARCHITECT J. C. SPILLANE

PERMIT

#56 J.C. SPILLANE

SOURCE
(ATTRIBUTED)

BUILDER #58: J. C. SPILLANE

PERMIT

SOURCE

OWNER JEREH DONOVAN (#58)

original

present

PHOTOGRAPHS FW 6 3/2-83

56

58



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus ATTIC

ROOF FRONT GABLE cupola dormers GABLED; ON SIDE SLOPES

MATERIALS Frame clapboards shingles stucco asphalt asbestos alum vinyl
(Other) brick stone concrete iron/steel/alum. ON SIDES, PT. FRONT

BRIEF DESCRIPTION PAIR OF HANDSOME, COLONIAL REVIVAL STYLE SIDE HALL PLAN TRIPLE-DECKERS WHICH FEATURE PROMINENT FRONT GABLES SET ATOP FACADES OF TWO PROJECTING BAYS WITH ONE-BAY PORCHES. GABLES ARE GIVEN EMPHASIS BY RECESSED WINDOWS FORMING ALCOVES AND CORNICE WITH DENTILS & BRACKETS. ADAMESQUE TYPE ORNAMENT IN FRIEZES AT CORNICE AND ABOVE 1ST STORY. PANELED BANDS ARE LOCATED BENEATH FRONT 1ST + 3RD STORY WINDOWS. FRONT WALL SURFACE FLARES BELOW 2ND AND 3RD*

EXTERIOR ALTERATION minor moderate drastic ALUMINUM WINDOWS; PART ALUM. SIDING

CONDITION good fair poor LOT AREA 3150 (each) sq. feet

NOTEWORTHY SITE CHARACTERISTICS LITTLE SETBACK FROM STREET. VACANT LOT TO NORTHWEST OF #58 FRANCIS. ORIGINAL RESIDENTIAL CHARACTER OF STREET COMPROMISED BY DEMOLITION, FORMING "HOLES" IN FACADE RHYTHMS.

SIGNIFICANCE (~~cont'd~~ on reverse)

*DESCRIPTION CONT'D:

FLOORS, ENTRYS ARE PANELED WOODEN DOORS, FLANKED BY SIDELIGHTS. NORTHWEST SIDE FACADES ARE 5-BAYS IN WIDTH PLUS 3 STORY POLYGONAL PROJECTING BAY NEAR REAR.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

ARCHITECTURALLY NOTABLE EXAMPLES OF INTACT, HIGH-QUALITY TRIPLE DECKERS FOUND IN THIS NEIGHBORHOOD

PRESUMABLY, THESE RESIDENCES WERE BUILT ABOUT THE SAME TIME BY REALTOR JEREMIAH C. SPILLANE (1901; VERIFIED FOR #58), WHO WAS RESPONSIBLE FOR MUCH OF THE DEVELOPMENT OF FRANCIS AND FENWOOD STREETS. (SEE ALSO FORMS FOR: FENWOOD RD.: #'S 36; 40; 43; 49; AND 50 FRANCIS ST.). SPILLANE'S OFFICE WAS LOCATED NEARBY AT HUNTINGTON AND FRANCIS ST. FROM 1899-1906. HIS OWN RESIDENCE WAS AT 8 COBDEN (1896-1901) AND LATER 217 WALNUT AVE., ROXBURY (1902-1909) AND 300 COLUMBIA RD., DORCHESTER (1909-1912), AND 146 CHISWICK RD., BRIGHTON (1913). BY 1906, #56 WAS OWNED BY ROSE H. DOOLEY (OR ROSE A. DOOLEY), WHO LIVED AT 67 ST. JAMES, ROXBURY. IN 1925, DENIS T. DOOLEY HAD BECOME OWNER/RESIDENT OF 56 FRANCIS.

JEREM DONOVAN WAS THE ORIGINAL OWNER OF 58 FRANCIS.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY.

BOSTON DIRECTORIES.

BOSTON BUILDING DEPT. BUILDING PERMITS.

ADDRESS 76-110 GAINSBOROUGH ST COR. AND 128 HEMENWAY BETWEEN ST. STEPHEN STREET AND HEMENWAY

NAME present original

MAP No. 22N/10E SUB AREA EAST FENWAY

DATE 1902-3 BUILDING PERMITS source

ARCHITECT ARTHUR H. VINAL BUILDING PERMITS source

BUILDER EDWARD W. CLARK ATTRIBUTED (SEE FORM FOR source 69-113 GAINSBOROUGH)

OWNER WASHINGTON B. THOMAS 1908; 1922

PHOTOGRAPHS FENWAY 4-1/16; 2/1-84
1928: WASHINGTON B. THOMAS, EDW. PEIRCE, JOS. B. THOMAS TRS.
1938: HERBERT SUMNER, EDW. PEIRCE, JOS. B. THOMAS TRS.



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus 1/2 BASEMENT

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick RED stone BRONZSTONE TRIM USUALLY PAINTED LIGHT GRAY concrete iron/steel/alum.

BRIEF DESCRIPTION RUN OF 17 GEORGIAN REVIVAL APARTMENT BUILDINGS WITH SIDE HALL PLANS, 4-STORY BOWED BAYS, ARCHED, SEGMENTALLY ARCHED, ARCHITRAVED, OR PEDIMENTED ENTRIES OFTEN EXCOTED IN STONE AND WITH STONE TRIMMED 1ST FLOOR WINDOWS AND BROAD PROJECTING COPPER MODILLION OR BRACKETED CORNICES WITH FRIEZE BAND. BUILDINGS VARY IN ENTRY AND WINDOW DETAIL. USUALLY

EXTERIOR ALTERATION minor moderate drastic MOST DOORS MODERN REPLACEMENTS

CONDITION good fair poor LOT AREA 104-110 GAINSBOROUGH + 128 HEMENWAY - 16,007
98-102 - 11,988 sq. feet
86-96 - 15,217
84-96 - 15,236

NOTEWORTHY SITE CHARACTERISTICS SHALLOW SETBACKS. OPPOSITE SIDE OF STREET SIMILARLY DEVELOPED. SEE FORM FOR 69-113 GAINSBOROUGH AND FOR 114-120 HEMENWAY.

SIGNIFICANCE (cont'd on reverse)

Handsome group of attached bow-fronted apartment buildings extending down the length of the street and with similar slightly earlier development on odd side producing a visually pleasing harmonious red brick turn-of-the-century streetscape. Although generally Georgian Revival in

(Map)

TV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>x</u>				

Significance (include explanation of themes checked above)

style,--an effect heightened by the light colored painting of their brownstone trim--several buildings display Neo Classical or Renaissance Revival detail.

Gainsborough Street, which was cut through from St. Stephen Street (then Falmouth St.) to the Boston and Providence right-of-way in 1886, and by 1895 stretched its full length to Hemenway, was not developed between St. Stephen and Hemenway until 1900 despite subdivision into lots by the mid-'90's. The even side of Gainsborough was divided after 1898, and was purchased by Washington B. Thomas and his associate Edward Peirce along with the odd side of street and abutting lots on Hemenway. Washington B. Thomas and his brother Joseph B. were President and Director of the American Sugar Refinery, and before that principals in their father's Standard Sugar Refinery. The Thomas family lived in the 1880's at 43 Monument Square in Charlestown, but both brothers soon moved to Back Bay. Joseph Sr. died in 1891, and his estate and business were managed by his sons. Joseph Jr. died in 1909, and Washington B. with estate trustee Edward Peirce, assumed major responsibility for the estate's property. --see page 2--.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

*Recommended for National Register District Listing
and Architectural Conservation District
designation*

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Bromley Atlases 1884, 1895-1938.

Boston Directories. 1880-1930

Obituary. Joseph B. Thomas Jr. Boston Transcript. Aug 5, 1909, p.5, col 4.

Obituary. Washington B. Thomas. May 31, 1929. p.19, col.4.

Obituary. Arthur H. Vinal. Boston Transcript. Aug. 25, 1923. Part 1, p.5, col 3.

Architectural Archive: Fine Arts Dept./BPL

76-110 Gainsborough Street
and 128 Hemenway

page 2.

Significance: continued

Washington B. Thomas and Edward Peirce as officers of the Joseph Thomas Estate developed Gainsborough Street and the abutting lots on Hemenway between 1900 and 1903 into four-family apartment buildings resembling in form and scale Back Bay townhouse rows and which they continued to hold into the '20's--and for the even side of Gainsborough--through the '30's.

The multiple-unit buildings along Gainsborough Street are also of particular significance as an extensive group of dwellings designed by the prominent Boston architect Arthur H. Vinal. Vinal (1854-1923) was Boston City Architect in the mid-1880's and while serving in that position was responsible for many public schools, engine houses, police stations, etc. through-out the city including the Boylston Street Police and Fire Station c. Hereford Street, Back Bay (1884) and the Joy Street Police Station, Beacon Hill (1888). Also active as a residential designer, Vinal was working during the mid- and late '80's in Dorchester, particularly in the prosperous Melville Avenue area where he lived and during the mid and late '90's, designed many houses along developing Bay State Road including #58-68, 158-164, 166, 196-202, 204, 207-213, and 96--a 10-unit apartment building (1905). Vinal also was the architect of 493 Commonwealth Avenue and "The Colonial" apartments at 382 Commonwealth, both dating from 1895.

ADDRESS 69-113^{1/2} GAINSBOROUGH COR. BETWEEN ST. STEPHEN AND HEMENWAY

NAME present original

MAP No. 22N/10E SUB AREA EAST FENS

DATE 1900-1 BUILDING PERMITS source

ARCHITECT ARTHUR H. VINAL BUILDING PERMITS source

BUILDER EDWARD W. CLARK BUILDING PERMITS source

OWNER WASHINGTON B. THOMAS + EDWARD PEIRCE
 1908; 1922 (EXCEPT FOR #71-73) original present
 1928; 1938 - TF + CG TOOMEY ET AL.

PHOTOGRAPHS FENWAY 4. 1/2*, 4/3, 4/4, 4/5* - 84



TYPE (residential) single, double, row, 2-fam., 3-deck, ten, apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 4 plus 1/2 BASEMENT
(#71-73 3 STORY)

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards, shingles, stucco, asphalt, asbestos, alum/vinyl
 (Other) brick RED STONE TRIM USUALLY PAINTED WHITE concrete, iron/steel/alum.

BRIEF DESCRIPTION RUNW 20 GEORGIAN REVIVAL APARTMENT HOUSES WITH SIDE HALL PLANS, ARCHED, ELLIPTICALLY ARCHED, OR ARCHITRAVED ENTRIES EXCELOTTED IN STONE, 4-STORY BOWED BAYS, STONE FRAMED 1ST FLOOR WINDOWS, AND HEAVY PROJECTING MODILLION OR BRACKETED COPPER CORNICES. BUILDINGS DISPLAY OCCASIONALLY PAIRED OND/DR CLASSICALLY DETAILED ENTRIES AND VARYING ENTRY AND WINDOW TRIM.

EXTERIOR ALTERATION minor moderate drastic FAULTS - 1984: CONVERSION OF BUILDINGS FOR CONDOMINIUMS. BUILDINGS ARE BEING GUTTED AND ENTRIES ALTERED AND CLOSED OFF.
 CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS SHALLOW SETBACKS. SIMILAR DEVELOPMENT ACROSS STREET SECTIONS FOR 76-110 GAINSBOROUGH AND FOR 114-120 HEMENWAY. #71-73 DIFFERS IN FORM AND TYPE AND IS A DOUBLE 3 FAMILY, 3-STORY FEDERAL REVIVAL APARTMENT BUILDING PUT UP FOR FRENCH AND KEEGLER AND DESIGNED BY THOMAS J. GOULD OF PROVIDENCE (1900) - BUILDING PERMIT.

SIGNIFICANCE (cont'd on reverse)

Handsome group of attached bow-fronted apartment buildings extending down length of street and with similar slightly later development on opposite side producing a visually pleasing harmonious red brick turn-of-the-century streetscape. Although generally Georgian Revival in

(Map)

TV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	<u>X</u>	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

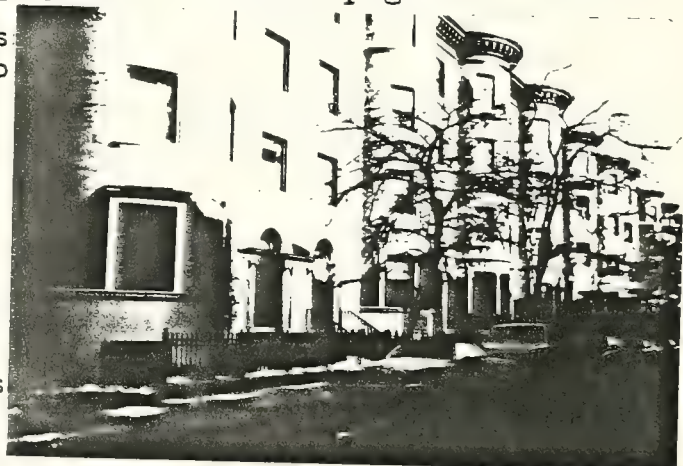
Significance (include explanation of themes checked above)

style--an effect heightened by the light colored painting of their brownstone trim--several buildings display Classical and Renaissance Revival detail and entry design.

Gainsborough Street, which was cut through from St. Stephen Street (then Falmouth St.) to the Boston and Providence right-of-way in 1886, and by 1895 stretched its full length to Hemenway, was not developed between St. Stephen and Hemenway until 1900 despite subdivision into lots by the mid '90's. At the end of the century, the subdivided street was purchased along with adjacent parcels along Hemenway by Washington B. Thomas and his associate Edward Peirce. Thomas and his brother Joseph B. were President and Director of the American Sugar Refinery, and before that principals in their father's Standard Sugar Refinery. The Thomas family lived in the 1880's at 43 Monument Square in Charlestown, but both brothers soon moved to Back Bay. Joseph Sr. died in 1891, and his estate and business were managed by his sons. Joseph Jr. died in 1909, and Washington B. assumed major responsibility for the estate's land holdings with estate trustee Edward Peirce. --see page 2.--

Preservation Consideration (access for public use and enjoyment, pro

*Recommended as part of
National Register and
Architectural Conservation
Districts*



Bibliography and/or references (sources records, early maps, etc.)

- BOSTON BUILDING DEPT. RECORDS.
- BROMLEY. ATLASES 1895-1938; 1884.
- BOSTON DIRECTORIES. 1880-1930.
- OBITUARY. JOSEPH B. THOMAS JR. BOSTON TRANSCRIPT. AUG. 5, 1909, P. 5, COL. 4.
- OBITUARY. WASHINGTON B. THOMAS. BOSTON TRANSCRIPT. MAY 31, 1929, P. 19, COL. 4.
- OBITUARY. ARTHUR H. VINAL. BOSTON TRANSCRIPT. AUG. 25, 1923, PART 1 P. 5 COL. 3.
- ARCHITECTURAL ARCHIVE: FINE ARTS DEPT/SPL.

69-113 Gainsborough Street
page 2.

Significance continued:

Washington B. Thomas and Edward Peirce as officers of the Joseph Thomas Estate developed Gainsborough Street and the abutting lots on Hemenway between 1900 and 1903 into four-family apartment buildings resembling in form and scale Back Bay townhouse rows and which they continued to hold into the '20's--and for the even side of Gainsborough --through the '30's.

The multiple-unit buildings along Gainsborough Street are also of particular significance as an extensive group of dwellings designed by the prominent Boston architect Arthur H. Vinal. Vinal (1854-1923) was Boston City Architect in the mid-1880's and while serving in that position was responsible for many public schools, engine houses, police stations, etc. through-out the city including the Boylston Street Police and Fire Station c. Hereford Street, Back Bay (1884) and the Joy Street Police Station, Beacon Hill (1888). Also active as a residential designer, Vinal was working during the mid- and late 1880's in Dorchester, particularly in the prosperous Melville Avenue area where he lived and during the mid-and late '90's, designed many houses along developing Bay State Road including 58-68, 158-164, 166, 196-202, 204, 207-213, and 96--a 10-unit apartment building (1905). Vinal also was the architect of 493 Commonwealth Avenue and "The Colonial" apartments at 382 Commonwealth, both dating from 1895.



ADDRESS 52 HEMENWAY ST COR. NORWAY STREET

NAME NEW RIDING CLUB
present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1891-2 BUILDING PERMIT source AND DIRECTORIES

ARCHITECT WILLARD T. SEARS BUILDING PERMIT source

OWNER (WOODBURY LEIGHTON) BUILDING PERMIT source

ALTER THE NEW RIDING CLUB OF BOSTON 1891, 1928
original present
1958: BADMINTON TENNIS CLUB

PHOTOGRAPHS FENWAY 2 - 2/6* and 3/1-84
FENWAY 2 - 2/5 (Norway Facade)



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) RIDING CLUB AND HORSE STABLE.

NO. OF STORIES (1st to cornice) 2 (4 AT REAR) plus ATTIC

ROOF MANSARD-LIKE AND GABLED cupola _____ dormers HAFTIMBERED ROOF GABLES AND SMALL SHED DORMERS AT UPPER ROOF-LINE ON HEMENWAY; GABLED HAFT-TIMBERED DORMERS ON NORWAY FAÇADE.

MATERIALS (Frame) clapboards shingles stucco ^{ATTIC} asphalt asbestos alum/vinyl
(Other) brick ^{YELLOW WITH RED BRICK TRIM} stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION SQUARE PLAN LARGE SCALE Tudor building with Hemenway Street facade distinguished by asymmetrical window and bay arrangement of off-center bay including arched brick entry and stucco and half-timbering at attic, and gabled end bays each displaying trio of arched windows at first floor and shallow oriel-like multi-windowed projections with stucco and half-timbering at 2nd floor and attic which includes diamonded paneled 3-sided oriel. Small and triple gabled oriel set at the 2nd floor to the left and right of the off-center entry bay also are stuccoed and half-timbered as are dormer windows on symmetrical Norway Street facade. Coloristic use of red brick is used throughout for ornamental facade banding, at
EXTERIOR ALTERATION minor moderate drastic basement, and for window and bay trim.

CONDITION good fair poor _____ LOT AREA 31,500 sq. feet

NOTEWORTHY SITE CHARACTERISTICS BUILT TO STREETLINE ON NORWAY AND HEMENWAY - NARROW SIDEWALK ALONG NORWAY. NEAR WESTLAND ENTRY TO THE FENWAY. IMMEDIATE VICINITY OF APARTMENT AND ROW HOUSE DEVELOPMENT (SEE FORMS FOR 57 - (61 HEMENWAY; 67 HEMENWAY);



SIGNIFICANCE (cont'd on reverse)

Architecturally significant and stylistically distinctive non-residential building across Hemenway Street from proposed Fenway National Register District. Building is also notable as a major work of Willard T. Sears, a partner in the prominent Boston architectural firm of Cummings and Sears. The New Riding Club of Boston was built

III
BP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u> x </u>
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

on a site previously occupied by a brick industrial building owned by the Boston Water Power Company when the area around Hemenway Street (then Parker Street) was part of the Gravelly Point cross dam/mill complex.

Restrictions on the development of the site for a Riding Club and horse stable were specified by deed to insure that no entrance for horses or vehicles be erected on Parker Street (Hemenway) and that the southerly wall of the building be erected within one year of Sept 21, 1891. The Club apparently was not completely finished for several years, and although the Boston Directory for 1892 lists The New Riding Club, the organization's by-laws of 1895 suggest that the building was still under construction. Adjacent to The New Riding Club on Caledonia Street (now Norway Street) during the '90's was the frame, then stone-fronted, building housing the Neverslip Horse Shoe Co.

Other larger scale stables and riding clubs in the Fenway area at the turn-of-the-century are the Park Riding School at #145-151 Ipswich Street (see form for) and the Vinal Stables on the corner of Scotia and Bothnia Street--the site now a park and shrine for St. Cecilia's Church. --see page 2--
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Individually eligible for National Register status. Included in proposed expanded Fenway National Register District and in recommended Boston Landmark District.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. RECORDS (FOR 44-S4 HEMENWAY)
AABN. PL. 912. JUNE 17, 1893 (VOL. 40). EXCELLENT PHOTO OF HEMENWAY FACADE.
BOSTON DIRECTORIES
BRONLEY. ATLASES. 1884-1938.
NEW RIDING CLUB. BY-LAWS. JAN. 1895. (STATE LIBRARY)
NEW RIDING CLUB. BY-LAWS. JAN. 1924 (ISPL)
OBITUARY. ALBERT GRINNELL BAYTER. BOSTON TRANSCRIPT. DEC 13, 1905, P. 5 COL. 1.
ARCHITECTURAL ARCHIVE: FINE ARTS DEPT/BFL
WITHEY. AMERICAN ARCHITECTS DECEASED.
SUFFOLK DEEDS: 2002/151. RICHARDSON ET AL. TO NEW RIDING CLUB. JUNE 15, 1891.
2017/396. INTERLUDE BETWEEN CAROL E. HEALY AND NEW RIDING CLUB. SEPT 21, 1891.
BOSTON ARCHITECTURAL CLUB. YEARBOOK. 1912. P. 194 - ADV. - WOODBURY & LEIGHTON.
BURNING. HOUSES OF BOSTON'S BACK BAY. APPENDIX A.

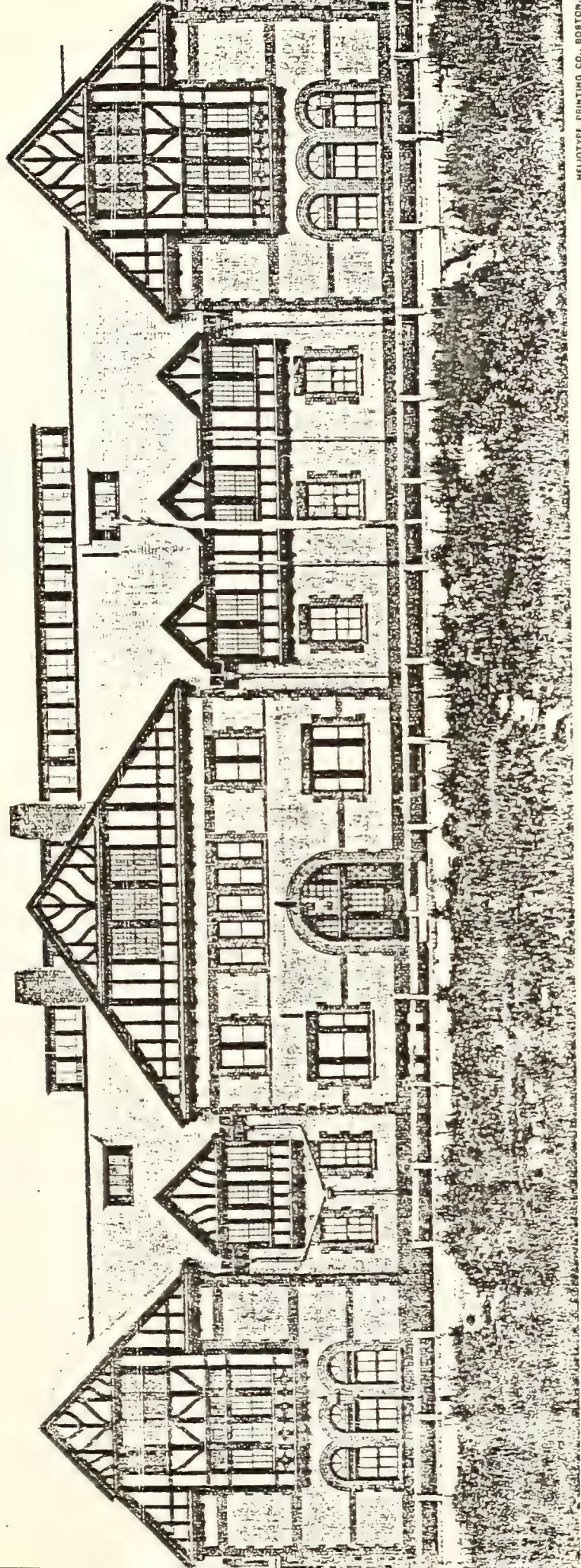
F 2 5 6

Significance continued:

The New Riding Club building included clubhouse facilities, a stable, and a ring and offered services for the grooming, shoeing, feeding, exercising, and veterinary care of member's horses. The club's immediate access to The Fens and location in a newly fashionable residential area attracted an elite membership of Boston's wealthy and socially prominent families. In 1895 members of the New Riding Club included Henry M. Whitney, Robert Treat Paine, A. Lawrence Rotch, and Thomas Bailey Aldrich. Albert G. Baxter (d. 1905) the president of the club lived at 144 Huntington Avenue, near West Newton Street and was earlier in life, Superintendent of the Phoenix Copper Mine at Eagle River, Michigan and later, in the lumber manufacturing business in Boston and St. Johns, New Brunswick. Baxter was well known as an avid outdoorsman and was a daily horseback rider.

The building permit of August 14, 1891 for the New Riding Club indicates that initially the firm of Cummings and Sears was retained as architects of the building. The firm name however is later crossed-out and replaced with W.T. Sears, 70 Kilby Street. Willard T. Sears (1837-1920) was born and educated in New Bedford and began his design work in Boston in the office of Gridley J.F. Bryant. In the early 1860's, he formed a partnership with Charles A. Cummings (1833-1906) which enjoyed a successful practice until the dissolution of the firm around 1895. Cummings and Sears were active in the rebuilding of Boston's commercial area after the 1872 Fire and were the architects of the Bedford Building (Bedford and Franklin Streets), 1874. The firm was responsible during the 1870's and '80's for many Back Bay residences including 49-51 Commonwealth (1875-7), 113-117 Commonwealth (1876), 165 Commonwealth (1879), 132 Commonwealth (1885), and the partners own residences at 109 Newbury (Cummings), 1871 and 322 Marlborough (Sears), 1872. Cummings and Sears also designed the New Old South Church (1876) in Copley Square and the Cyclorama Building at 541 Tremont Street (1885). Willard T. Sears is well-known as the architect of Fenway Court (1899-1903) for Isabella Stewart Gardner and for apartment buildings in Back Bay e.g. 416 Marlborough Street (1895) and The Cambridge at 483 Commonwealth (1898).

A major contracting firm in the Boston area, Woodbury and Leighton, the builders of the New Riding Club were in charge of the construction for several landmark buildings in Boston including the Boston Public Library, 1st Church of Christ Scientist (Renaissance Revival Building) (see form for), the International Trust Building, and the Boston YWCA (see form for).



HELIOTYPE PRINTING CO., BOSTON.

THE NEW RIDING CLUB, PARKER STREET, BOSTON, MASS.

W. T. SEARS, Architect

The American Architect and Building News, June 17, 1893. No. 912.

Copyright, 1893, by Ticknor & Co.

F/K 518

ADDRESS 114-120 HEMENWAY COR. _____
AND 115 GAINSBOROUGH AND
74 SYMPHONY ROAD

NAME _____ present _____ original _____

MAP No. 22N/10E SUB AREA EAST FENS

DATE 1900 BUILDING PERMITS _____
source _____

ARCHITECT ARTHUR H. VINAL BUILDING PERMITS _____
source _____

BUILDER EDWARD W. CLARK BUILDING PERMITS _____
source _____

OWNER WASHINGTON B. THOMAS
1902; 1917 - W.B. THOMAS + EDW. PEIGE
original _____ present _____

1922; 1928 - GEO. B. HAYWARD ET AL.
1935 - BOSTON MANAGEMENT CORP.
PHOTOGRAPHS _____ FENWAY 2: 44-84; FENWAY 4: 2/2, 2/3-84*



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) _____

NO. OF STORIES (1st to cornice) 4 plus 1/2 BASEMENT

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick RED stone ^{BROWN} - 1st floor concrete iron/steel/alum.
AND TRIM (UNPAINTED)

BRIEF DESCRIPTION Block of 6 Renaissance Revival/Georgian Revival apartment buildings arranged on
Hemenway Street into a symmetrical facade. — exhibiting 4-story hipped bays and banded brownstone 1st floor
which includes paired Palladian classically detailed entries enhanced with fluted engaged columns at #110
and #118 — which are flanked by #114 and 120 and their fluted columned arched entries. Buildings
reveal conical stone-trimmed windows at 2nd floor, splayed and key-stoned window lintels at 3rd floor,
and plain stone reinforcements set over continuous stringcourse at 4th floor. Block is capped by continuous
bracketed cornice with equal dent and dentil moldings.

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON STREET PROMINANTLY DEVELOPED WITH MUCH LARGER SCALE
TAN AND RED BRICK APARTMENT BUILDINGS. (SEE FORMS FOR 191-175 HEMENWAY)

SIGNIFICANCE (cont'd on reverse)

Symmetrically arranged, architecturally notable group of four-family buildings developed in conjunction with the similar four-family buildings put up along the odd-numbered side of Gainsborough Street in 1900-1. Both sides of Gainsborough-- #76-110 and #69-113 (see forms for), and the Hemeway block were designed by Arthur H. Vinal and built for Washington

(Map)

TD
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u> x </u>				

Significance (include explanation of themes checked above)

B. Thomas and Edward Peirce, managers of the Joseph B. Thomas estate. Within this development, the Hemenway block is of particular interest for the retention of its original color of red brick and brownstone trim which unlike the other buildings has not had its stone masonry painted white or light grey. #114-120 Hemenway, 115 Gainsborough, and 74 Symphony Road with the two corner buildings opposite at 110 Gainsborough and 128 Hemenway also are distinguishable from the rest of the Thomas estate development by their brownstone masonry first floors and their more strongly Renaissance Revival stylistic features, which enhance their position as a kind of formal entry into the complex.

Arthur Vinal, the architect of the Thomas estate development on Hemenway and Gainsborough Streets, was Boston City Architect in the mid-1880's and while serving in that position was responsible for many public schools, engine houses, police stations, etc. through-out the city including the Boylston Street Police and Fire Station, Back Bay (1884) and the Joy Street Police Station, Beacon Hill (1888). Also active as a residential designer, Vinal was working during the mid-and late 1880's in Dorchester, particularly

--see page 2--.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

*Recommended as part of National Register District
and Architectural Conservation District*

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department. Records

Bromle . Atlases 1884, 1895-1938.

Boston Directories. 1880-1930.

Obituary. Arthur V. Vinal. Transcript. Aug. 25, 1923, pt. 1, page 19, col. 4.

Architectural Archive: Fine Arts Dept./BPL

Bunting. Houses of Boston's Back Bay. Appendix A.

114-120 Hemenway Street
and 115 Gainsborough and 74 Symphony Road

page 2.

Significance continued:

in the prosperous Melville Avenue area where he lived, and during the mid and late '90's designed many houses along developing Bay State Road including #58-68, 158-164, 166, 196-202, 204, 207-213, and 96 a 10-unit apartment building (1905). Vinal also was the architect of 493 Commonwealth Avenue, "The Colonial" apartments at 382 Commonwealth, both dating from 1895 and the 6-unit apartments dating from the late '90's at 384, 386, 388 Commonwealth.



ADDRESS 220-6 HEMENWAY ST. COR. BETWEEN FORSYTH AND FENWAY STREETS

NAME present original

MAP No. 22N/10E SUB AREA EAST FENS

DATE # 220-2 - 1871 SUFFOLK DEEDS: RAN MAY 20, 1871
224-6 - AFTER DECS. ATLASES, DIRECTORIES
1871; BY 1874 source

ARCHITECT source

BUILDER POSSIBLY CHARLES H. UNION AND OH DRUSKO ATTRIBUTED - SEE SIGNIFICANCE
source

OWNER IN 1874: VARIOUS - SEE SIGNIFICANCE
original present

PHOTOGRAPHS FENWAY 4.4/2, 4/3* - 84



TYPE (residential) single double 1F row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 2 plus MANSARD

ROOF MANSARD (DIAMOND SLATE) cupola — dormers FLUSH WITH MANSARD
RETAINED AT #226

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick RED stone concrete iron/steel/alum.

BRIEF DESCRIPTION Group of modest mansard brick row houses with paired entries partially set into sides of two-story plus mansard 3-sided bays and with bracketed cornice, plain stone window sills and lintels, and 2/2 sash. Original door with rectangular glass insets is retained only at #224.

EXTERIOR ALTERATION minor #224 OWNERS moderate drastic

CONDITION good fair poor LOT AREA #226-1028 sq. feet
OTHERS: 1056

NOTEWORTHY SITE CHARACTERISTICS Narrow sidewalk with slight building set-back. Near former Huntington (now Forsyth way) landscaped entrance into the Fenway. Opposite parking lot for Forsyth Dental Clinic.

SIGNIFICANCE (cont'd on reverse)

#220-226 Hemenway Street represent the earliest surviving development in the East Fens area and are the last remaining houses dating from the 1870's red brick rows that formerly characterized the vicinity around today's Hemenway Street and Huntington Avenue intersection. The row housing in this location included

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u> x </u>				

Significance (include explanation of themes checked above)

a nine-unit group of which #220-6 survive, and rows along Parker Street at Greenleaf and Greenleaf between Parker and Rogers (now Forsyth) which have been demolished. The row housing in this vicinity was built on land owned in the 1870's by the Back Bay Land Co.--Russell A. Ballou, Constantine E. Esty, John S. Loring, Oliver S. Sanford, and Wilbur F. Claflin, trustees.

Parker Street, a 17th century way that stretched, by the 1660's, from Center Street at the foot of Parker Hill, Roxbury to the area near the present site of the Museum of Fine Arts, was laid out in the late 1870's beyond today's Huntington Avenue to Boylston Street along the alignment established by the cross dam and its causeway which were built during the industrial development of the Gravelly Point area prior to the filling of the Back Bay.

#220-226 Hemenway were originally part of a mansard row with the address of #366-382 Parker Street, and it appears that the buildings at 214-218, now in mixed Queen Anne styles were part of the 1871 row and were extensively renovated in the late 19th century. Atlases, lot plans, and directories indicate that the 5 houses at 214-222 Hemenway were put up in 1871 and that the remaining 4 at 224-30 (228, 230 have been demolished) are Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

a bit later but definitely were completed by 1874. Original residents of the row included carpenter O.H. Drisko at 374, boxmaker P.C. Drisko, carpenter Oscar A. Curtis who lived at 372, painter Hiram Nash, also at 374, and Charles H. Union, a mason who lived at 370 and owned, as well, 368. In 1871, just prior to their move to Parker Street, O.H. Drisko and Charles H. Union lived at the same address in the South End at 58 Gray Street. The combination of building tradesman living in the Parker Street row as its first residents cannot but indicate that some or all --see p. 2.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Hopkins. Atlases. Suffolk County. 1873, v. 2.

Bromley. Atlases. 1884-1917.

Bunting. Houses of Boston's Back Bay p. 33, 361, 389, 481 nl.

BOSTON DIRECTORIES. 1871-1880.

BOSTON STREET COMMISSIONERS. BOSTON STREETS. 1894.

SUFFOLK DEEDS -1041/22 JAN 2, 1871: WHEELLOCK TO KERN AND FICH.

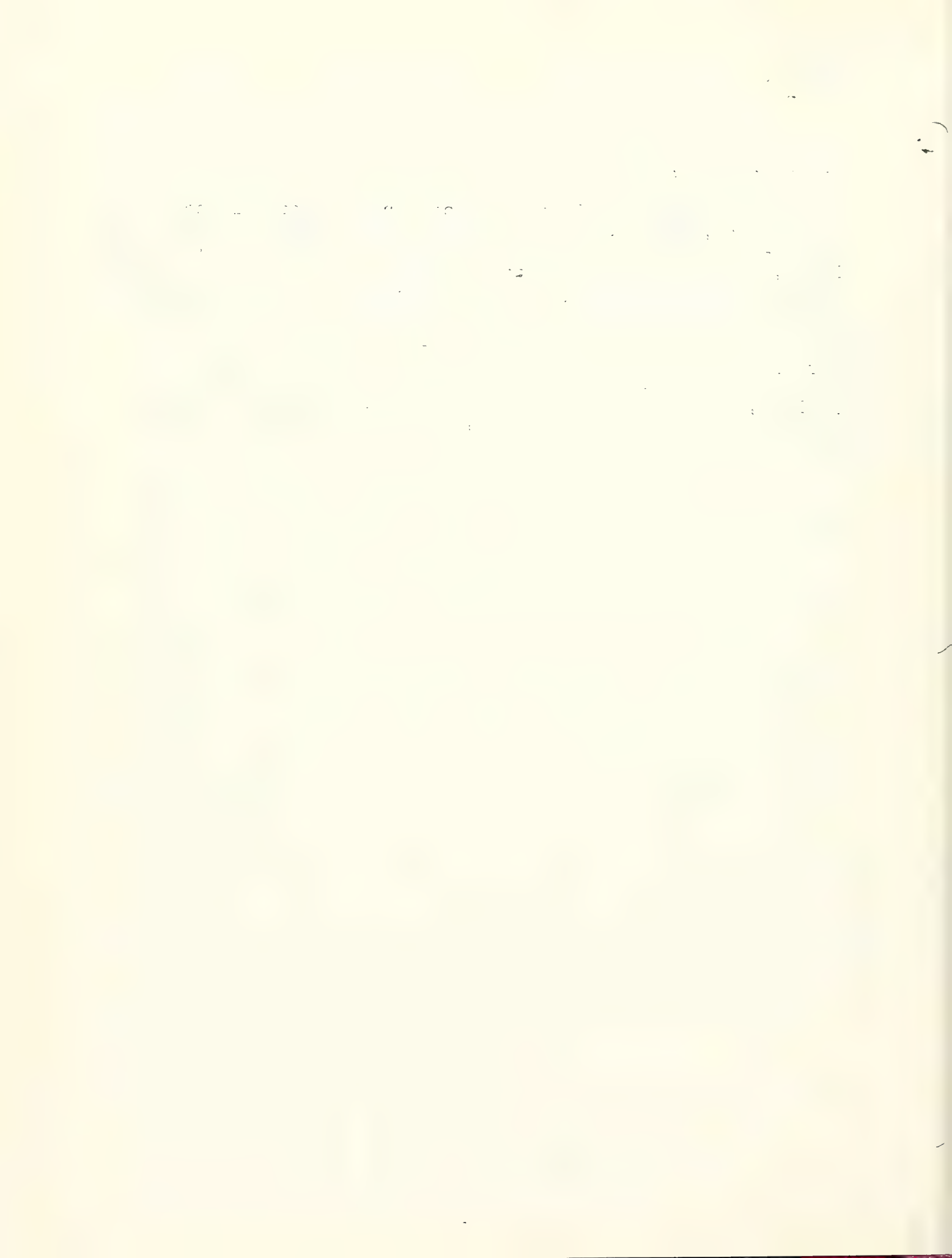
1055/9 JUNE 16, 1871: KERN AND FICH TO BALLOU ET AL.

PLAN OF H. H. MOSES. MAY 20, 1871-1055/10

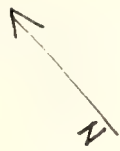
WHITFIELD. A TOPOGRAPHICAL HISTORY. P. 158-9; 92, 100, 101, 170.

Significance continued:

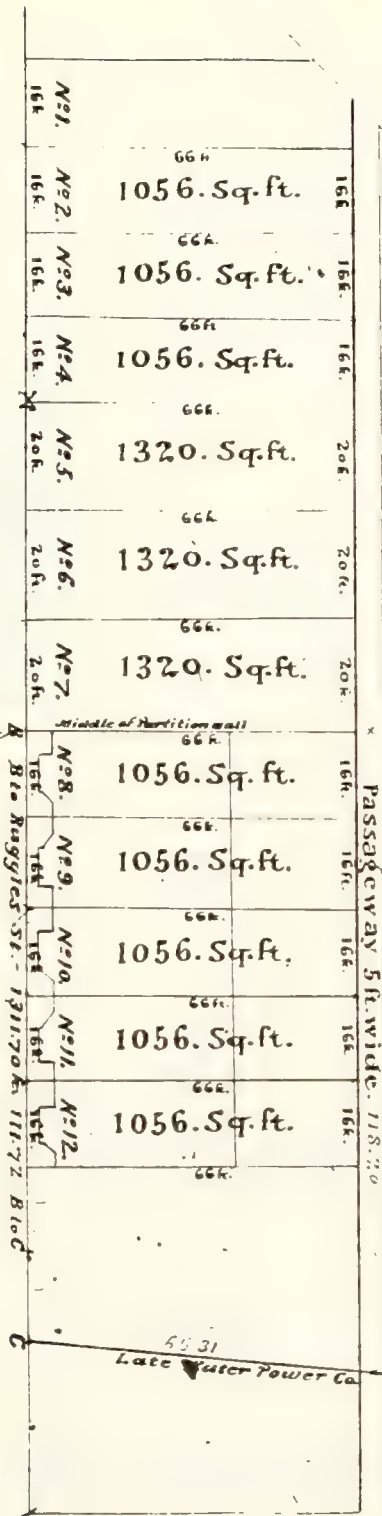
of them were responsible for the construction of this housing. In addition, John S. Laming, partner of another Drisko family member--carpenter Alonzo S. (house at 331 Columbus Ave.) lived, by 1874, at 414 Parker--the corner building of a row put up nearby at the Greenleaf Street corner. The connection of the Driskos and their associates and housemates with development in this area is strengthened further by the use of their name for the street, cut through and sub-divided by 1873 between Courtland (now Fencourt) and Greenleaf Street for the Back Bay Land Co. In 1874, Hiram Nash moved from 374 Parker, a house that he shared with O.H. Drisko to #382, the end building of the row.



Note: The dimensions extend to the middle of the rear passageway.



PARKER St.



Original Plan Recorded
With Supr. Rec. Lib. 1055 Fol. 10
A True Copy
Reduced 3/4

Nancy H. Wilson C.E.

Boston, May 20th 1871.

H. H. Moses, Surveyor

Scale 20 feet to an inch





ADDRESS 57-61 HEMENWAY COR. NEAR WESTLAND AVE.

NAME _____ present _____ original _____

MAP No. Z3N/10E SUB AREA EAST FENS

DATE 1895 BUILDING PERMITS _____ source _____

ARCHITECT DAVID W. THOMAS BUILDING PERMITS _____ source _____

BUILDER DAVID W. THOMAS BUILDING PERMITS _____ source _____

1895: DAVID W. THOMAS

OWNER 1898: JOHN A. STENSON, EMMA E. WHITNEY, WILLARD WELCH original _____ present _____

PHOTOGRAPHS FENWAY 2. 1/5* - 84



TYPE (residential) single double 1F row 2-fam. 3-deck ten apt. (non-residential) _____

NO. OF STORIES (1st to cornice) 3 plus _____

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick buff + stone granite concrete iron/steel/alum.

BRIEF DESCRIPTION GROUP OF 3 GEORGIAN REVIVAL SIDE HALL PLAN ROW HOUSES EACH WITH FLAT FACADE EXHIBITING ARCHED ENTRY WITH LEADED GLASS TRANSOME, METAL SHEATHED SWAG ORNAMENTED 2ND FLOOR ORIEL, ARCHED 2ND FLOOR WINDOW OVER ENTRY AND WITH IRREGULARLY CUT ROUGH-FACED GRANITE AT BASEMENT AND SMOOTH CHISELED GRANITE AT 1ST FLOOR. CENTRAL HOUSE DISPLAYS 3RD FLOOR PALLADIAN WINDOW. ROW CAPPED BY METAL MODILLION CORNICE.

EXTERIOR ALTERATION #57 minor #57, 61 moderate drastic MODERNIZED 1ST FLOOR WINDOWS

CONDITION #57 good fair poor _____ LOT AREA 1840 EACH sq. feet

NOTEWORTHY SITE CHARACTERISTICS ABUTTING AT RIGHT - #49-55: 3-STORY FLAT ROOFED FOUR UNIT SINGLE-FAMILY RED BRICK (FRENCH BOND WITH BLACK HEADERS) BOWED BAY GEORGIAN REVIVAL ROW DISPLAYING PAIRED HOUSES AT 51 AND 53 AND LEADED GLASS ENTRY TRANSOMS, AND AT #48, 45, 47 - THREE HOUSES SIMILAR IN STYLE AND TREATMENT TO #57-61. BEHIND FENWAY FRONTAGE AND ACROSS FROM NEW RIDIAYS CLUB (SEE FORM FOR 52 HEMENWAY).

SIGNIFICANCE (cont'd on reverse).

Modestly scaled group of houses part of a 10-unit single-family row built behind the more substantial housing put up along the Fenway frontage and included in the proposed Fenway National Register District (see forms for 32-54 The Fenway). Designed

(Map)

TV
TOP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u> x </u>				

Significance (include explanation of themes checked above)

and speculatively built by David W. Thomas as part of the row-house development between 43 and 61 Hemenway, #57-61, as a group, retain much of their original detailing and form. Builder/developer David W. Thomas was active in Boston from ca. 1885 until his death on Nov. 24, 1915 and lived at 83 Gainsborough Street during the last several years of his life. In the East Fens area, Thomas also was responsible as architect, builder, and developer of the 4-story 4-unit Romanesque Revival buildings at 23-27 St. Stephen and 1A Symphony Road and the adjacent Queen Anne row at 3-15 Symphony Road--both groups of residential buildings were put up in 1886 (See forms for).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR INCLUSION IN PROPOSED EXPANDED FENWAY NATIONAL REGISTER DISTRICT AND PROPOSED FENWAY LANDMARK DISTRICT.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.
Bromley. Atlases. 1884-1908.
Architectural Archive: Fine Arts Dept/ BPL--David W. Thomas
Boston Directories: 1880-1915--David W. Thomas.

ADDRESS CO7 HEMENWAY COR. FENWAY
(ALSO 56 FENWAY) AND WESTLAND AVE
(FACING BURBANK)
NAME FENWAY LITTLE CITY HALL
present original

MAP No. 23N/10E SUB AREA EAST FENS

DATE 1904-5 BUILDING PERMIT
source

ARCHITECT GUY LOWELL BUILDING PERMIT
source

BUILDER MEAD, MASON & CO. BUILDING PERMIT
source

OWNER 1905; 1912 HENRY B. WILLIAMS 1928: CITY OF BOSTON
1917: RALPH H. WHITE CITY OF BOSTON
original present
1922: HOLDSWORTH + FARRINGTON

PHOTOGRAPHS FENWAY 2. 1/10*, 2/1* 84
FENWAY 4. 6/5-84.
FENWAY 9. 1/6-84



TYPE (residential) single double row 2-fam. 3-deck ten (apt.)
(non-residential)

NO. OF STORIES (1st to cornice) 5 plus LOW PARAPET

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick/tan + lime stone 1st floor concrete iron/steel/alum.
AND TERRAZZO, ALSO TERRAZZO TRIM AT WINDOWS

BRIEF DESCRIPTION MASSIVE BEAUX-ARTS APARTMENT BLOCK WITH GEORGIAN REVIVAL DETAILING AND LIMESTONE
CENTRAL ENTRY SET UNDER CONTINUOUS HEAVY CORNICE SUPPORTED BY CONSOLES AND FLANKED BY PAIRED 5-STORY 3-SIDED
BAYS. TOUNDED FIVE STORY BAY EMPHASIZES CORNER AT WESTLAND AVE. AND FENWAY SIDE OF BUILDING IS
ARTICULATED WITH SQUARE AND 3-SIDED BAYS. BUILDING ALSO REVEALS HEAVY CORNICE AND SWAG WINDOW TRIM
OFFER ENHANCING CENTRAL BAY WINDOWS AT 2ND AND 3RD FLOORS AND BRICKWORK PILASTERS EDGING PROJECTING BAYS.
ORIGINAL STUCCO ORNAMENTED DOUBLE DOORS WITH RECTANGULAR GLASS PANELS HAVE BEEN RETAINED.

EXTERIOR ALTERATION minor (moderate) drastic ORNATE IRON BALCONIES AND SUBSIDIARY AND ROOF
CORNICES WERE REMOVED IN THE 1950'S.

CONDITION good (fair) poor LOT AREA 12,000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON LARGE PROMINENT SITE. ABUTS AT LEFT - WESTLAND AVE.
ENTRANCE TO FENWAY, LANDSCAPE PARK FRONTAGE, AND JOHNSON GATES (SEE FORM FOR).
MATURE MAPLES IN ADJOINING PARKWAY. NARROW SIDEWALK ALONG HEMENWAY - BUILDING EXTENDS
TO STREET LINE.

SIGNIFICANCE (cont'd on reverse)
-Prominently located monumental apartment block occupying a large lot adjacent to the Westland Avenue entry to the Fenway and its landscaped park frontage, #67 Hemenway (original address on building-- 56 The Fenway) was designed by Guy Lowell and is a major example of his residential

(Map)

TV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education <input checked="" type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political <input checked="" type="checkbox"/>
Community/ development	<input checked="" type="checkbox"/>	



Significance (include explanation of themes checked above)

work. Included in the proposed Fenway National Register District, 67 Hemenway was built for owner/occupant Henry B. Williams as a lavish multi-unit dwelling with French flat style apartments. After Williams' death, probably in 1912, the building was sold to Ralph H. White, President of R.H. White Co. --a large Washington Street department store which specialized in silks, apparel, and housefurnishings. White and his family, like Williams moved to 67 Hemenway from homes in the Back Bay. From ca. 1915 into the 1920's, 67 Hemenway was known as Fenway Gate. During the '20's, the building was acquired by the city of Boston and became the home for 40 years of the Trade High School for Girls. In the 1970's, #67 Hemenway was occupied by the city as the Fenway municipal building.

Guy Lowell (1870-2/4/1927), the architect of 67 Hemenway was born into a prominent New England family and was educated at Harvard, M.I.T., and the Ecole des Beaux-Arts. Lowell studied design, architectural history, and landscape gardening, and his work was broad in its range. He was the designer of many major institutional buildings including the Georgian Revival school buildings at Phillips Academy, Andover (1903-23), Simmons College-- Residence--321 Brookline Avenue (1905),

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) Emerson Hall and the President's House at Harvard, Memorial Tower and other buildings at Brown University, and the New York County Courthouse. Lowell worked for an elite clientele and designed formal gardens for Andrew Carnegie, J.P. Morgan, and-- Bayard Thayer at Lancaster, Mass. In addition to 67 Hemenway and Simmons College, other Fenway area buildings designed by Lowell include the Museum of Fine Arts, the School of the Museum of Fine Arts, & the Johnson Memorial Gates which mark the Westland Avenue entry to the Fens. (see forms for)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department. Records.

Architectural Archive. Fine Arts Dept/BPL

Bromley. Atlases. 1884-1938.

Withey. American Architects Deceased.

Architectural Review. V. 13, 1906, p. 13-40 "The Work of Guy Lowell"

Boston Directories: Henry B. Williams; Ralph H. White.
1870-1925.

ADDRESS 109 HEMENWAY ST COR. NEAR WESTLAND; FACING SYMPHONY ROAD

NAME present original

MAP No. 22N/10E SUB AREA EAST FENS

DATE 1898 BUILDING PERMIT source

ARCHITECT ROBERTA A. WATSON BUILDING PERMIT source

BUILDER JAMES T. GILIGAN — ATTRIBUTED — SEE SIGNIFICANCE source

OWNER 1898; 1938: JAMES AND ELIZA G. GILIGAN original present

PHOTOGRAPHS FENWAY 2. 1/1, 1/2, 1/3* (doorway)



TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential)

NO. OF STORIES (1st to cornice) 3 plus —

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick red stone — concrete iron/steel/alum.

BRIEF DESCRIPTION QUEEN ANNE / GEORGIAN REVIVAL SEMI-ATTACHED TOWN HOUSE WITH SIDE HALL PLAN, ENTRY AT LEFT WITH LEADED GLASS TRANSOM AND SIDELIGHTS ENHANCED WITH SLENDER COLONNETTES, 2-STORY BOWED BAY, TRIO OF BRICK TRIMMED ARCHED 3RD FLOOR WINDOWS AND COLORISTIC USE OF FLEMISH BOND WITH BLACK HEADERS AND BANDS OF WHITE LIMESTONE AT BASEMENT AND HORIZONTALLY FRAMING 1ST AND 2ND FLOORS. COPPER BRACKET CORNICE USED ONLY ON FACADE. ARCHED 3RD FLOOR WINDOWS ALSO REVEALED AT RIGHTSIDE. ENTRY REACHED BY GRANITE STAIRS.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 1875 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON VERY SMALL LOT, STREET PREDOMINANTLY DEVELOPED WITH TAN AND RED BRICK APARTMENTS. (SEE FORMS FOR 114-120 HEMENWAY; 157-175 HEMENWAY) ALLEYWAY AT RIGHT. JUST DOWN STREET FROM WESTLAND AVE. ENTRANCE TO FENWAY AND THE JOHANSON MEMORIAL GATES (SEE FORM FOR)

SIGNIFICANCE (cont'd on reverse)
 Notable, elegantly detailed, and well maintained single family residence tucked into a street-scape predominated by large scale Georgian Revival apartment buildings and across from handsome group of four-family houses resembling in massing and form a block of Back Bay townhouses (see form for 114-120 Hemenway). With #90 Westland Avenue, c. Hemenway (see form for), 109

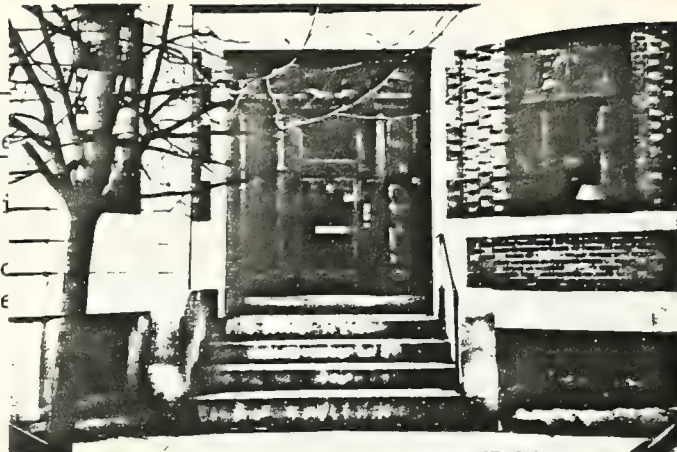
(Map)

TU
 RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservati	_____
Agricultural	_____	Education	_____
Architectural	<u> x </u>	Exploratic	_____
The Arts	_____	settleme	_____
Commerce	_____	Industry	_____
Communication	_____	Military	_____
Community/ development	<u> x </u>	Political	_____



Significance (include explanation of themes checked above)

Hemenway and its neighbor the Page House were the only single-family residences to be built on Hemenway Street between Westland Avenue and Forsyth Street. Just beyond Forsyth at 220-226 Hemenway, a group of modest mansard roof row houses remaining from an earlier development period were put up in 1871. (see form for).

#109 Hemenway was built for contractor James T. Gilligan who prior to his move to the Fenway lived in Dorchester. Gilligan, who probably was responsible for the construction of his own residence, operated his contracting business into the 1910's from 28 Mechanic Street, Roxbury. By the 1920's, Gilligan is working in downtown Boston as a salesman and during the '30's is at the Boston Work Horse Relief Association at 109 Northampton Street. James and his wife Elizabeth continue to live at 109 Hemenway through the 1930's.

Robert A. Watson (d. Sept. 27, 1916), the architect of 109 Hemenway Street was active at the-turn-of-the-century primarily as a designer of triple deckers in Highland Park, Mission Hill, and Eggleston Squares, Roxbury; in Dorchester; and in Hyde Square Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

-- Jamaica Plain. He is credited with single-family houses in Roxbury and Jamaica Plain during the late '80's through the 1900's, and maintained an office at his Parker Hill home variously listed as #20 (1890), #40 (1895) and #38 (1905-19) Hillside Avenue.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Bromley. Atlases 1884-1938.

Boston Directories: Gillian; Watson,--1880-1938.

Architectural Archive: Fine Arts Dept. BPL

ADDRESS 157-175 HEMENWAY COR. FORSYTH PARK

NAME present original

MAP No. 22N11DE SUB AREA EAST FENS

DATE #165; 171-1907; BUILDING PERMITS
#157; 163-1909; #175-1911 source

ARCHITECT FRED A. NORCROSS BUILDING PERMITS
 source

OWNER COLEMAN AND GILBERT BUILDING PERMITS
#175 - H. COLEMAN source

OWNER #157, 163, 175 - HARRY COLEMAN
#165, 171 - SILBERSTEIN & COLEMAN (AKA COLEMAN & GILBERT)
 original present

PHOTOGRAPHS FENWAY 4-2/4, *2/5-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential)

NO. OF STORIES (1st to cornice) 4 plus

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick RED UNSTONE TRIM stone AND STEEL concrete iron/steel/alum.

BRIEF DESCRIPTION Group of 5 modestly detailed apartment buildings with limestone first floors and with segmentally arched central or off-center entry with leaded and stained glass transoms. Buildings also reveal limestone trimmed windows over entry, stained glass transoms in segmentally arched 1st floor 3-part central bay windows and at #175 - 1st floor windows along side of Forsyth Park. Buildings exhibit 4-story 3-sided bays terminated over third floor with subsidiary continuous cornice.

EXTERIOR ALTERATION minor moderate drastic → 163 + 157 WITH REPLACEMENT DOORS

CONDITION good fair poor LOT AREA 3230- 3500 sq. feet

NOTEWORTHY SITE CHARACTERISTICS #175 AT CORNER OF FORSYTH PARK. A LANDSCAPED WALKWAY PLANTED WITH MATURE OAKS AND LINKING HEMENWAY STREET AND THE FENWAY. ACROSS FORSYTH PARK FROM MODERN ADDITION TO FORSYTH DENTAL CLINIC. OPPOSITE ON HEMENWAY, STERSON HALL A DORM COMPLEX OF CONTEMPORARY BRICK BUILDINGS - OF NORTHEASTERN UNIVERSITY.

SIGNIFICANCE (cont'd on reverse)
 Impressive streetscape of red brick apartment buildings vaguely Jacobethan in style and enhanced with leaded and stained glass detailing in window and entry transomes. Put up on land owned in the mid-1880's by the Boston Water Power Co., #157-175 Hemenway were built by developers Harry Coleman and Bernard Gilbert (aka Barnett Silberstein

(Map)

IV
12/4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

and Barnet Gilbert)—developers who were involved in the construction and real estate business in Boston by the first decade of the century. During the 1910's, Coleman and Gilbert were particularly active in the East Fens and a 1914 advertisement in the Boston Directory placed by Coleman and Gilbert--Real Estate, Builders,--and Contractors---331 Huntington Avenue--pushes for rental of their "High Class Back Bay Suites One to Four Rooms with bath and large kitchenette; new buildings, elevator and janitor service steamheat and continuous hot water; first class services guaranteed in the immediate vicinity of the Boston Opera House, Symphony Hall, Museum of Fine Arts and new Y.M.C.A." Named Lincoln, Jefferson, Burton, Reynolds, and Chandler Halls, #157-175 Hemenway were designed as 20-unit apartment buildings (#171--25-unit) and each put up at an estimated cost of \$25,000 (#175, corner of Forsyth Park, \$45,000).

Fred A. Norcross (1871-11/18/1929), the designer of #157-175 Hemenway was born in Allston, Mass and was active as an architect in Boston from the 1890's through the twenties. Norcross was responsible for the designs of numerous three-and-four-family brick apartment blocks, some with retail first floors, built on

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) Beacon Hill at the turn-of-the-century including 6 Grove Street, 1899; 100 Myrtle, 1900; 14-16 Anderson, 1901; 99-101 Charles, 1903; and 38-40 Grove, 1900. He was the architect of several commercial buildings in Downtown Boston as, for example, the 1910 Canal Street Building at 61-85 Canal, and the Boston Leather Co. Building 20-24 East Street. In the East Fens area, Norcross designed the apartment building (1912-3) at 114 The Fenway (see form for), the 46-unit apartment building of 1911-12 at 44 Westland Avenue, and for developer/builders Coleman and Gilbert, --see page 2--

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department, Records.

Bromley. Atlases. 1884-1895.

Architectural Archive: Fine Arts Dept./BPL

Boston Directories: 1907-1920, Coleman and Gilbert

1890-1930, Fred A. Norcross

157-175 Hemenway Street
page 2

F/R 45

Significance continued:

apartment buildings at 20-26 Hemenway (1911-12), 56-64 Hemenway (1908), 24-8 Westland (1911), 50 Westland (1908-9), and for Gilbert and Levine, the single-story brick retail stores at 56-60 Hemenway (1922). Norcross was also the architect of the rather flamboyant pair of terracotta fronted apartments at 80-82 The Fenway put up by Coleman in Gilbert in 1914. (see form for).



ADDRESS ²⁵⁶⁻258 HUNTINGTON AVE. COR. BETWEEN MASS. AVE AND GAINSBROUOHT STREET
 NAME B.U. THEATRE PRODUCTION CENTRE
 present original

MAP No. 22N/10E SUB AREA EAST FENS

DATE AFTER 1912, BY 1917 PHASES source

ARCHITECT _____ source

BUILDER _____ source

OWNER 1917; 1922 - HUNTINGTON INVESTMENT CO.
 original present
1928; 1938 - CHILDS DINING HALL CO.

PHOTOGRAPHS FENWAY 1.6/5-84; FENWAY 5.2/1-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) COMMERCIAL BUILDING

NO. OF STORIES (1st to cornice) 2 plus _____

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone CAT STONE concrete iron/steel/alum.

BRIEF DESCRIPTION SYMMETRICAL NEO CLASSICAL STONE FRONTED COMMERCIAL BUILDING WITH CENTRAL GRADE LEVEL ENTRY AND WITH 5-BAY MAIN SECTION DESIGNED AS 2-STORY ARCADE INCLUDING ON THE FIRST FLOOR SQUATISH 3-PART WINDOWS WITH DIAMOND PANELED LEADED GLASS AND 3-PART HALF MOON WINDOWS ON THE SECOND. ENGASED COLUMBIAN POSTS SEPARATE THE 1ST FLOOR BAYS; — SLIGHTLY ADVANCED END BAYS DISPLAY ENTRIES POSSIBLY ENLARGED FROM WINDOWS AND BOLD RELIEF TRAMPANT EAGLES CARRYING WREATHS MARK 2ND FLOOR LEVEL. RONDELS WITH SHIELDS ARE SET BETWEEN FACADE ARCHES AND CARVED ORNAMENT ACROSS FRIEZE IS COMPRISED OF LIONS HEAD SWAG MOTIVES INTERRUPTED AT CENTERS OF BAYS WITH SHIELDS AND PLAQUE IN FRIEZE BAND RETAINING IMPRESSION OF SIGN: — OLD FRANCE — EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor _____ LOT AREA 11,635 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ABUTS B.U. THEATRE, ACROSS HUNTINGTON AVE. AND MISTA TRACKS AND TUNNEL FROM SYMPHONY HALL (SEE FORM FOR) AND IN IMMEDIATE VICINITY OF NEW ENGLAND CONSERVATORY (SEE FORM FOR) ON HEAVILY TRAVELLED STREET, NEAR MAJOR INTERSECTION. WIDE SIDEWALK PLANTED WITH YOUNGISH STREET TREES.

SIGNIFICANCE (cont'd on reverse).
 Handsome formally designed 2-story commercial building contributing significantly to the design quality of the Huntington Avenue streetscape and the vicinity between Horticultural and Symphony Halls and the YMCA (see forms for). No building permit as yet has been located for 256

(Map)

IV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	<u> X </u>	Religion	_____
Architectural	<u> X </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	<u> X </u>	Industry	_____	Social/ humanitarian	_____
Commerce	<u> X </u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Huntington, but Boston Atlases and building department records reveal that from the late '20's through the '40's, the ground floor was occupied by the Childs Dining Hall Co. which also operated restaurants at 269 and 605 Washington Street, and 240 Boylston. The Back Bay Postal Station was located in the building during the late 1910's through the following decade, and during the 1940's, the upper floor was used for the studios of Jules and Harriette Wolfers, teachers respectively of piano and violin. In conjunction with the adjacent Huntington/ Boston University Theatre (see form for 264 Huntington), the B.U. Production Center now occupies the building's first floor. Since the 1950's, 256 Huntington Avenue also has housed the offices of Junior Achievement of Eastern Massachusetts-- an organization established in 1945 to provide young people with "knowledge of the values, freedoms, and responsibilities of our business system" and "experience in organizing, operation, and management of a business."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department; Records.

Bromley. Atlases. 1898-1938.

Boston Directories: 1917-1958.

Junior Achievement of Eastern Mass. Inc. Achieving for 22 years in Eastern Mass. 1945-1967. (pamphlet on microfilm at State Library)

ADDRESS 264 HUNTINGTON AVE. COR. BETWEEN MASS AVE. AND GAINSBOROUGH ST.

NAME BOSTON UNIVERSITY THEATRE JEWETT REPERTORY THEATRE
present original

MAP No. 22N10E SUB AREA EAST FENS

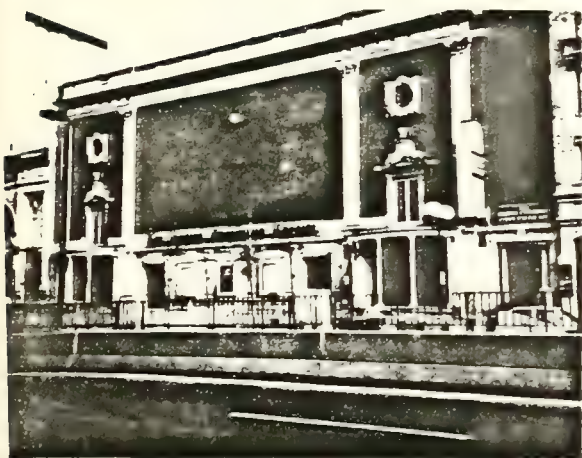
DATE 1924-25 BUILDING PERMIT AND
SOURCE BREAKING: NOV. 11, 1924 source REPERTORY SPECTATOR NOV '25.
OPENING: NOV. 10, 1925

ARCHITECT J. Williams BEALS SONS BUILDING PERMIT
source

BUILDER J. SHAPIRO AND SON BUILDING PERMIT
source

OWNER 1925; 2E - JEWETT REPERTORY THEATRE FUND INC.
original present

PHOTOGRAPHS FENWAY 1. 6/10-24; FENWAY 5. 1/5, 1/10-24
FENWAY 3. 6/4-24*



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) THEATRE

NO. OF STORIES (1st to cornice) 1 (DOUBLE STORY) plus _____

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick + stone TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION Georgian Revival theatre with limestone 1st floor and distinguished by wide bays displaying shallow hooded porches executed in metal and supported by slender composite columns and by its basically windowless terraced facade sparsely enlivened with pairs of fluted double-story Corinthian pilasters framing pedimented and cantilevered stone-trimmed french windows set into brick blind and at 2nd floor and at 3rd by sculpturally relieved pedimented round window. Entry to theatre is through next porch and keystone doorway and dirt of porches - all of which open onto raised terrace. Stone parapet with balustraded railing over and bays caps building. Long narrow ell - Repertory Hall - extends from rear of theatre behind apartments at 260-70 Huntington and is

EXTERIOR ALTERATION minor moderate drastic REAR PORCH ADJACENT AT RIGHT TO ENTRY PORCH.

CONDITION good fair poor _____ LOT AREA 17,074 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON STREET WITH HEAVY TRAFFIC AND MBTA STREETCAR TUNNEL AND TRACKS. IN IMMEDIATE VICINITY OF SYMPHONY HALL (SEE FORM FOR) AND NEW ENGLAND CONSERVATORY OF MUSIC (SEE FORM FOR). RAISED TERRACE ALONG MOST OF BUILDING FRONTAGE. STREET TREES ALONG GRADE LEVEL SIDEWALK.

(Map)

SIGNIFICANCE (cont'd on reverse)
Architecturally significant theatre located in immediate vicinity of several of Boston's cultural landmarks including Symphony Hall, Horticultural Hall, and The New England Conservatory of Music. 264 Huntington was built as the permanent home for the Jewett Repertory Theatre and included in addition to its main hall, rooms and facilities for the Repertory

III
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X	Industry -	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Theatre Club with its smaller 450 seat assembly hall and separate entry making it available for concerts, recitals, public dances, and banquets.

The Jewett Repertory Theatre was initiated in 1915 by actors Henry and Frances Jewett with a Shakespeare season at the Boston Opera House. After 8 years of the Jewett at the Copley Theatre, adequate funds raised by the Frances Jewett Repertory Theatre Club permitted the building of the organization's own theatre. The Huntington Avenue site chosen reflected the repertory group's conviction that the area was "fast becoming the cultural center of Boston." Groundbreaking took place on November 11, 1924 and one year later, the Jewett Repertory Theatre formally opened on November 10, 1925. Prior to its move to 264 Huntington, the repertory theatre was directed and run by Henry Jewett. After relocation into its own theatre, the company and the theatre management came under the direction of an incorporated non-profit fund, and Henry Jewett functioned as stage director. The cultural program of the Jewett Repertory Theatre not only made possible in Boston production of plays by Shaw, Galsworthy, James Barrie, Wilde, Somerset Maugham, Molnar, and A.A. Milne and revivals of Shakespeare, Sheridan, and Ibsen --see page 2--

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for National Register listing and for inclusion
in Symphony National Register and landmark Districts

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. RECORDS.
ARCHITECTURAL ARCHIVE. FINE ARTS DEPT /BPL.
BROMLEY. ALPHAS. 1925-1938
BOSTON DIRECTORIES: J. WILLIAMS BEAL - 1875-1974.
J. WILLIAMS BEAL AND SONS

Withy. AMERICAN ARCHITECTS DECEASED
ARCHITECTURE. FEB 1926. VOL. LIII #1 p. 43-44, THE NEW REPERTORY THEATRE, BOSTON, MA.
(PHOTOS + PLANS)
JEWETT REPERTORY THEATRE CLUB OF BOSTON. 1925 SCRAPBOOK (RARE BOOK - BPL T73.11)
THE REPERTORY SPECTATOR. APRIL - AUG. 1925 (RARE BOOK - BPL T73.18)

264 Huntington Avenue
Jewett Repertory Theatre
page 2.

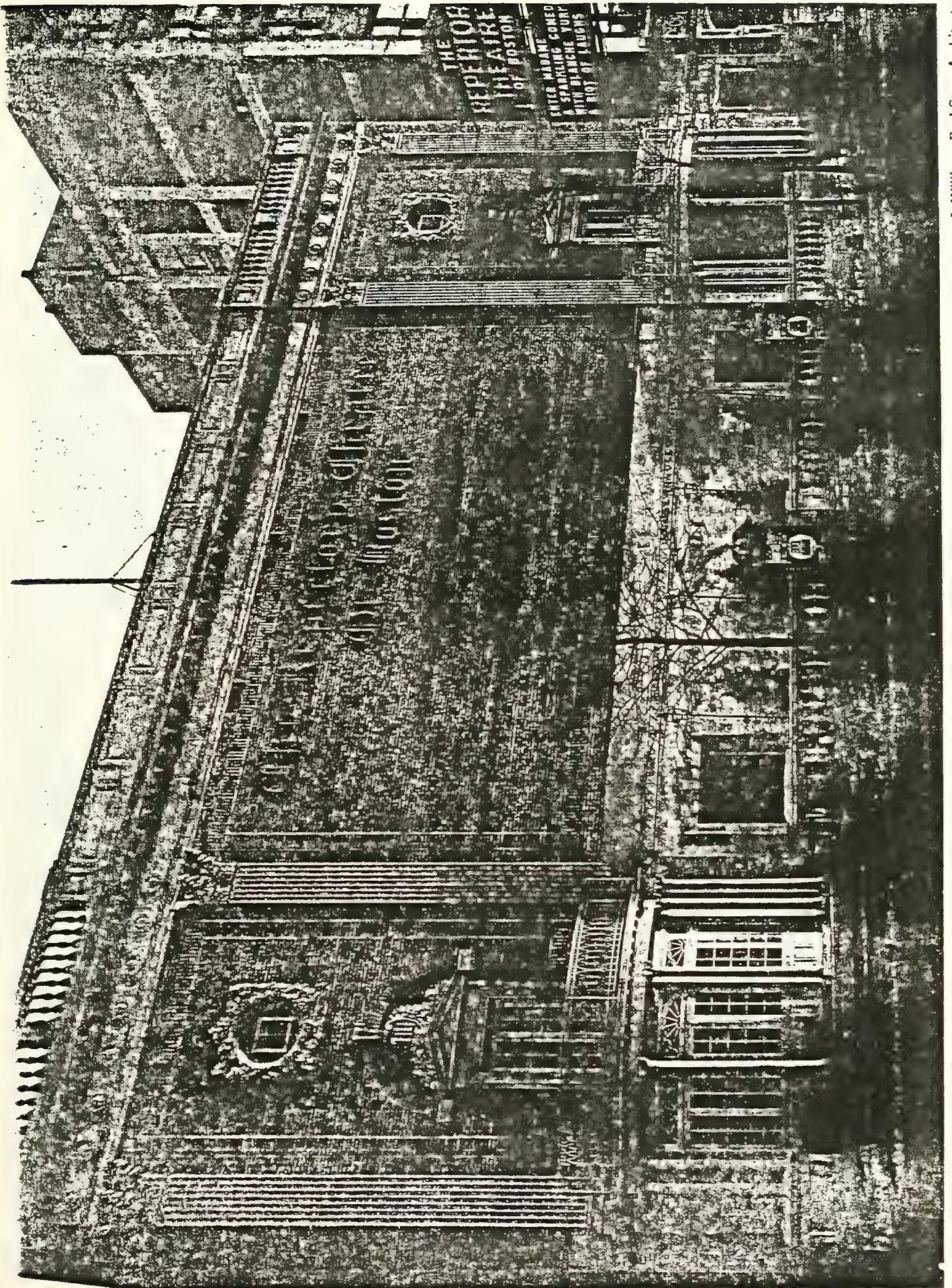
Significance continued:

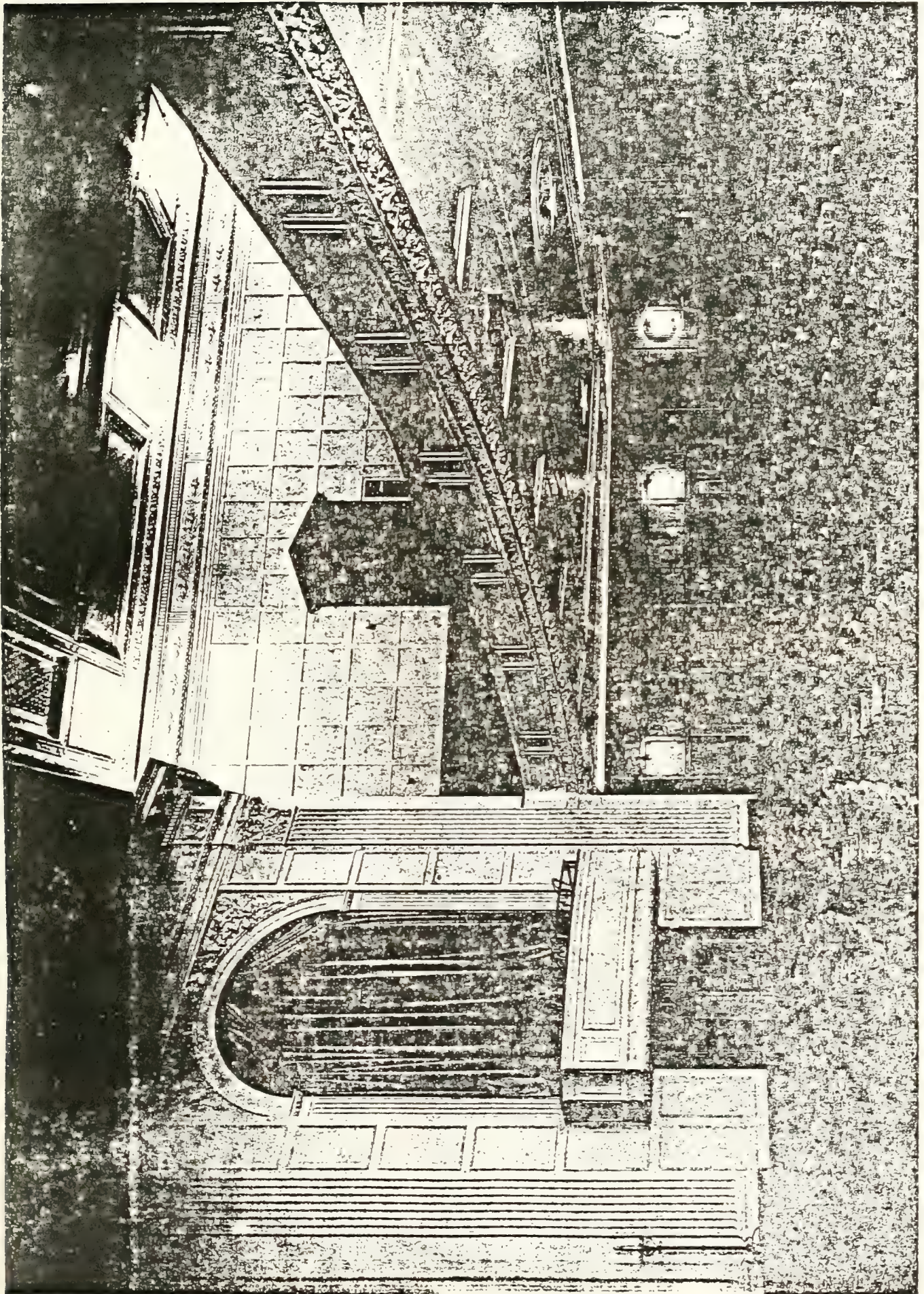
but also provided a broad based commitment to public education and maintained a school of acting offering courses also in playwriting, directing, theatre tech, theatre management, dancing, and pantomine.

The Jewett Repertory Theatre petitioned for tax-free status with the Commonwealth of Massachusetts and the 1925 decision of the state attorney general granting non-taxation recognized the incorporated fund's purposes "To enlighten and educate the public concerning the value of the Repertory Theatre as a vital factor toward the higher development of dramatic art and to establish a permanent playhouse in the city of Boston where the best plays of all times may be presented, where competent actors may be afforded an opportunity of appearing before the public under favorable conditions, and to encourage playwrights and actors in the best traditions of the dramatic profession." Because the corporation had no capital stock and all income was to be directed towards the furthering of educational purposes, the attorney general stated that the Jewett Repertory Theatre fell into the tax-exempt status given to literary, benevolent, charitable, and scientific institutions. With this legal opinion regarding the Jewett Repertory, Boston became the first city in the United States to provide a theatre with tax-free benefits.

James Williams Beal (1855-7/17/1919) the principal in the firm that designed the Jewett Repertory Theatre was born in South Scituate (now Norwell). He studied at M.I.T. and then worked in New York as a draughtsman with Richard M. Hunt and later with McKim, Mead, and White. After some European study, Beal returned to Boston, and during the 1880's maintained his own practice. In 1888, he formed a partnership with his two sons Horatio and John Woodbridge Beal. Residents of Hanover, Mass., Beal and his sons designed buildings in the south of Boston vicinity including the Plymouth County Hospital and Jail, the Executive Building and Club House for Walk Over Shoe (Brockton), and the Wolcott Block, Main Street, Natick (1888). In Boston, Beal and later Beal and Sons were the architects of the Walnut Avenue Congregational Church, Roxbury (1887-8), All Souls Unitarian Church, Elm Hill Ave. and Warren Street, Roxbury (1893), Harris Wood Crescent, Harold Street at Townsend, Roxbury (1893), and single-family houses in Roxbury and Dorchester. The firm of J. Williams Beal and Sons continued long after its founder's death, and in the 1970's was operating as J. Williams Beal Sons and Poskus. The firm maintained offices at 185 Devonshire Street from the twenties through the seventies but now is located at 50 Chestnut Terrace, Brockton.

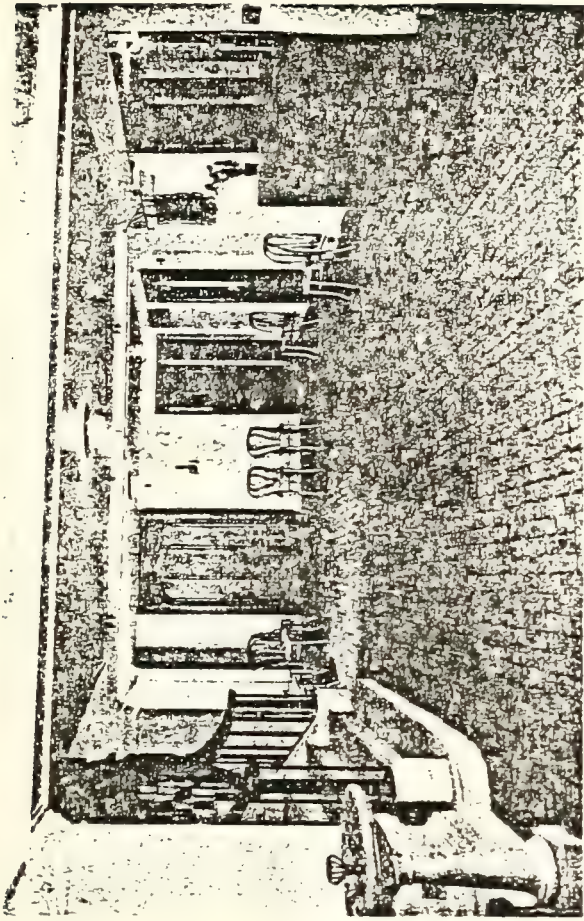




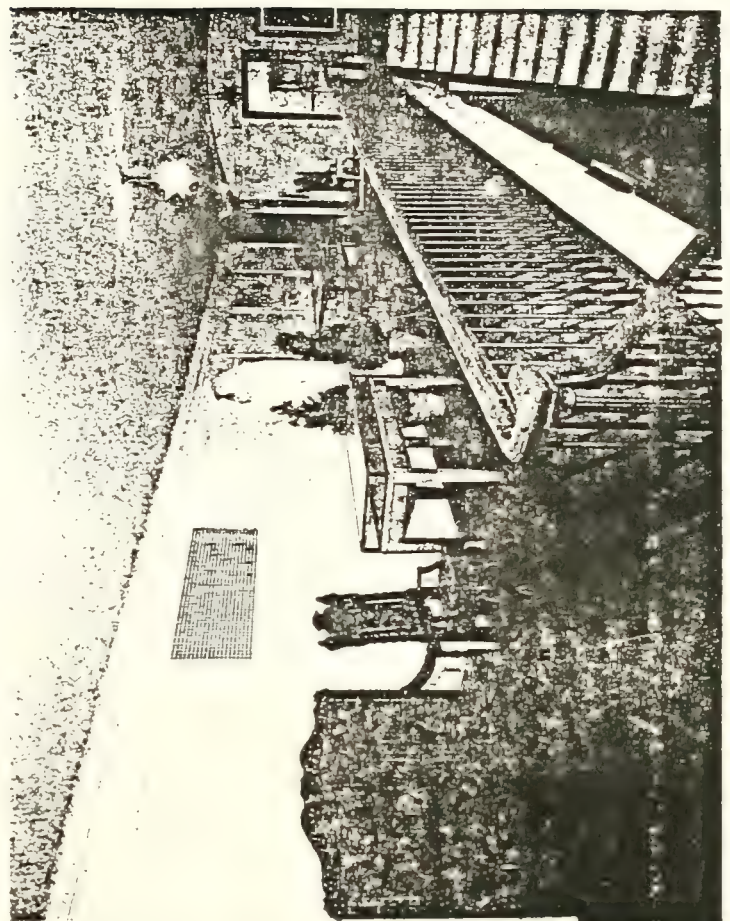


J. Williams Reed Sons, Architects.

MAIN AUDITORIUM, THE REPERTORY THEATRE OF BOSTON.

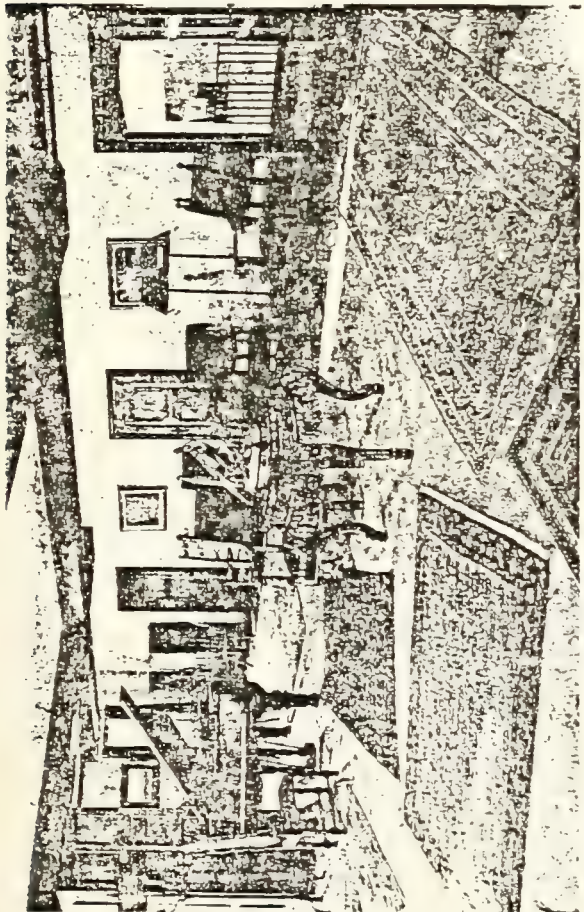


LOUNGE IN BASEMENT OF THEATRE.

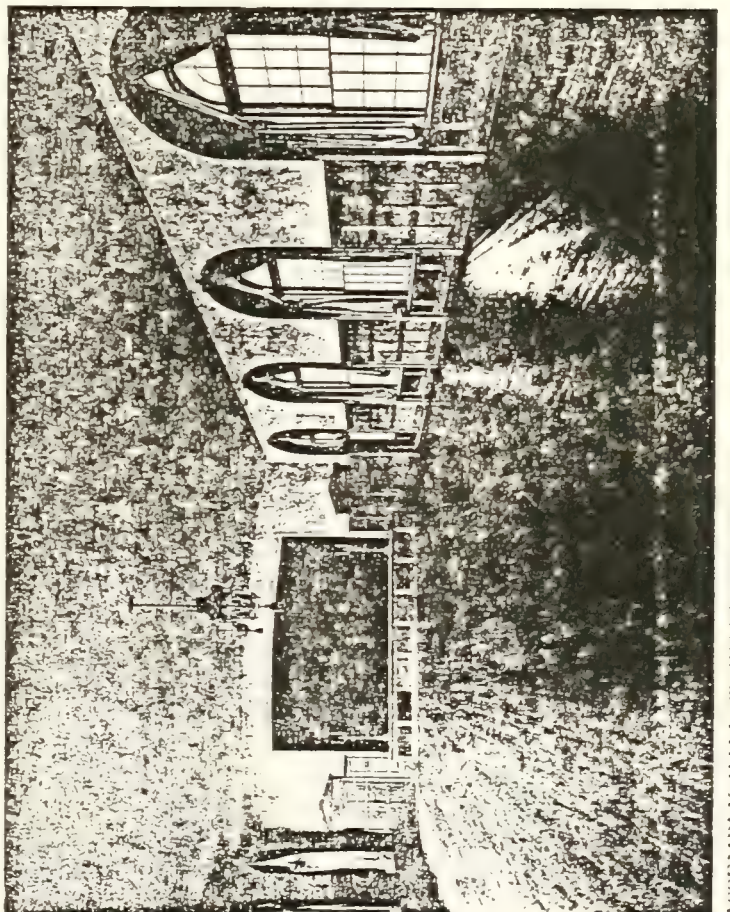


PROMENADE.

J. Williams Beal Sons, Architects.

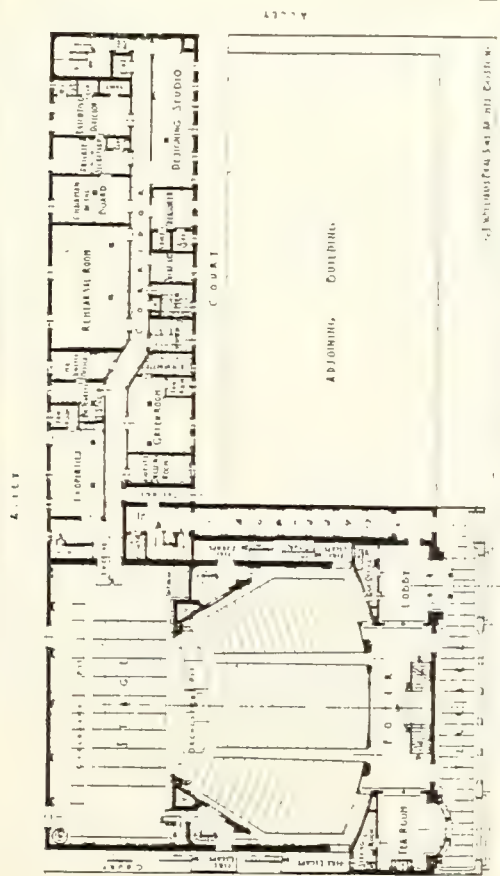


LOUNGE IN CLUB BUILDING.

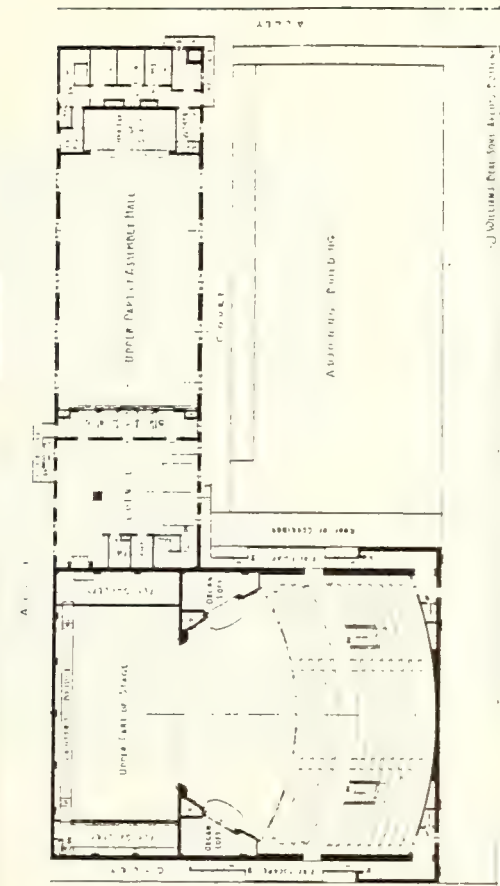


ASSEMBLY HALL, TOWARD STAGE.

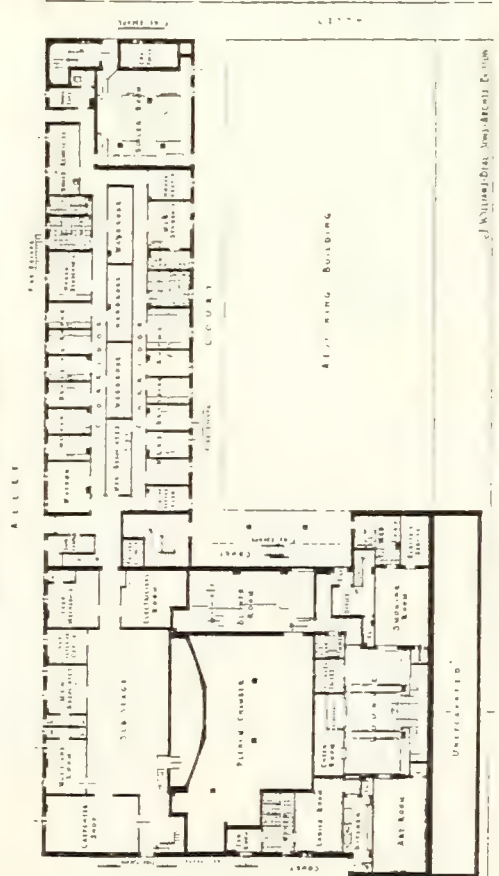
THE REPERTORY THEATRE OF BOSTON.



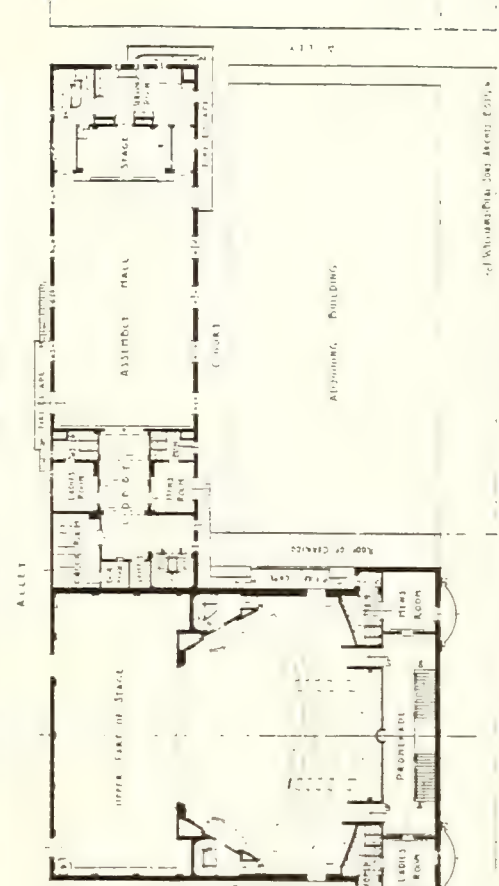
PLAN OF FIRST FLOOR



PLAN OF THEATRE BALCONY - SECOND MEZZANINE FLOOR OF CLUB BUILDING



PLAN OF BASEMENT

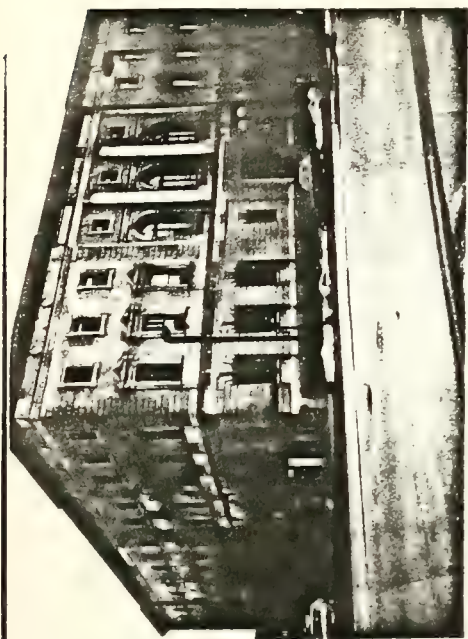


PLAN OF THEATRE MEZZANINE - SECOND FLOOR OF CLUB BUILDING

THE REPERTORY THEATRE OF BOSTON.

J. Williams Real Sons, Architects.

F/K
57



ADDRESS 290 HUNTINGTON AVE. COR.

AND 30 GAINSBOROUGH

NAME NEW ENGLAND CONSERVATORY OF MUSIC
present original

MAP No. 22N/1DE SUB AREA

DATE 1901-3 BUILDING PERMIT
(BROWN HALL; 1927) source (BUILDING PERMIT)

ARCHITECT WHEELWRIGHT AND HAVEN BUILDING PERMIT
(BROWN HALL - HAVEN & HOYT) source (BUILDING PERMIT)

BUILDER THOMPSON-STURTELL CO. BUILDING PERMIT
source

OWNER N.E. CONSERVATORY OF MUSIC
original present

PHOTOGRAPHS FENWAY 3-5/6, 6/1, 6/3-84
FENWAY 5-4/2-84 (GAINSBOROUGH ST.)
FENWAY 9-1/5-84

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) SCHOOL AND AUDITORIUM

NO. OF STORIES (1st to cornice) 3 plus —

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone lime trim concrete iron/steel/alum.

BRIEF DESCRIPTION Renaissance Revival School and auditorium building with 13-bay Gainsborough Street facade symmetrically arranged with slightly advanced 3-bay brick quoined end pavilions flanking 7-bay section with segmentally arched keystone and brick trimmed 3-door central entry reached by low rise of granite stairs. 1st floor of building displays segmentally arched windows and banded brickwork and 2nd reveals corniced stone trimmed windows (which are pedimented on end bays) and wrought iron balcony-like grills supported by stone consoles across longer French doors set over entry. 12-bay Huntington Ave. facade repeats symmetrical pavillion arrangement of Gainsborough front in original 9-bay section

EXTERIOR ALTERATION minor moderate drastic including central 3-bays with grade level stone trimmed classically ornamented rectangular entry (see below)

CONDITION good fair poor LOT AREA 45,230 sq. feet

NOTEWORTHY SITE CHARACTERISTICS On very large corner lot. Across street and 1 block west of Symphony Hall. Adjacent at right to Boston YMCA (see form for). Until 1958, just across Huntington and 1 block east of Boston Opera House, built in 1909. Facing on Gainsborough, Modern Library and 8-story NECM dorm complex. SIGNIFICANCE (cont'd on reverse) See Reverse

DESCRIPTION continued: surmounted by double-story marble Ionic pilasters separating arched 2nd floor windows and supporting frieze plaque with 1901 date. Building capped with bracketed egg-and-dart and dentil cornice. Squarish windows used through-out on 3rd floor. Lyre form lamp fixtures set into walls at Gainsborough St. entry.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X_____	Religion	_____
Architectural	X_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Architecturally distinguished building representing a major work by an important architectural firm and remaining as the home of a cultural and educational institution of considerable importance to the city of Boston, the region, and the nation. Established in 1867, the New England Conservatory is significant as the oldest independent conservatory of music in the U.S. Since its founding, Conservatory faculty and students have made outstanding contributions in musical education, composition, and performance, and the school is nationally and internationally recognized for the excellence of its training.

(For additional information: See National Register Nomination Form)

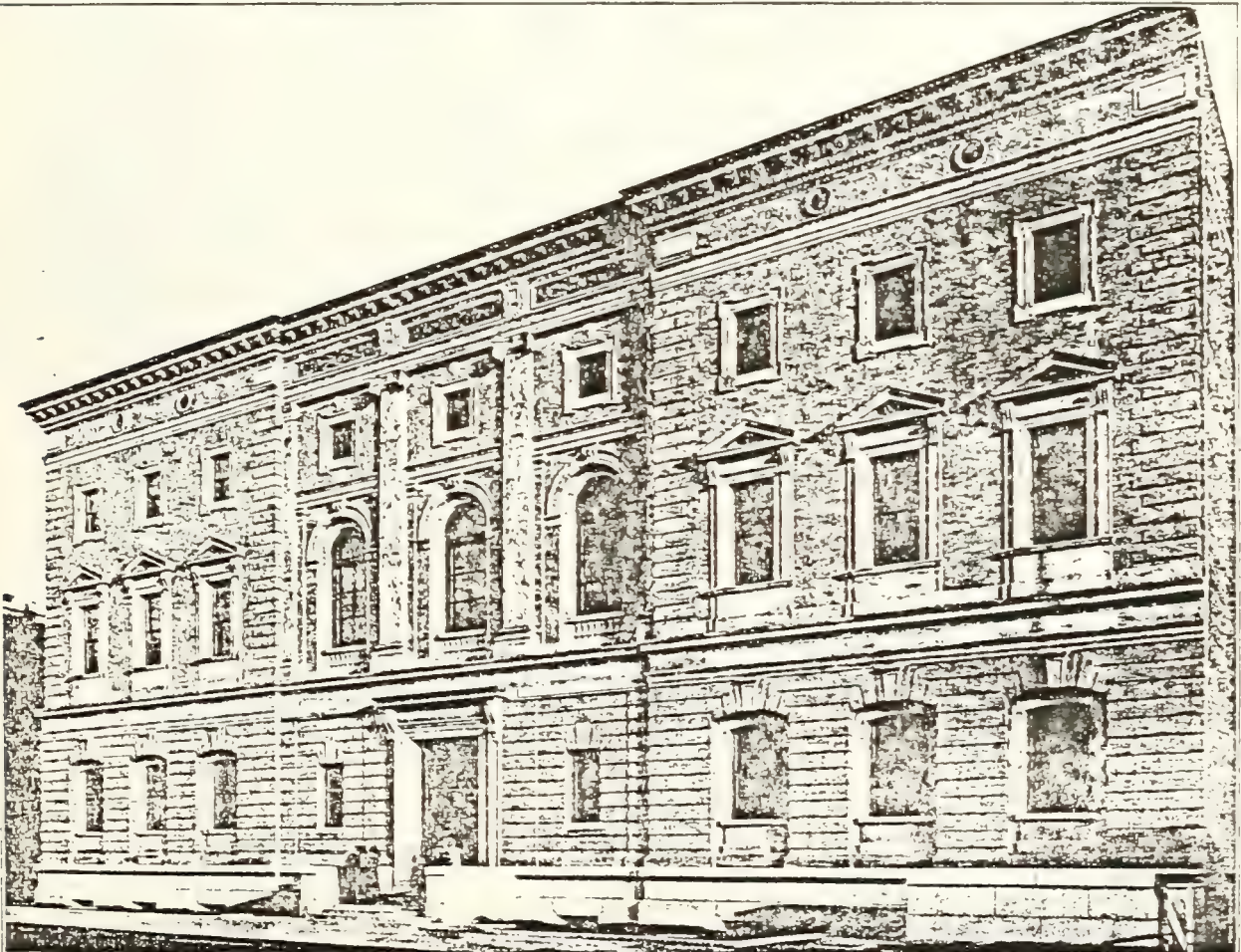
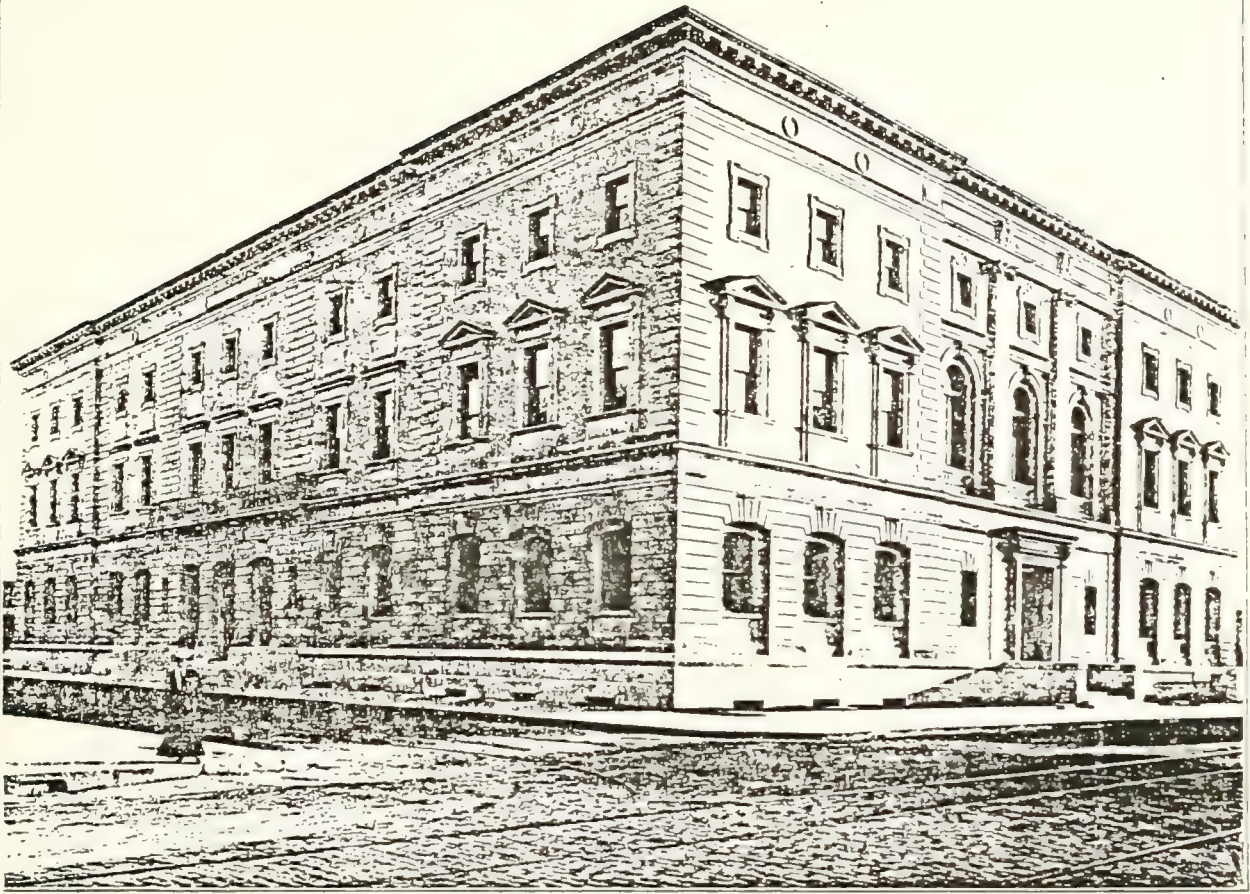


Preservation Consideration (accessibility for public use and enjoyment, protection,

Included in the National Register. Recommended for further protection as a Boston Landmark. Jordan Hall is considered eligible, as well, for Boston Landmark status. NECM also is included in the proposed National Register/Boston Landmark District (Symphony District).

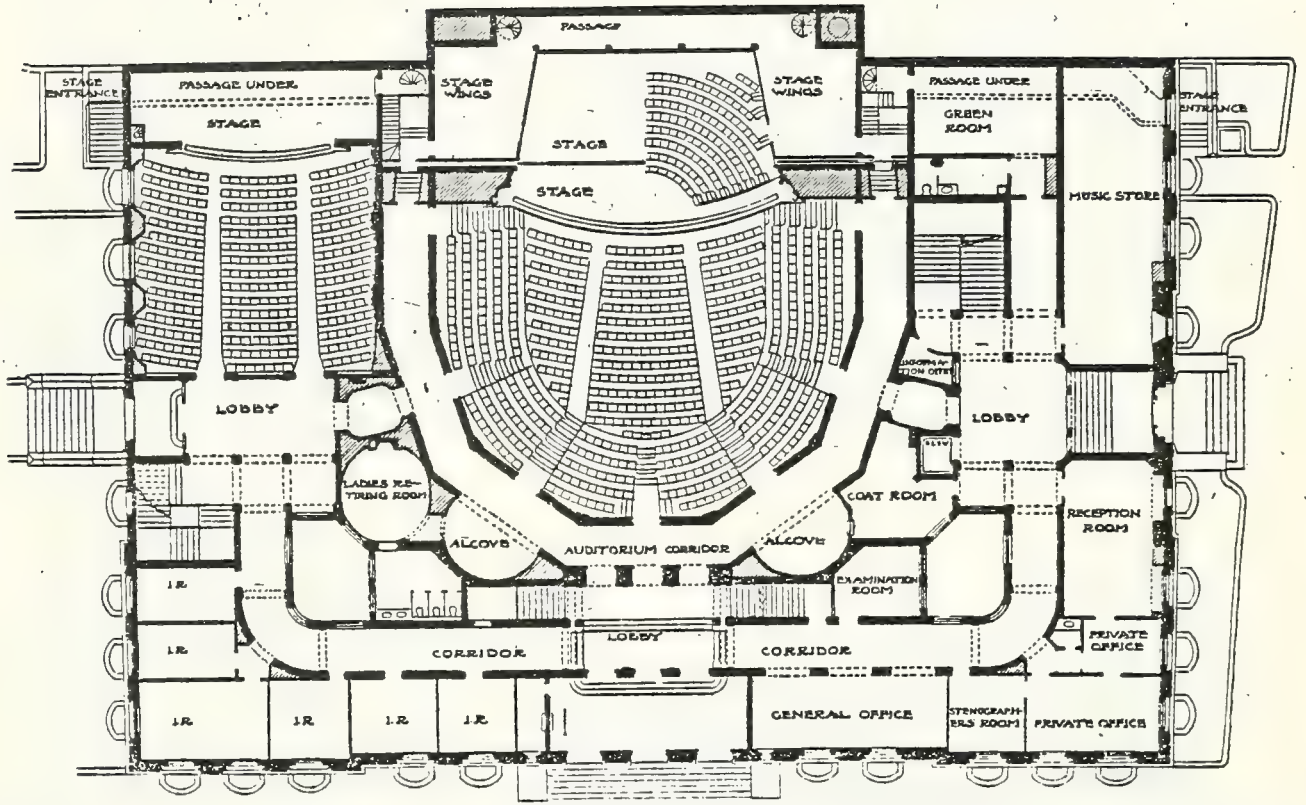
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Building permit and records.
Bromley. Atlases. 1884-1922
Architectural Archive: Fine Arts Dept./BPL
Yearbook. NECM. 1902-3; 1927-8; p. 13.
Brickbuilder. Vol. 12, Feb. 1903. plates, plans.
Boston Landmarks Commission. National Register Nomination Form. 1980.



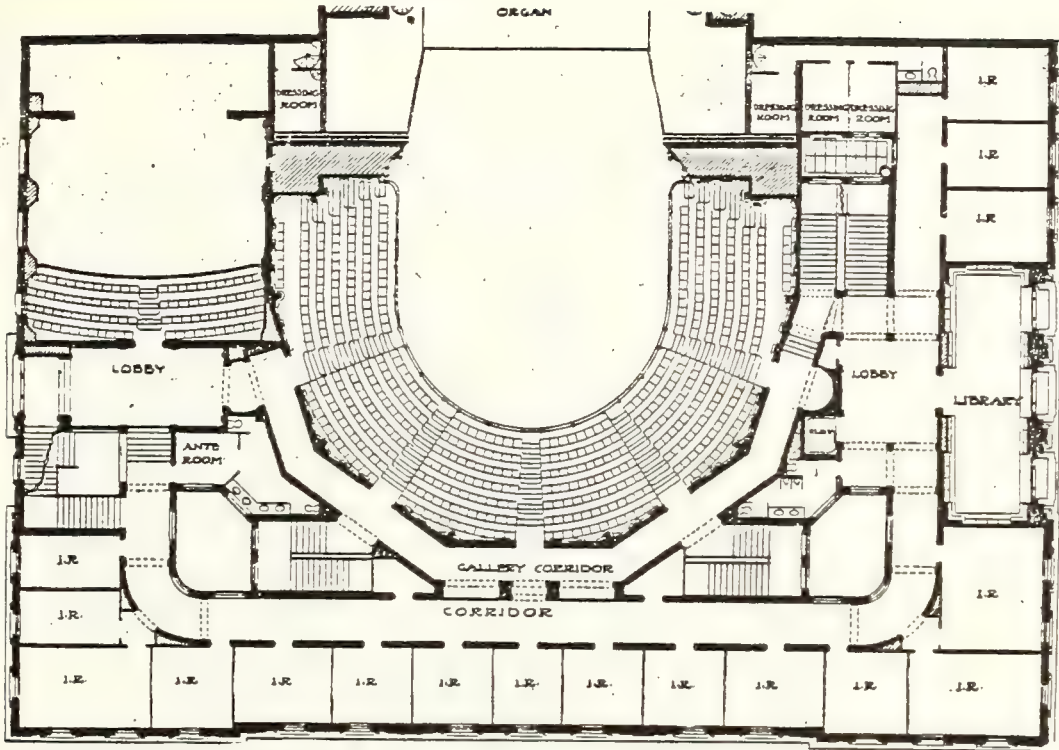
FROM THE BRICKBUILDER, FEB. 1903, VOL. 12, NO. 2.
OPP. P. 44.

NEW BUILDING FOR THE NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON, MASS.
WHEELWRIGHT & HAVEN, ARCHITECTS.

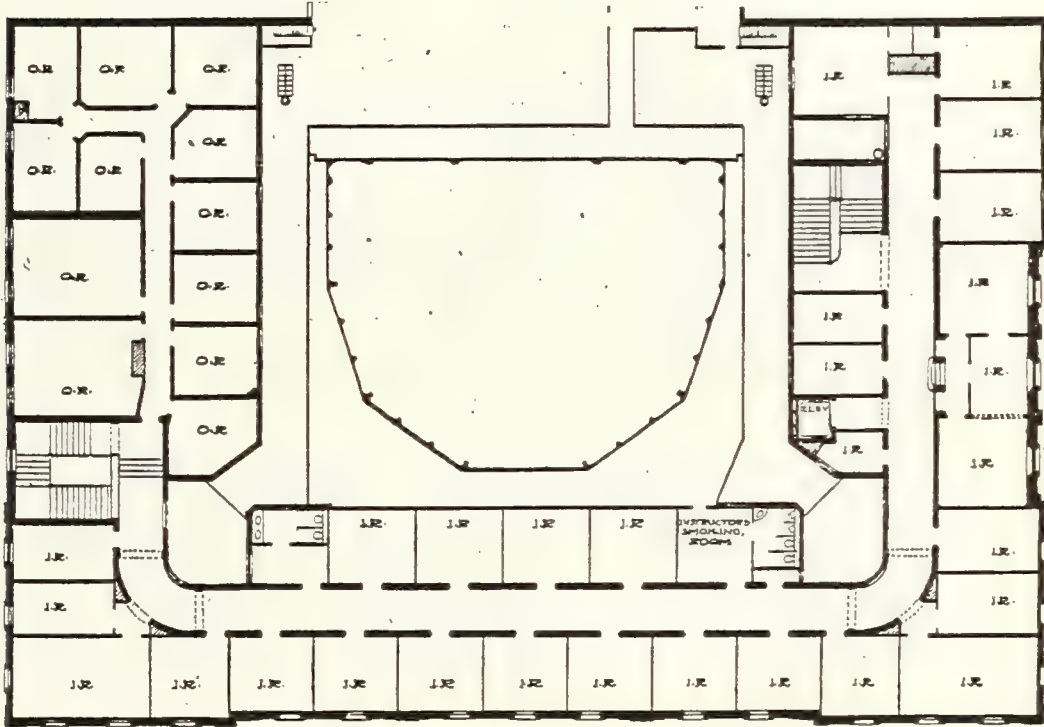


FIRST FLOOR PLAN

OR : ORGAN ROOM
 IR : INSTRUCTION ROOM



SECOND FLOOR PLAN.



THIRD FLOOR PLAN

O.R. : ORGAN ROOM
 I.R. : INSTRUCTION ROOM

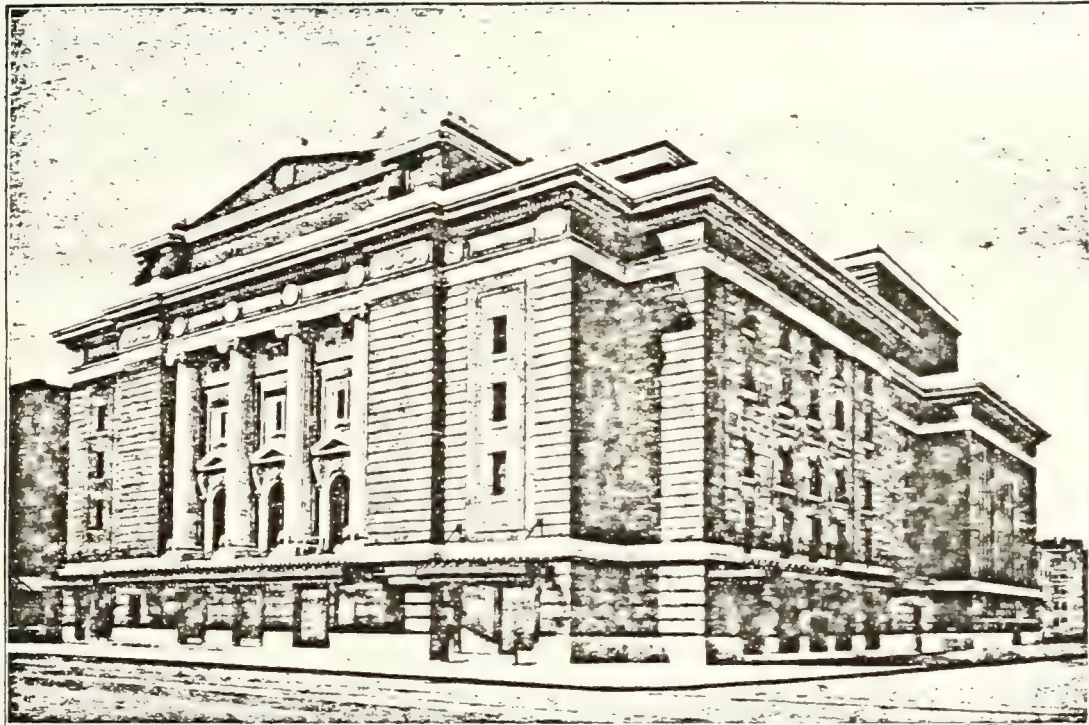
FROM: THE BRICK BUILDER
 VOL. 12, NO. 2. PLATE 15.
 FEBRUARY 1903.



The New England Conservatory of Music. Among the attractions of Boston is this interesting and famous institution, which now attracts a larger attendance of students than any other in the country, though it may be said that some of its pupils remain for shorter periods than the students in colleges and universities remain. During the year ending in June, 1887, the number of pupils registered was 2252. The aim of this unique institution is to furnish, not musical instruction alone, but a complete education in all essential lines of culture. Besides its schools for the Piano-forte, Organ, Formation and Cultivation of Voice, Lyric Art and Opera, Violin Orchestral and Band Instruments and Conducting, Harmony, Composition, Theory and Orchestration, Church Music, Oratorio and Chorus Practice, Sight Singing and Vocal Music for Public Schools, Tuning Pianos and Organs, it also has a "School for General Literature and Languages" Ancient and Modern. A School of Elocution and Dramatic Art. A School of Fine Arts and a School of Physical Culture. Its good body of instructors, numbering about one hundred, are the ablest that can be found in America or Europe. It is therefore now needless for an American to go abroad to complete a course of musical study. Every advantage and facility is here, and some features which cannot be found in Europe. This is the only institu-

tion in the world which furnishes pipe and pedal organs for the practice of the students. Of these it already has fourteen. The building is the largest and finest in the world devoted to this style of education. A vast structure, seven stories in height, lighted by electricity and heated by steam, situated upon one of Boston's most famous squares and in the heart of the city near to the museums, libraries, great churches, and every attraction the city affords. This structure, besides its large number of class rooms, halls, studios, parlors, etc., has elegant accommodations for 400 lady pupils who are cared for as they would be at home. Gratuitously furnished to its students is the most extraordinary and abundant provision of recitals, lectures, and addresses. On the average perhaps a dozen per week of the finest literary and musical performances are freely given to the students of this institution. In addition to these regular benefactions, from time to time the great lights in the musical and literary world visit this vast concourse of students and kindly encourage them by the exhibition of their powers. Among the great musicians who have recently delighted the students may be named Fursch Madi, Hasbreetu, Ous Du Ohe, Maud Powell, McGuckin, Hoffman, the boy pianist, and Carrino. Of eminent authors and lecturers, H. Butterworth, E. E. Hale, A. D. Mayo, W. J. Rolfe, and others. The

FROM: LEADING BUSINESSMEN. BOSTON: 1888; p. 90.
(BPL - FINE ARTS REF. F 73.2. L6)



BOSTON OPERA HOUSE

FROM: BACON. FIFTY YEARS OF BOSTON. 1916 P. 247. BUILT 1909-1910
FORMERLY AT 349 - 353 HUNTINGTON C. OPERA PLACE. DEMO. 1958.
NIGELWISSET AND HAVEN, ARCHITECTS

ADDRESS 312-320 HUNTINGTON AVE COR. NEAR GAINSBOROUGH

NAME BOSTON YMCA BUILDING
 present original

MAP No. 22N10E SUB AREA _____

DATE 1911-1913 CORNERSTONE AND 1912-13
 YMCA ANNUAL REPORT
 source

ARCHITECT SHEPLEY, RUTAN, AND COULIDGE BOSTON ARCHITECTURAL CLUB.
 YEARBOOK 1912
 source

BUILDER WOODBURY AND LEIGHTON BOSTON ARCHITECTURAL CLUB
 source YEARBOOK 1912 (FORM ADV.)
 P. 194

OWNER BOSTON YMCA
 original present

PHOTOGRAPHS FENWAY 3. 6/2-24; FENWAY 5. 2/2, 2/3-24



TYPE (residential) single double row 2-fam. 3-deck ten apt. DORMITORY
 + (non-residential) CLUB; SCHOOL; INSTITUTION

NO. OF STORIES (1st to cornice) 7 (ATTIC, 6) plus TERRACE

ROOF FLAT cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick TAN + stone TERRAZZO concrete iron/steel/alum.

BRIEF DESCRIPTION LARGE SCALE 25-BAY GENERALLY SYMMETRICAL TAPESTRY BRICK INSTITUTIONAL BUILDING WITH BROAD DOUBLE-STORY ARCHED CLASSICALLY DETAILED CENTRAL ENTRY EXECUTED IN TERRACOTTA PAINTED IN PASTEL COLORS AND CAPPED BY IRON GRILLE WITH YMCA INITIALS. SET INTO RONDELS AND WITH SINGLE STORY ENTRIES AT LEFT AND RIGHT NEXT TO END BAYS. BUILDING ALSO DISPLAYS PIER AND SPANDEL CONSTRUCTION ABOVE SECOND FLOOR GULFENED ON SPANDELS WITH TERRACOTTA AND BRICKWORK ORNAMENT. CURVED BALCONY-LIKE IRON GRILLS ENHANCE SECOND FLOOR WINDOWS, AND SPIRAL OF IRON FIRE ESCAPE IS IN PLACE AT LEFT SIDE. ENTRY VESTIBULE IS DISTINGUISHED BY ARCHED COFFERED AND BOSSED PAINTED TERRACOTTA CEILING. (PAINTED WITH TERRACOTTA)

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 68,872 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ON NOISY HEAVILY TRAVELLED STREET WITH SURFACE METRA STREETCAR LINE. ADJACENT ON LEFT TO NEW ENGLAND CONSERVATORY OF MUSIC; - ON RIGHT - NORTHEASTERN UNIVERSITY. ALONG HUNTINGTON FRONTAGE - GRANITE STAIRS AND CURBING WITH IRON FENCING.

SIGNIFICANCE (cont'd on reverse)

Historically and architecturally significant building, notable as a major work of an important architectural firm and as the home of the first branch of an influential educational and social service institution. The Boston YMCA is of further interest as a large scale and handsome example of the Tapestry Brick Style and for its retention of much of its original appearance, charact-

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u> X </u>
Agricultural	_____	Education	<u> X </u>	Religion	<u> X </u>
Architectural	<u> X </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u> X </u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

eristic detailing, and Classical arched central entrance and barrel vaulted entry vestibule, both trimmed with colorful robust terracotta ornament.

Boston's YMCA, the first "Y" in the U.S., was founded in December, 1851. By 1852, the organization had almost 1100 members, and by 1908, almost 8,000 boys and men were using "Y" facilities. After the completion of the new Huntington building, Boston "Y" membership increased to over 8400 (1914) and almost 290,000 boys and men attended "Y" classes included in offerings of 200 courses. At this time, the Boston "Y" had the largest membership of any single "Y" Association in the world.

Prior to its relocation to Huntington Avenue, the Boston YMCA was housed in its own building in Back Bay at 462 Boylston Street, c. Berkeley. Built in 1882/3 after designs by Sturgis and Brigham. this Queen Anne building with high stepped roof gables was destroyed by fire on January 13, 1910 during the Association's fund-raising drive to acquire a site at the Arlington and Newbury Street corner, now the location of the Ritz-Carlton Hotel, for a much enlarged "Y" facility. The Arlington Street building, designed by Shepley, Rutan, and Coolidge in Renaissance Revival Style, was never built probably due to losses sustained - SEE R 2 -
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Boston landmark and

Recommended for National Register Districts listing + National Register listing individually

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BROWNE. ALIASES. 1908 - 1938.

ARCHITECTURAL ARCHIVE. FINE ARTS DEPT./BPL
BOSTON LANDMARKS COMMISSION. CBD SURVEY.

A CIVIC MOVEMENT TO MEET A GREAT CIVIC NEED. N.D. (ca. 1908/9). PAM. AT STATE LIBRARY ANNEX.

YMCA. ANNUAL REPORT. 1911, 1912-13, 1920-1.
1910.

(PAM/267.3:2/3741:Y68C2)

BOSTON ARCHITECTURAL CLUB. YEARBOOK. 1912. ILL. AND PLANS; PHOTOGRAPH.

MARSTON. EVERETT C. ORIGIN AND DEVELOPMENT OF NORTHEASTERN UNIVERSITY. 1961

SPNCA. PHOTO COLLECTIONS.

312-320 Huntington Avenue
 YMCA
 page 2.

Significance continued:

by the fire, but one year later, work was underway on the building at 312-320 Huntington, on a site adjacent to the New England Conservatory of Music.

Shepley, Rutan, and Coolidge continued to be retained as architects and their newly designed building was begun in 1911 (groundbreaking, Nov. 20th) and completed, 1913 (opening reception, September 25th). As designed by the architects, the "Y" consisted of 3 components--an administration building, educational building, and gymnasium building. The administration building extended across most of the Huntington frontage and included on its first floor, the central arched main entrance, the main lobby, the entry at the left, a reception hall, committee and social rooms, and the auditorium. The educational section occupied the rightmost bays of the "Y" and extended back to the rear of the building. The gymnasium building's first floor included a swimming pool, handball courts, exercise rooms and locker rooms.

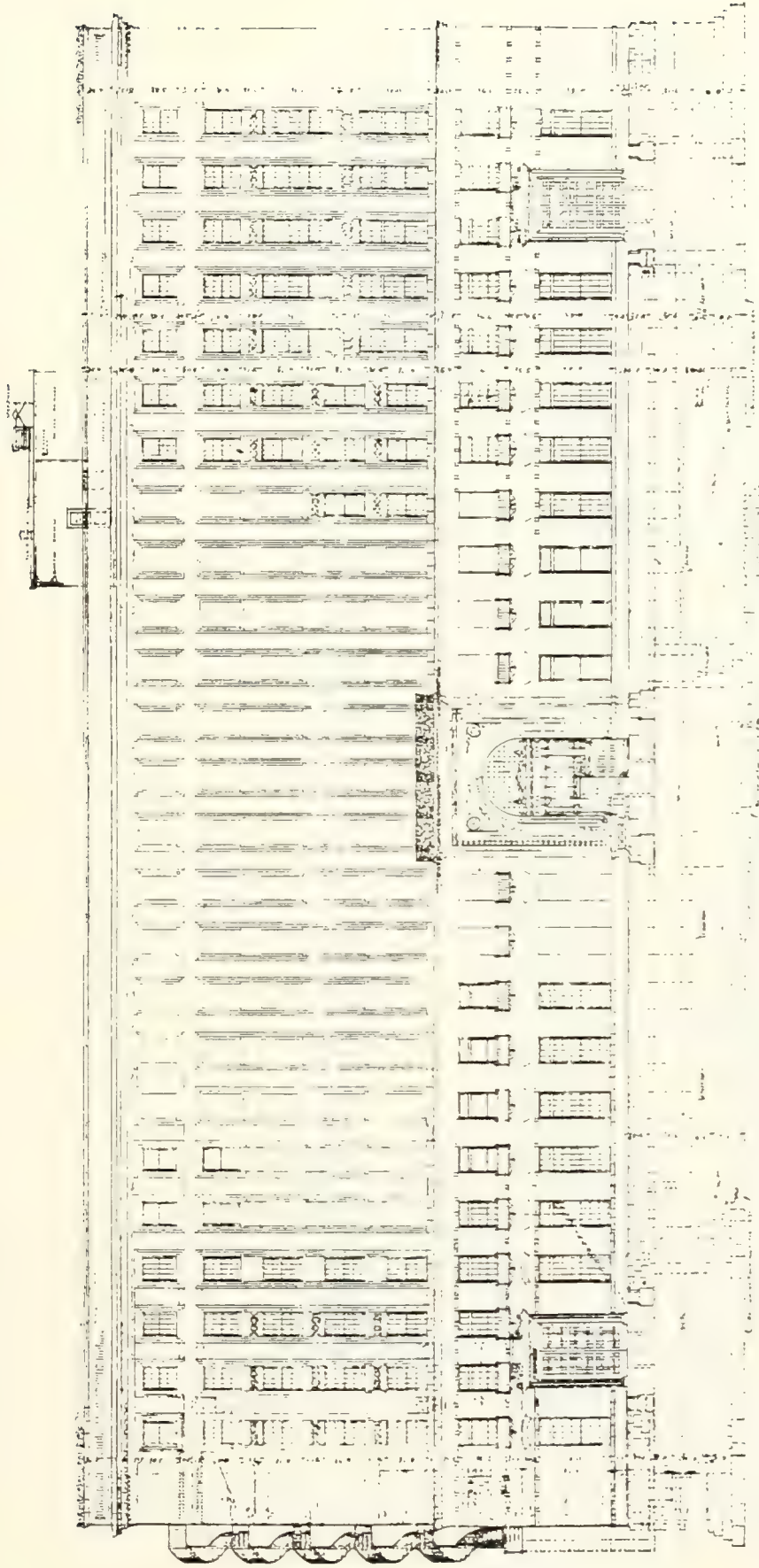
The "Y" designers George F. Shepley (1860-1903), Charles Hercules Rutan (1851-1914) and Charles A. Coolidge (1858-1936) were principals in the firm that developed out of H.H. Richardson's Boston office (1873-1886). Shepley, Rutan, and Coolidge's firm (1886-1915) was known subsequently as Coolidge and Shattuck (1915-1924) and afterwards as Coolidge, Shepley, Bulfinch, and Abbott (1924-1952), and remains active today under the name of Shepley, Bulfinch, Richardson, and Abbott. Shepley, Rutan and Coolidge were responsible for the designs of many important commercial and office buildings downtown Boston including the Ames Building, 1 Court Street (1887-9), Chamber of Commerce Building, 177 Milk Street (1892), Boston Safe Deposit and Trust Co., 86-102 Franklin (1908-11), South Station (1899), and Congregational House 12-14 Beacon Street (1898). The firm's institutional work includes the Robert B. Brigham Hospital (1912), the Georgian Revival freshman dormitories along the Charles River at Harvard University, the administration and several other buildings at Mass General Hospital, the Harvard Dental School, Longwood Avenue (1910), ---the Harvard Medical School (1903-7), Children's Hospital--300 Longwood (1912) and Rotch Memorial Infants Hospital (1910). A major contracting firm in the Boston area, Woodbury and Leighton, the builders of the YMCA were in charge of the construction of several landmark buildings in Boston including the Boston Public Library, First Church of Christ Scientist (Renaissance Revival building--see form for), and the International Trust Building.

The Boston "Y" is of additional significance for the role that it played in the establishment of Northeastern University. By the turn-of-the-century, the "Y" provided a variety of services and programs to boys and men, and in addition to

(OVER)

recreational facilities, summer camps, religious instruction, the Association had established in 1896 an Evening Institute. Under the direction of Frank Palmer Speare, the Evening Institute offered during its first year, 30 courses in algebra, bookkeeping, drawing, electricity, French, German, Latin, geography, literature, music, stenography, and physiology. During the first decade of the 20th century, the "Y" developed a college preparatory school, school of business, school of commerce and finance, school of electricity, a law school, automotive school and a polytechnic school. The schools initiated at the Boston "Y" under Speare's direction became the core of Northeastern College (incorporated 1916), and in the 1930's, Northeastern University was established as a separate facility put up on land abutting the Y on Huntington Avenue. The first Northeastern University building to be completed is now known as Richards Hall and was built at 360 Huntington Avenue in 1937.

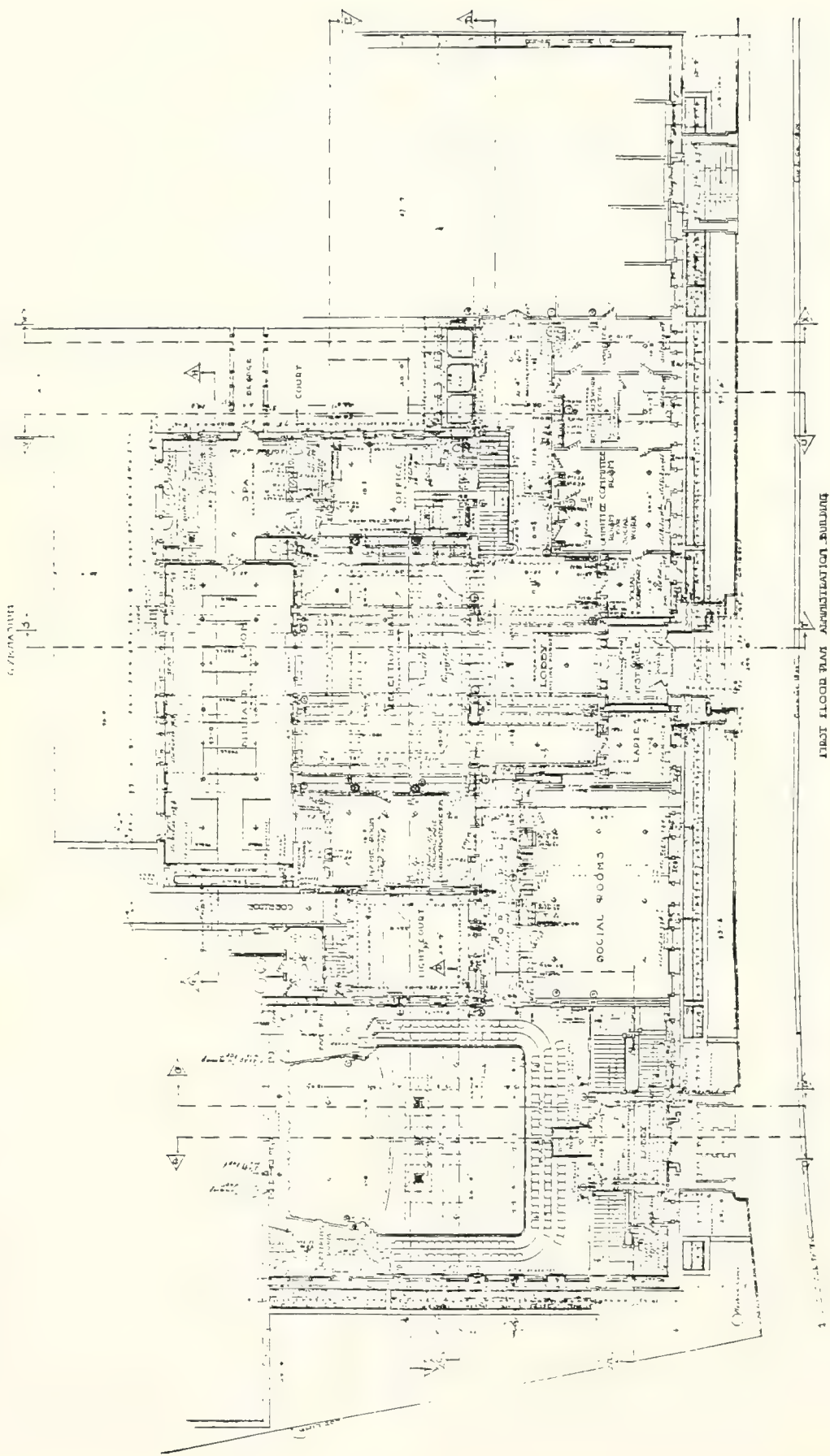
FROM: BOSTON ARCHITECTURAL CLUB YEARBOOK 1912.



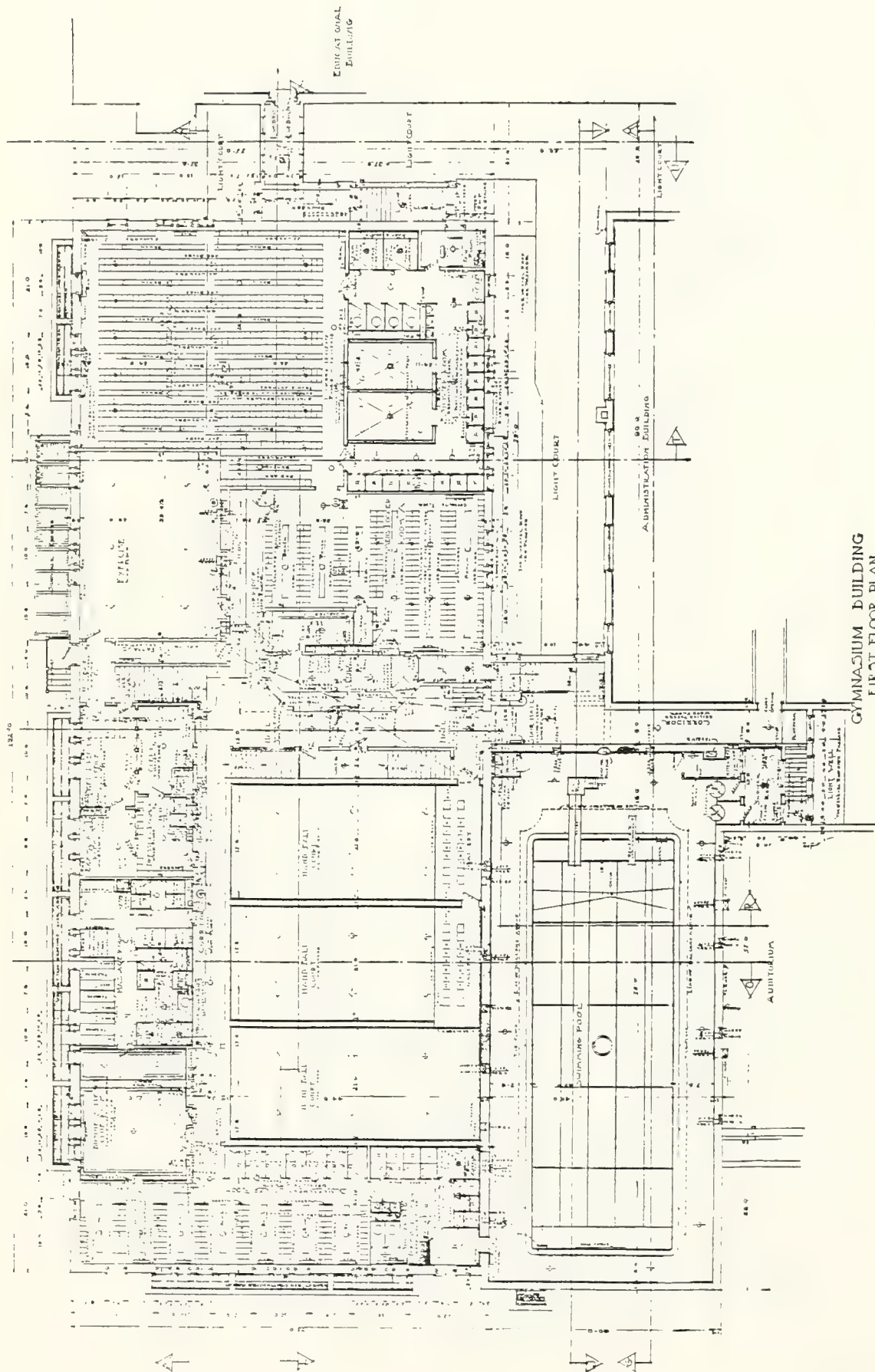
ELEVATION

BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION

Shepley, Rutan & Coolidge, Architects



BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION
 Shepley, Rutan & Coolidge, Architects



GYMNASIUM BUILDING
FIRST FLOOR PLAN

BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION

Shepley, Rutan & Coolidge, Architects

Established 1875
I. F. WOODBURY, President

Incorporated 1903
W. D. WOODBURY, Treasurer

WOODBURY & LEIGHTON COMPANY

BUILDING CONTRACTORS

201 Devonshire Street

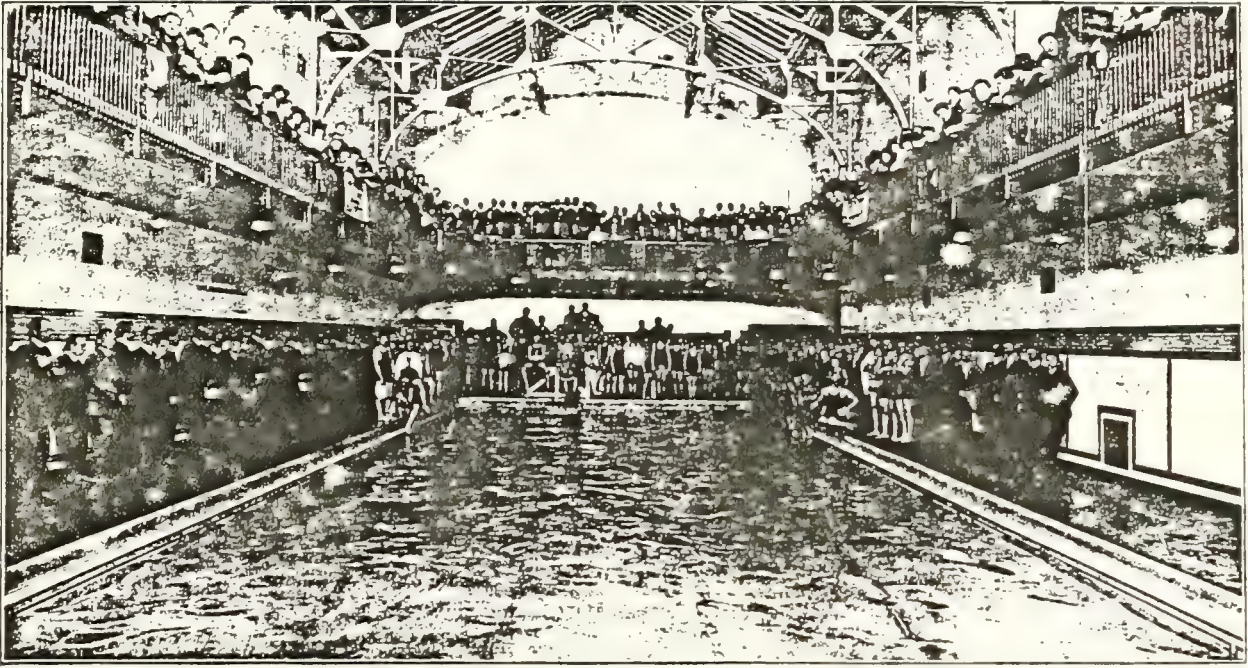
Boston, Massachusetts



BOSTON Y. M. C. A. BUILDING
Woodbury & Leighton Co., Builders Shepley, Rutan & Coolidge, Architects

PARTIAL LIST OF BUILDINGS ERECTED

BUILDING	LOCATION	ARCHITECT
Boston Public Library	Boston, Mass.	McKim, Mead & White
Addition to Mass. State House	Boston, Mass.	Charles Brigham
Bulfinch Front, State House	Boston, Mass.	Everett & Mead
Restoration of Faneuil Hall	Boston, Mass.	F. W. Walker
Essex County Court House	Salem, Mass.	C. H. Blackall
U. S. Post Office	Woburn, Mass.	J. Knox Taylor
U. S. Post Office	Dover, N. H.	J. Knox Taylor
Wm. Minot House	Boston, Mass.	Peabody & Stearns
John Sloane House	Lenox, Mass.	Peabody & Stearns
Geo. A. Draper House	Boston, Mass.	Peabody & Stearns
Frederick Ayer House	Boston, Mass.	A. J. Manning
William A. Rogers House	Kennebunkport, Me.	Green & Wickes
Walker Building	Boston, Mass.	Winslow & Wetherell
First National Bank	Hartford, Conn.	Ernest Flagg
Jefferson Building	Boston, Mass.	Shepley, Rutan & Coolidge
Steinert Building	Boston, Mass.	Winslow & Wetherell
N. E. Telephone Building	Boston, Mass.	Peabody & Stearns
Ward Building	Baltimore, Md.	Parker & Thomas
Mayflower Trust Building	Boston, Mass.	Parker & Thomas
International Trust Building	Boston, Mass.	W. G. Preston
Union Station	Worcester, Mass.	Watson & Huckel
Westminister Hotel	Boston, Mass.	H. Cregier
Lovejoy Wharf Warehouses	Boston, Mass.	Codman & Despradelle
Salem High School	Salem, Mass.	Kilham & Hopkins
Franklin Union	Boston, Mass.	R. Clipston Sturgis
Winsor School	Boston, Mass.	R. Clipston Sturgis
First Church of Christ Scientist	Boston, Mass.	Charles Brigham
Eye and Ear Infirmary	Boston, Mass.	Shaw & Hunnewell
Robert B. Brigham Hospital	Boston, Mass.	Shepley, Rutan & Coolidge
Braintree Town House	Braintree, Mass.	Ingraham & Hopkins



THE NATATORIUM

PLATE I
YEAR ENDED MAY 31, 1914.

BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION

STATISTICAL SUMMARY
1913-1914

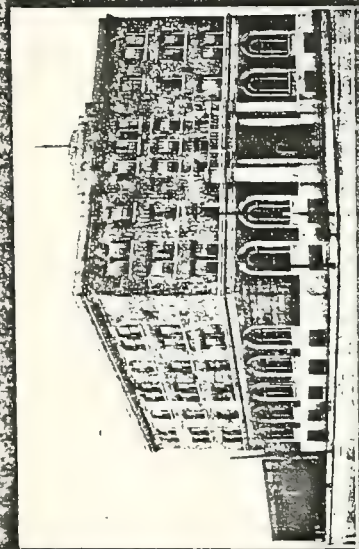
Covering Central, Railroad, Army, Ford, Outing and Boys' Divisions

- 11,096 Different men and boys connected with above Branches
- 8,433 Total membership, May 31, 1914
- 19,866 Aggregate attendance of men and boys at Bible Class sessions
- 98,557 Aggregate attendance at meetings
- 45 Men and boys united with the church
- \$2650.00 Given to State, International and Foreign Work
- 2,926 Connected with the gymnasiums during the year
- 221,383 Aggregate attendance at Gymnasiums
- 35,712 Bathers in Natatorium for nine months
- 2,840 Persons taught how to swim
- 721 Medical and Physical Examinations
- 526 Men and boys enjoyed Association camps
- 2,796 Individual men enrolled in Association Institute
- 289,433 Aggregate attendance at 13,146 class sessions covering 208 courses
- 8,836 Men and boys attended lectures and practical talks
- \$1437.90 Received and deposited in Savings Department for year
- 1,111 Men and boys furnished permanent and temporary employment aggregating over \$475,000 in wages for year
- 69,687 Men and boys attended socials and entertainments
- 1,572 Men and boys furnished rooms in our building from September to June
- 24,502 Men used Railroad department dormitories
- 1,300 Men furnished rooms outside of building

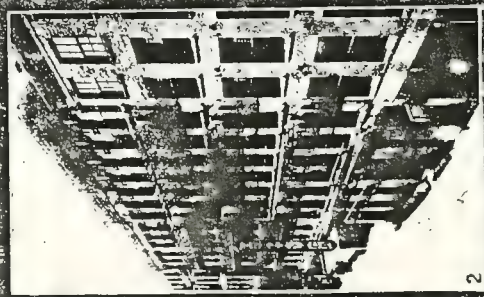
Note: Think of the deeper significance of the above statistics—the characters enriched, the ideals ennobled, the wills energized—which cannot be shown in figures.

BUILDINGS OCCUPIED BY THE ASSOCIATION

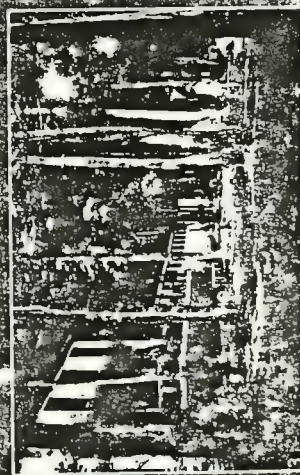
FROM: BOSTON OUTLOOK (ANNUAL REPORT)
1920 - 4. AFTER P. 20.



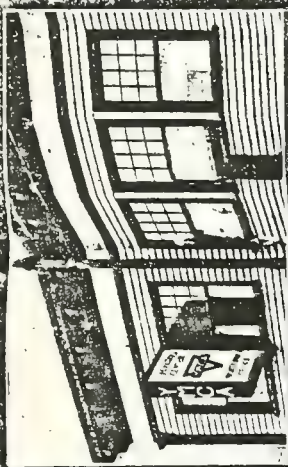
1. Army & Navy Branch
City Square, Charlestown



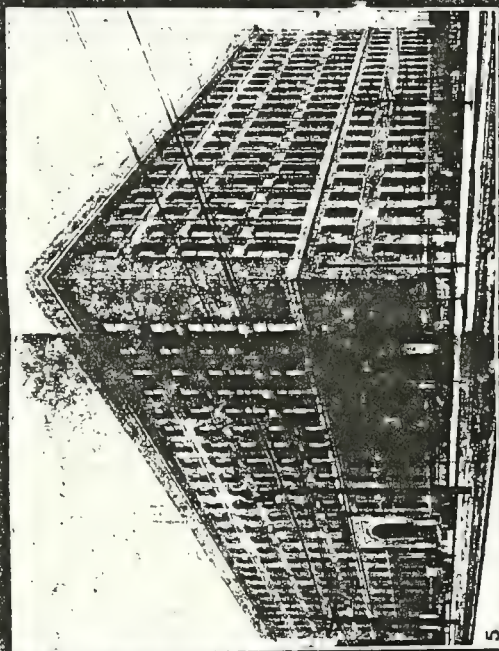
2. Boston & Maine Railroad Branch
84-86 Friend Street



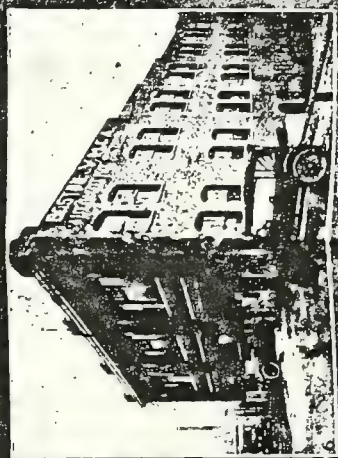
3. Camp Buena Vista
Sandy Island, N. H.



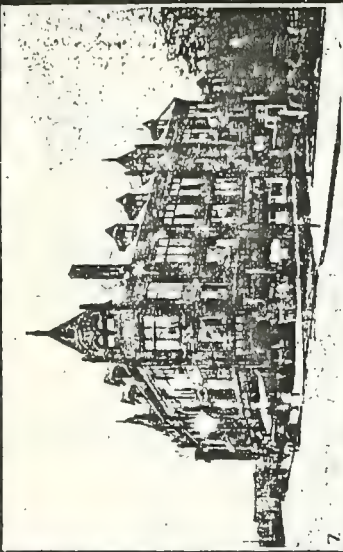
4. Dorchester Center Community Headquarters
827 Washington Street, Dorchester



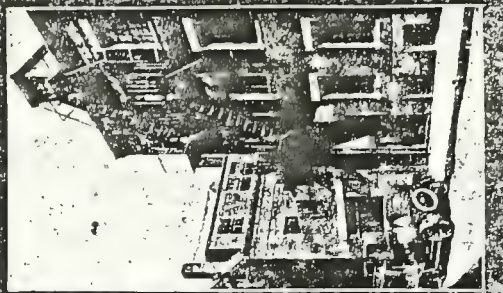
5. Huntington Avenue Branch
316 Huntington Avenue



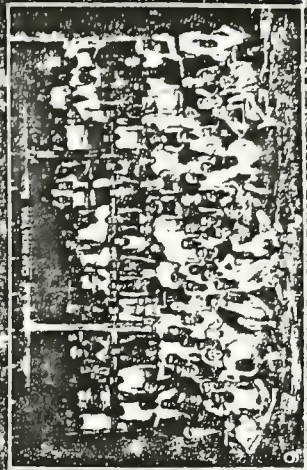
6. Vocational Building
288 St. Botolph Street



7. Gainsborough Building
42 Gainsborough Street

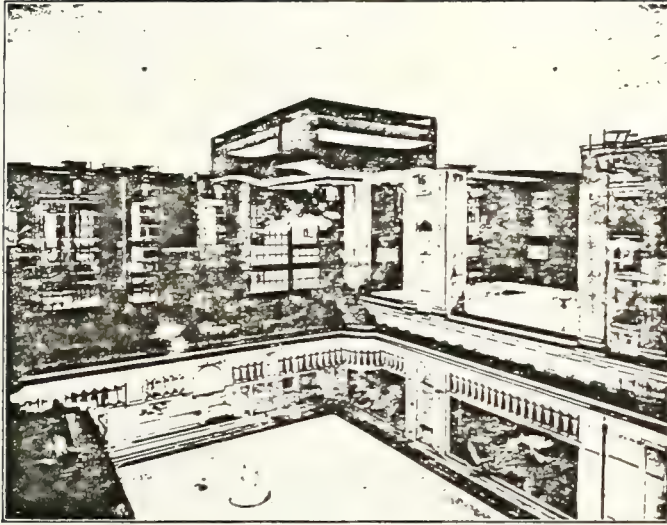


8. Chinese Branch
72 Tyler Street



9. Campers at Sandy Island
New Hampshire

LOBBY

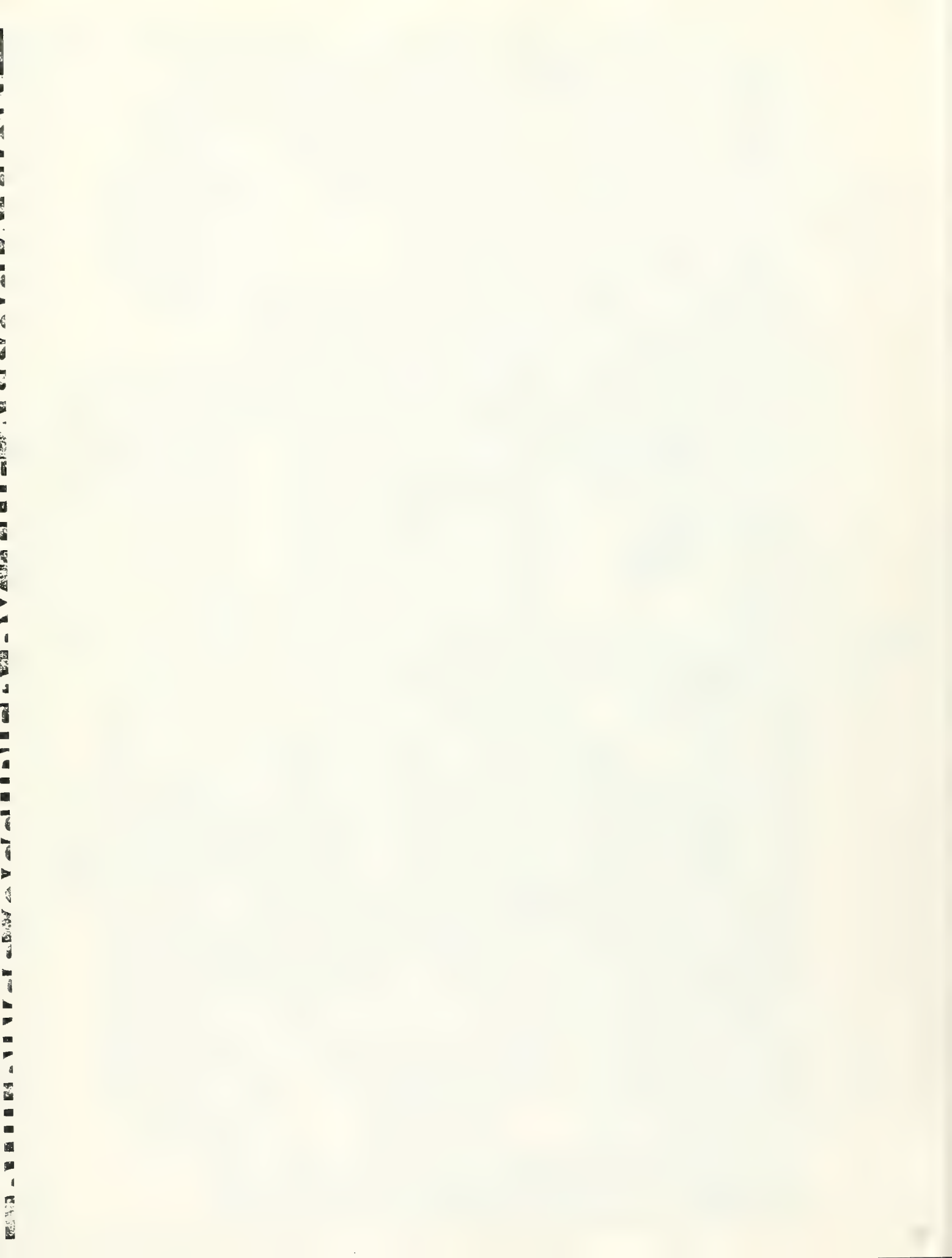


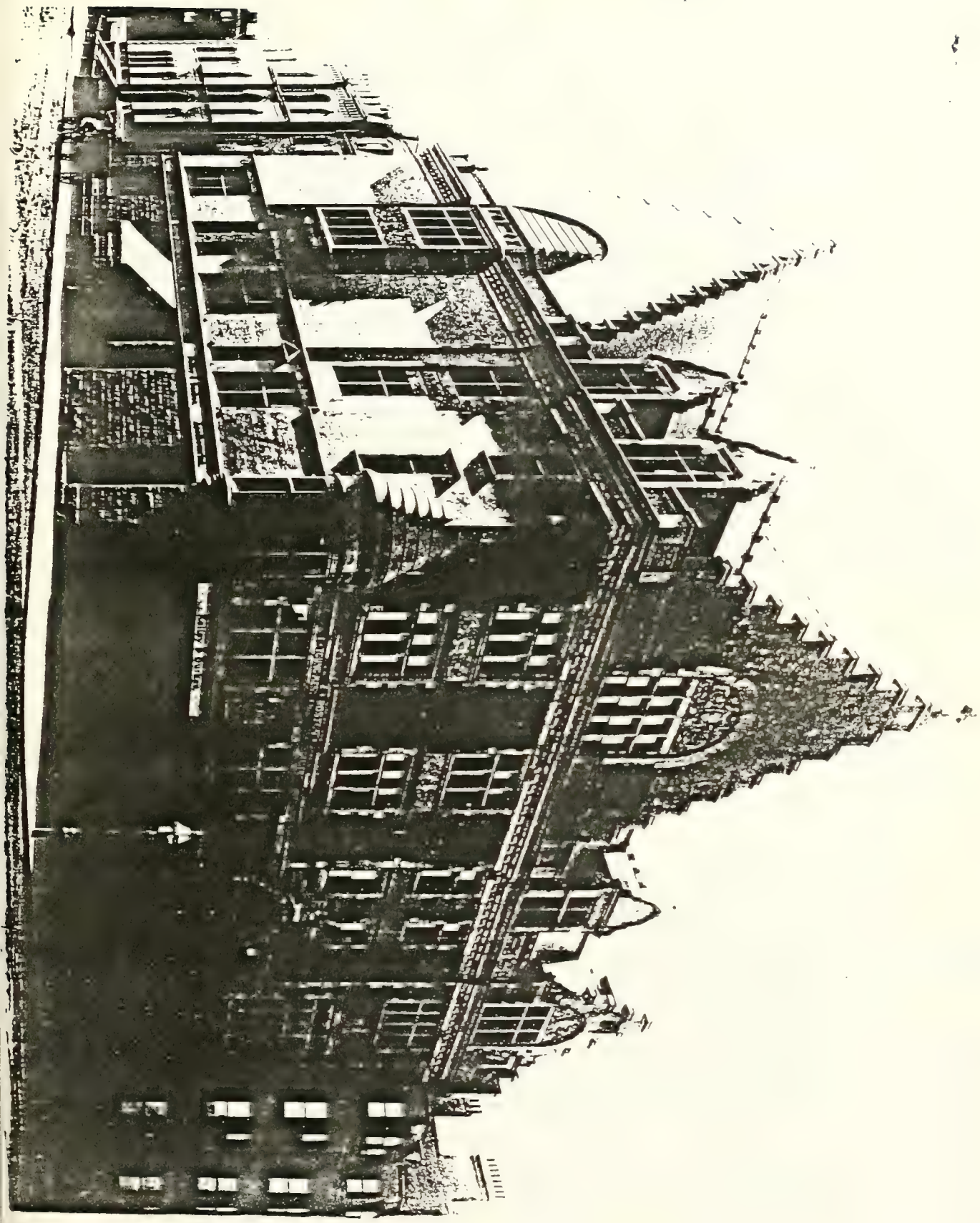
GENERAL LIBRARY



BOSTON YMCA. REPORT. FISCAL YEAR END MAY 31, 1919

F/K 523





F/K 523

BOSTON YMCA (1882-1910)

FORMERLY AT 402 BOSTON ST. C. BERKELEY. (NW 1905)

FROM: SPANZA PHOTO FILES. S01UE 505B .

D2168

BOSTON DIRECTORY.



BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION

COR. BOYLSTON AND BERKELEY STREETS

Membership \$2.00, \$5.00, or \$10.00 annually, according to privileges desired

OPEN TO ALL YOUNG MEN OF MORAL CHARACTER

REGULAR TICKET, \$2.00. Gives the following privileges: Library, Reading Rooms, Recreation Rooms, Parlors, Religious Meetings, Young Men's Congress, Association Course of Twelve Fine Entertainments, Practical Talks, Bicycle Storage, Summer Camp, Social Gatherings and Good Fellowship

EDUCATIONAL TICKET, \$5.00. Gives all the above privileges and admission to the Association Evening Institute, the best evening school in New England, where a thorough course of study can be had in common school branches, commercial branches, languages, all forms of drawing, vocal and instrumental music, miscellaneous and scientific subjects, four years course in law, and preparation for college. Special bathing facilities also provided. F. P. Spears, Educational Director

GYMNASIUM TICKET, \$10.00. Gives all the foregoing privileges and the use of a fine gymnasium, under scientific and simple instruction; also additional bathing facilities, massage department. Mr. R. J. Roberts, Physical Director; Geo. L. Meylan, M. D., Medical and Associate Physical Director

HANDSOME ILLUSTRATED PROSPECTUS furnished on application to **GEORGE W. MEHAFFEY**, General Secretary

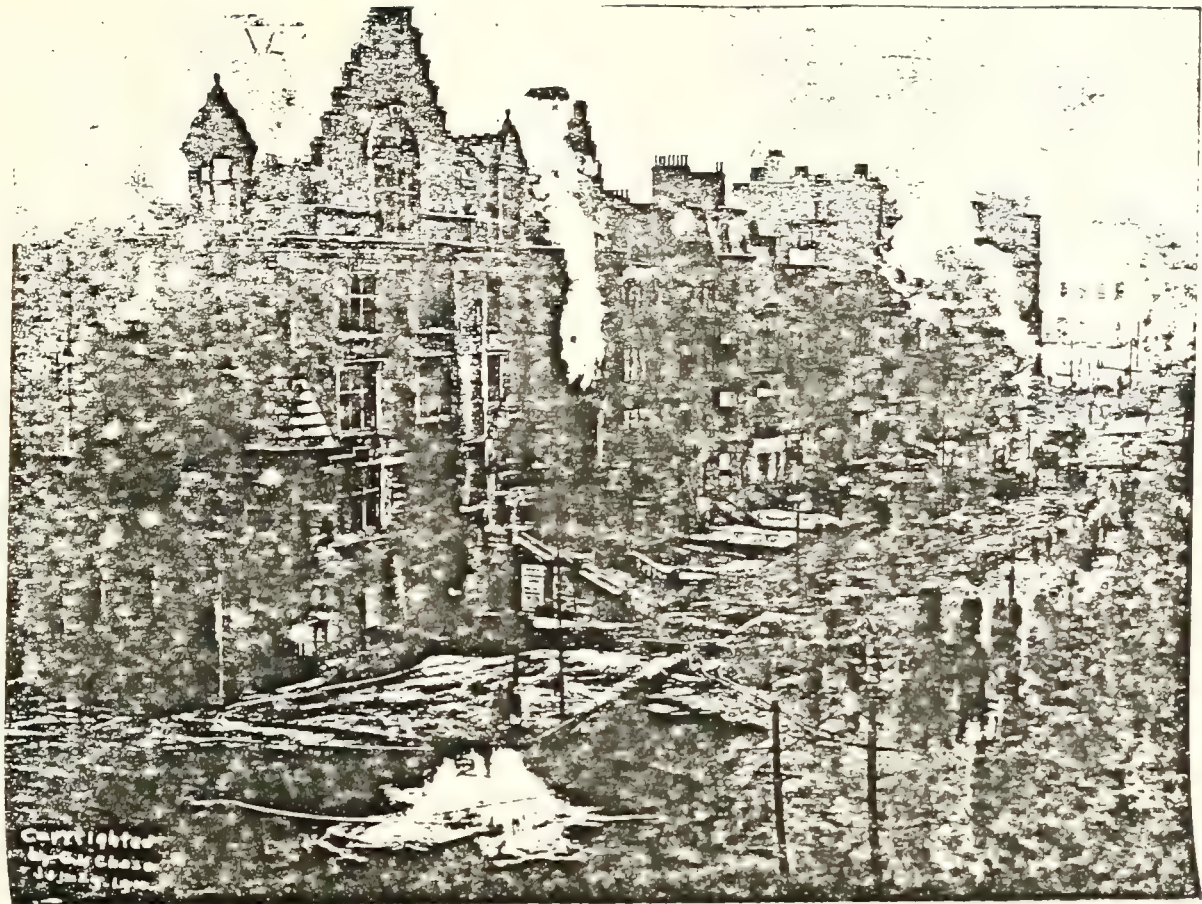
Charlestown Department, 28 Union St., Charlestown
B. & M. R.R. Department, 160 Beverly Street

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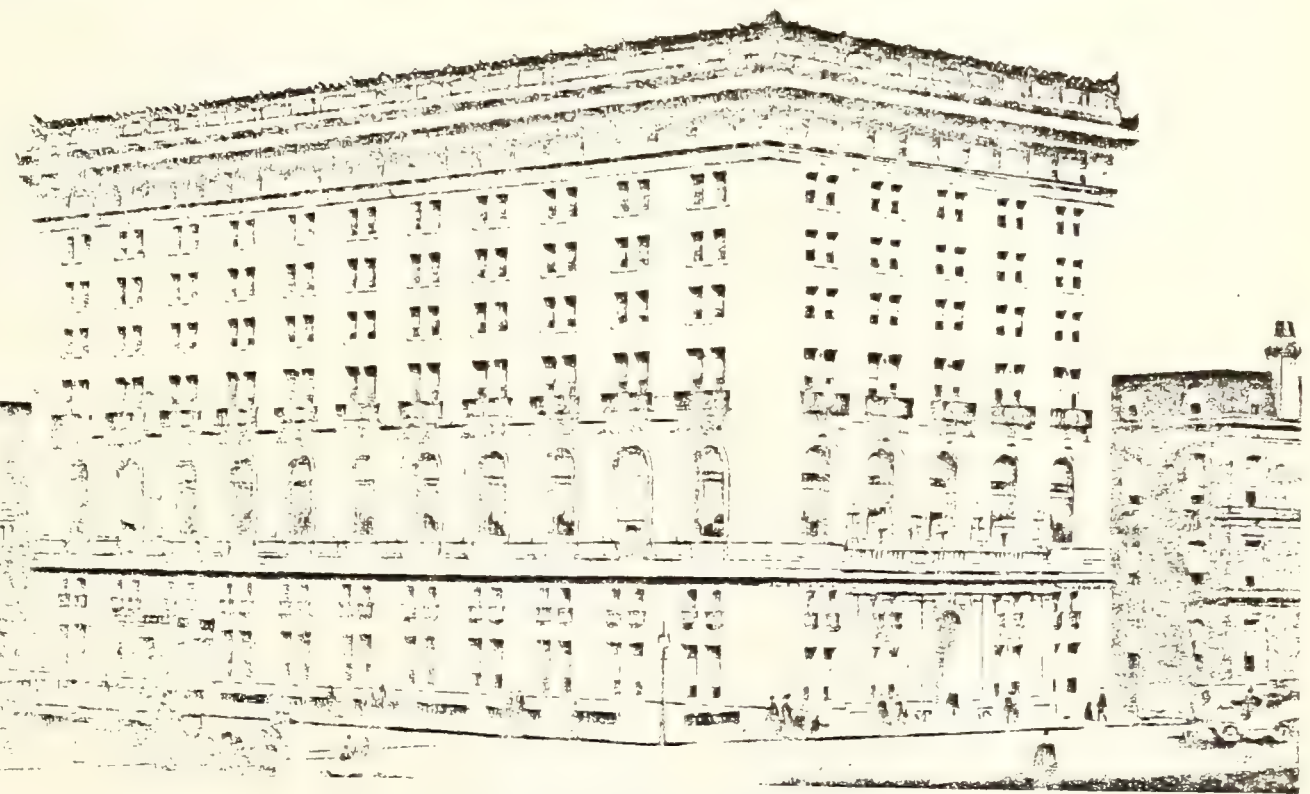
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Copyright
by the
Boston
YMCA

The Association Building at the time of the fire, January 13, 1910.

FROM: BOSTON YMCA. ANNUAL REPORT. DEC. 31, 1909, P. 4.
" THE ASSOCIATION BUILDING AT THE TIME OF THE FIRE. JAN. 13, 1910. "



BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION.

FROM: A CIVIC MOVEMENT TO MEET A GREAT CIVIC NEEDED. (ca. 1908/9) PAMPHLET AT STATE LIBRARY
SHEPLEY, RUTAN, COULDGE DESIGN FOR YMCA ON ARLINGTON STREET SITE. ANNEX P. 2-3





ADDRESS 291-301 HUNTINGTON COR AND 40-46 GAINSBOROUGH
 NAME FREE SURGICAL HOSPITAL FOR WOMEN; LATER HOTEL BARTOL
 present original
 MAP No. 22N/10E SUB AREA _____
 DATE 1886 LEADING MANUFACTURERS AND MERCHANTS OF BOSTON, 1885 P. 83 AND 199.
 source AND BUILDING INSPECTION REPORT
 ARCHITECT APPLETON & STEPHENSON BUILDING INSPECTION REPORT
 source
 BUILDER J.M. KEENEY CO. BUILDING INSPECTION REPORT
 source
 OWNER ALBERT L. MURDOCK 1922: GAINSBOROUGH DEACY
 original 1928: GAINSBOROUGH BUILDING CORP/
 1912: ALBERT L. MURDOCK present 1938: BOSTON SAFE DEPOSIT AND TRUST CO.
 PHOTOGRAPHS FENWAY 1 - 6/3*, 6/4 - 84

TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) ORIGINALLY HOSPITAL + MANUFACTURING; NOW COMMERCIAL

NO. OF STORIES (1st to cornice) 3 plus ATTIC
 ROOF GABLE FRONT; GABLESIDE AND FLAT cupola _____ dormers REDIMENTED METAL SHEATHED GABLED DORMERS ALONG HUNTINGTON AND GAINSBOROUGH FACADES.

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick RED + BROWN - TRIM stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION QUEEN ANNE COMMERCIAL BUILDING WITH 9-BAY FACADE ALONG HUNTINGTON AVENUE AND 7-BAY FRONTAGE ON GAINSBOROUGH STREET AND DISPLAYING OFF-CENTER ENTRY (NOW ALTERED) EMPHASIZED THROUGH THE INCLUSION IN GABLED BAY WITH ARCHED WINDOWS AT ATTIC AND FRAMED BY 3-STORY EDGESTONE COLUMNS. AND REVEALS SIMILARLY EXECUTED CLIPPED CORNER BAY (ORIGINALLY WITH ENTRY) AND ENTRY BAY ON GAINSBOROUGH STREET. WIDE THREE-PART WINDOWS ARE USED THROUGH-OUT. BUILDING ALSO DISPLAYS ON HUNTINGTON AVENUE ADJACENT TO #305-7, 2-STORY ROUND METAL SHEATHED CONICALLY CAPPED ORIEL WITH SPIRAL ORNAMENT AND, AT ROOFLINE, BRICKWORK DENTIL CORNICE AND TERRACOTTA EGG AND DART MOULDING.

EXTERIOR ALTERATION minor moderate drastic → DRAMATICALLY MODERNIZED 1ST FLOOR. DISGUIZING SIGNS.

CONDITION good fair poor _____ LOT AREA 17,314 sq. feet

NOTEWORTHY SITE CHARACTERISTICS On corner site facing onto major heavily-travelled street with MBTA surface line down center. Remaining frontage on Huntington Avenue of 5-story apartments often with modern retail shops, services, on first floor. Adjacent on Gainsborough Street to 3-story red brick Queen Anne row now much altered with first floor retailing. Opposite New England Conservatory of Music (see form for) SIGNIFICANCE (cont'd on reverse)

Notable Queen Anne institutional/commercial building, unfortunately altered with poorly designed first floor stores and modernized entries. #291-301 Huntington and 40-46 Gainsborough is of historical interest for its original use as an experimental free hospital for women and as the building

TV
RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	<u>X</u>
The Arts	_____	Industry	_____	Social/ humanitarian	<u>X ?</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

subsequently became a hotel and later a commercial block, it is also notable as an earlier example of re-use and recycling of larger-scale structures.

Originally built as the Free Surgical Hospital for Women, the building was put up by Albert L. Murdock on a site just across Camden Street (now Gainsborough) from the 1881-3 Winslow and Wetherell designed Children's Hospital. (The Children's Hospital site now is occupied by a Modern Gothic two-story retail/office block at 251-289 Huntington Avenue, adjacent to Symphony Hall). Murdock, the manufacturer of a health preparation called Murdock's Liquid Food, owned and operated a laboratory at 15 Causeway Street and maintained small hospitals for women and children in former residential buildings at 30 and 36 Leverett Street during the 1880's. Liquid Food was a highly condensed purportedly highly nutritious easily digested food especially beneficial to debilitated persons not strong enough to handle solid nourishment. In 1886, Murdock's hospitals, his business office, and probably his manufacturing operations were consolidated and moved into the new building at Huntington Avenue and Gainsborough Street. Every bed in the new hospital was provided free of charge, the patients' Preservation Consideration (accessibility, re-use possibilities, capacity --see p.2-- for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in ^{Symphony} ~~Boston~~ Landmarks District and National Register District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. RECORDS.

BRINLEY ATLAS. 1864-1938.

ARCHITECTURAL ARCHIVE: FINE ARTS DEPT/BPL - BUILDING INSPECTION REPORT.

LEADING MANUFACTURERS AND MERCHANTS OF BOSTON. 1885 p. 83; 199.

SPNEA PHOTO COLLECTIONS

BOSTON DIRECTORIES 1870-1912 (MURDOCK)

BOSTON YMCA OUTLOOK (ANNUAL REPORT) 1920-1. APPER P. 28 - SMALL PHOTO OF GAINSBOROUGH BUILDING.

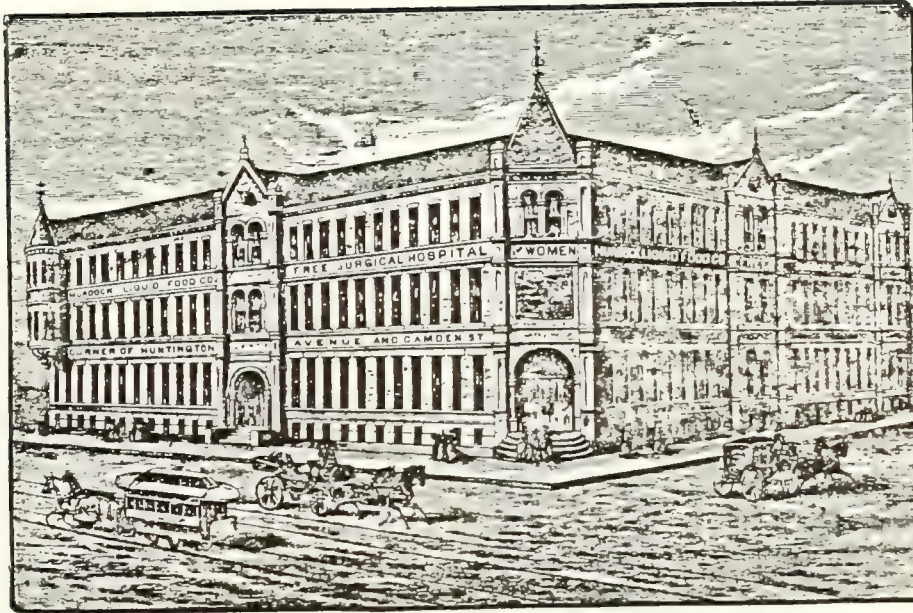
291-301 Huntington Avenue
and 40-46 Gainsborough Street
page 2.

Significance continued:

own doctors could be in attendance, and experienced nurses were employed to assist in patient care.

The building functioned as the Hospital for Women into the '90's, but by 1892 was occupied at least in part by the Hotel Bartol. The Bartol remained in the building until ca. 1915 and soon afterwards Gainsboro Realty took over ownership, and 291-301 Huntington was converted to office use and became known as the Gainsborough Building. During the 1920's, the Gainsborough Building was leasing space to the Boston YMCA whose main facility was located just across Huntington Avenue at #312-320 (see form for).

Albert L. Murdock (d. March 1912) was a Jamaica Plain resident during the 1870's and '80's, and from ca. 1888- ca. 1910 lived at 337 Massachusetts Avenue, near the corner of Huntington, and in the immediate neighborhood of his business and hospital. During the mid-1870's Murdock lived on Chestnut Avenue, near Chestnut Place in Jamaica Plain, just across the street from the residence of architect Harris M. Stephenson. It was probably through this association, that the firm of Appleton and Stephenson was engaged to design the Huntington building. Daniel Appleton and Harris M. Stephenson (1845-1909) were in partnership from 1870 to 1889, and during this period were responsible for the designs of several single-family houses in Jamaica Plain. They were the architects of St. John's Church in Jamaica Plain (ca. 1887), the Hotel Sumner at 76-80 Carver Street (ca. 1877) in Boston, and in the Fenway the 5-story Queen Anne/Romanesque Revival apartment building, now altered, just down the street from Murdock's hospital at 309 Huntington.

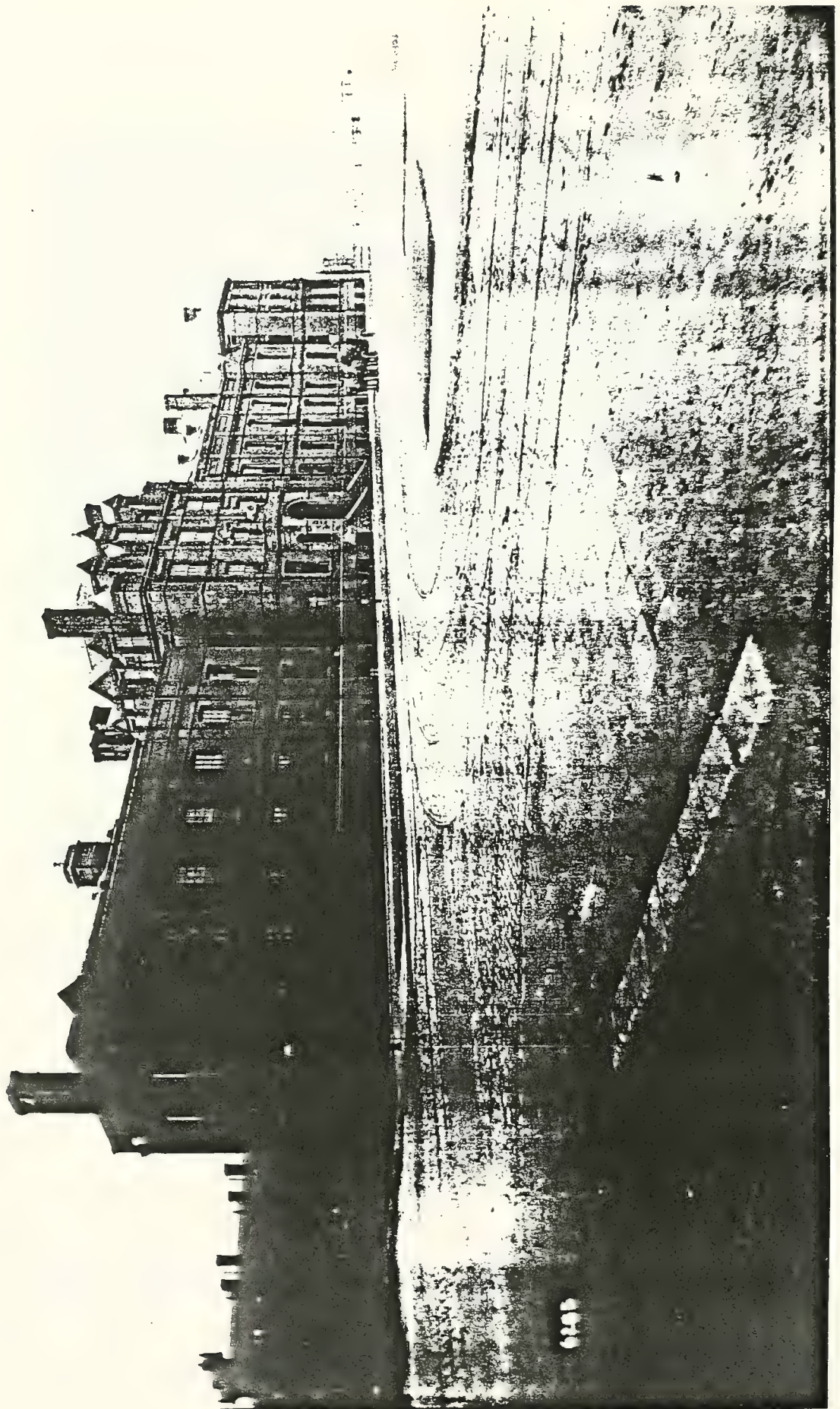


FREE SURGICAL HOSPITAL FOR WOMEN, HUNTINGTON AVENUE AND CAMDEN STREET. See page 199.

— **The Murdock Liquid Food Company,** No. 15 Causeway Street.— There are few business enterprises in the wide world that unite money-making and philanthropy; indeed, the saying, "This is not a charitable institution," as current in commercial houses, is one of common use. A business house that is a charitable institution and a grand success, both financially and philanthropically, is that of the Murdock Liquid Food Company, whose office and laboratory are at No. 15 Causeway street and whose hospitals are on Leverett street. The great success that immediately attended the placing of this food on the market soon placed the projector of the enterprise in such a position financially that he felt able and willing to do something for such persons as needed the strengthening properties of his invaluable and life-sustaining remedy. In order to give this feature his personal attention it was necessary that it should be in close proximity to his laboratory, and with characteristic promptness and liberality, Mr. Murdock secured three houses and had them fitted up as hospitals, No. 30 Leverett street being arranged for infants and No. 36 Leverett street for women, now all assigned to surgical cases and always full of women and children maintained by the Murdock Liquid Food Company. The hospitals have been open over three years, and in that time a large number of invalids have been received and treated by their own physicians when desired, and a large number of experienced nurses are employed and no pains spared to make the patients comfortable. This action on the

part of this company proved conclusively that this remedy is no nostrum put on the market simply for the purpose of making money, the results that have been obtained showing that it is thoroughly reliable in every respect. They are now building a new hospital, corner Huntington avenue and Hamden street, containing on one floor 20,000 feet. This they will move into, May 1st, 1886, and every bed will be free. The food is highly condensed and free from all insoluble matter that renders other foods unfit for weak stomachs, and is a nutritive food especially beneficial to persons who are debilitated and whose stomachs are so weak that proper nourishment is not derived from ordinary food. It is so easily assimilated that the weakest stomachs readily convert it into chyle, and it therefore naturally enters into the circulation and its beneficial effects are immediately felt, and the great success that this company has met with in treating cases in which all other foods and treatment had failed to give any benefit shows conclusively that it is a natural food equally beneficial for young and old.

FROM: LEADING MANUFACTURERS AND MERCHANTS OF BOSTON. 1885
 ill. p. 83; text p. 199.



FROM SPNEA. 1893. PHOTO OF CHILDREN'S HOSPITAL AT HUNTINGTON & GAINSBOROUGH
BALDWIN COOLIDGE G285. SPNEA #605B.

ADDRESS 405 HUNTINGTON AVE. COR. BETWEEN MUSEUM ROAD AND FORSYTH WAY

NAME MUSEUM OF FINE ARTS
 present original

MAP No. 21N/9E AND 22N/9E SUB AREA EAST FENS
 1907-1909 HUNTINGTON BLDG
 1911-1914 FENWAY ADDITION (EVANS GALLERIES)
 1924-1928 source DECORATIVE ARTS WING
 → WHITEHILL & MUSEUM BULLETINS (SEE BULO.)

ARCHITECT GUY LOWELL WHITEHILL AND MUSEUM BULLETINS
 (J.M. PEJ AND PARTNERS: 1901 WEST WING) source

ARCHITECT MUSEUM OF FINE ARTS
 original present

ARCHITECT MUSEUM OF FINE ARTS
 original present

MAP GRAPHS FENWAY 4.3/4, 3/5, 3/6 AND 1/4-84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) ART MUSEUM

NO. OF STORIES (1st to cornice) 2 plus —

ROOF HIPPED cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone GRANITE concrete iron/steel/alum.

BRIEF DESCRIPTION Neo-Classical museum put up in two major sections with structure with long 17-bay rectangular block set very far back from street and including 3-bay projecting central section of 3-part entry surmounted by high second floor with pedimented temple form front displaying monumental fluted Ionic columns. Slightly projecting pedimented temple-like treatment of innermost bays enliven 8-bay side pavillions which stretch along Huntington Avenue frontage. Plain rectangular window are set at 1st floor; 2nd floor windows are trimmed with bracketed classical cornices (--see p. 2)

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 516,640 sq. feet

NOTEWORTHY SITE CHARACTERISTICS its surface MBTA streetcar tracks. Semi-circular access road from Huntington Avenue to main entry creates lawned central court which displays Cyrus E. Dallin's bronze of Native American on Horseback called "Appeal to the Great Spirit." (1908). Vast parking area to the left. Lawn at right planted along Forsyth Way with mature trees paired with those planted in grassy strip along sidewalk. Along Huntington frontage, new granite sidewalk. At Fenway entrance, broad sidewalks include deep park strip landscaped with mature oaks. Fenway Rose Garden just across parkway from Fenway front of Museum.

SIGNIFICANCE: on reverse and on page 2.

II
EP4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X_____	Religion	_____
Architectural	X_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X_____	Industry	_____	Social/ humanitarian	X_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The Museum of Fine Arts is significant as a monumental example of the work of a prominent Boston architect, as a cultural landmark of the New England region, and as the repository of an art collection of high international repute. Incorporated and chartered by the State Legislature in 1870, the Museum's collection began with an assemblage of work including collections from the Boston Athenaeum, Harvard College, and architectural casts from M.I.T. No state or city support for the art museum was provided except for the donation of a plot of land at Copley Square for the MFA building. A fund-raising drive was initiated in 1871, and over \$260,000 was raised from private subscriptions for the museum's building campaign. From several competitively submitted designs, the Board of Trustees of the MFA which included state and city representatives, and representatives from Harvard College, the Boston Athenaeum, M.I.T. the Boston Public Library, and the Lowell Institute--selected the Ruskinian Gothic design of Boston architects Sturgis and Brigham. A wing of this building was dedicated on July 3, 1876, in 1878 the building facade was completed, and in 1888, the museum was enlarged with two wings to house recently received collections of Chinese and Japanese art. --see page 2--

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for National Register ^{listing} and Boston Landmark designation

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Bromley. Atlases 1895 to 1938.

Architectural Archive; Fine Arts Dept/ BPL

Withy. American Architects Deceased.

Museum of Fine Arts. Bulletin: June, 1907; Dec. 1909; Feb. 1915; Dec. 1925, Aug. 1927.

Whitehill, Walter M. Museum of Fine Arts, Boston--A Centennial History. 1970. 2 vols.

Fox. Thomas A. Pamphlet on Sargent decorations at MFA (BPL/Fine Arts)

Faison, S. Lane. THE ART MUSEUMS OF NEW ENGLAND. 1958; 1982.

PHOTO COLLECTIONS: BPL/FINE ARTS AND SPNEA.

page 2.
465 Huntington Avenue
Museum of Fine Arts



Description continued:

The Fenway frontage of the museum is dominated by a shallow recessed porch of 18 monumental double-story fluted Ionic columns supporting a classical architrave and sheltering a central entry with bronze panelled door. Flanking this colonnade are slightly extended single-bay side pavillions which include 2nd floor balconies and paired double-story columns in continuation of the columned sequence of the main section of the facade. Parapet wall includes bold reliefs of classical figures engaged in the arts and a centrally placed inscription: Robert Dawson Evans Galleries for Paintings MDCCCXII --MDCCCXIV. At Museum Road, a modern two-story granite addition houses the special exhibition galleries.

Significance continued:

The need of the MFA for additional office, storage, and exhibition space continued, and in 1899 a plot of 12 acres in the Fenway was purchased for the construction of a new museum building. A building committee was appointed in 1902, and architect R. Clipston Sturgis, nephew of one of the designers of the museum at Copley Square was hired to study the needs of the MFA in relation to the Fenway site. Edmund Marsh Wheelwright was retained as consulting architect. After Sturgis, Wheelwright, and members of the building committee visited and studied 95 museums in Italy, Germany, Switzerland, Holland, and England, the final design and execution of the MFA was entrusted to Guy Lowell. Ground was broken on the Fenway site on April 11, 1907 and the Huntington Building was officially opened on November 15, 1909. Although the 1907 plan for MFA indicated a Huntington Building, a Fenway Building, and wings enclosing courtyards between the two main blocks, this architectural scheme was slowly implemented over several decades.

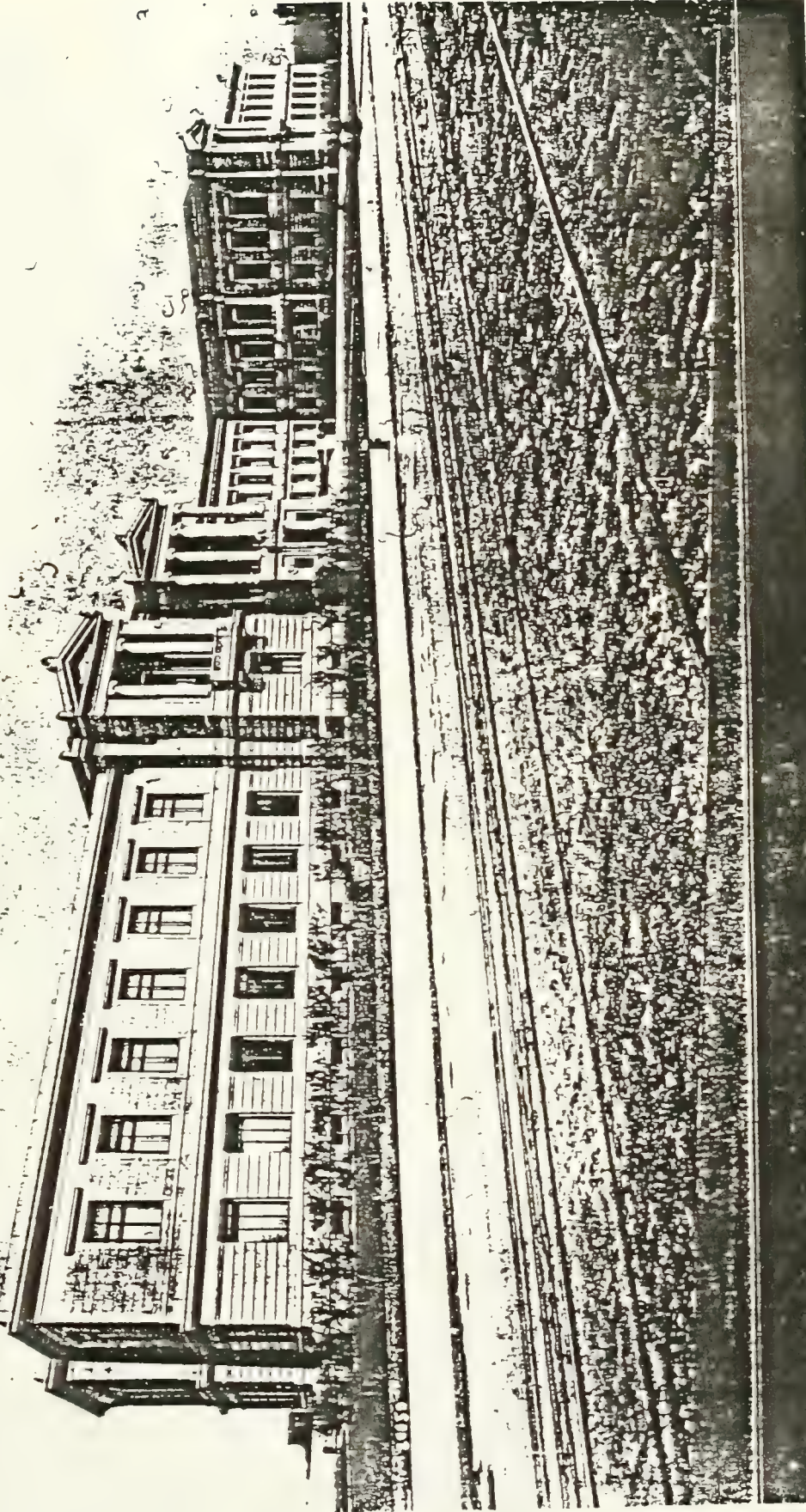
After the Huntington Building was completed, the next section of the museum to be constructed was the Robert Dawson Evans Wing. Evans, a trustee of the MFA in 1907, the year of his death, was the President of U.S. Rubber Co., President of U.S. Mining Co.(copper--Utah), and President of Yuba Consolidated Gold Mines (California). After her husband's death, Maria Antoinette Hunt Evans donated \$1,000,000 to the museum for the painting galleries. Work on the Evans Wing began in 1911, and the building was opened on February 3, 1915. During the 1920's the museum was improved and expanded through the commissioning of

John Singer Sargent to decorate the rotunda and the main stair of the Huntington Building with paintings and bas reliefs (1924-5) and the completion of the Decorative Arts Wing in 1928.

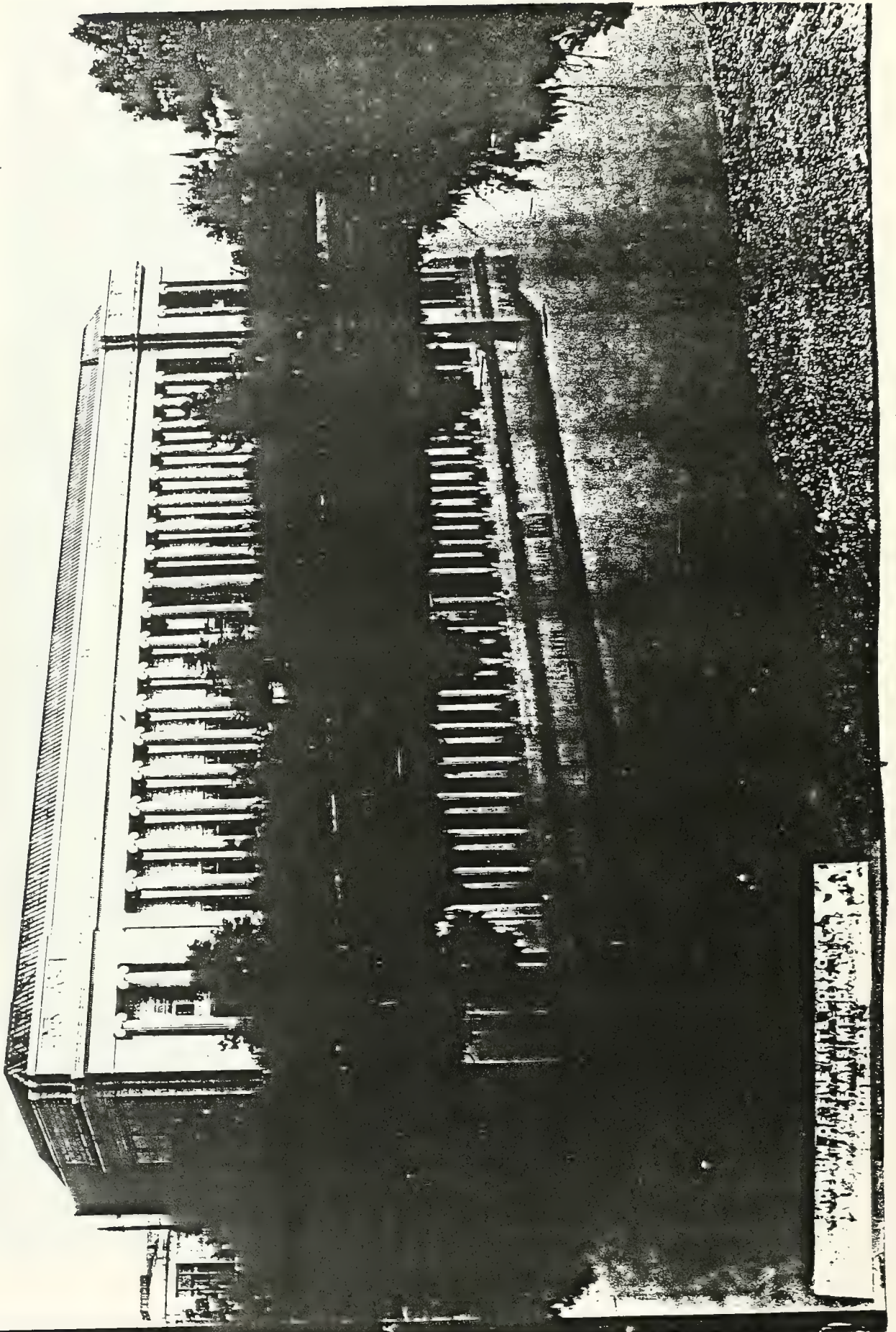
Guy Lowell (1870-2/4/1927) the architect of the Huntington and Fenway Buildings as well as the Museum School (1926/7) at 230 The Fenway (see form for) was born into a prominent New England family which included his cousins Amy Lowell and A. Lawrence Lowell, President of Harvard University. Lowell was educated at Harvard, M.I.T., and the Ecole des Beaux-Arts and studied design, architectural history, and landscape gardening. His work was broad in its range and, he was responsible for many institutional buildings including the Georgian Revival school buildings at Phillips Academy, Andover (1903-23), Emerson Hall and the President's House at Harvard University, Memorial Tower and several buildings at Brown University, and the New York County Courthouse. Lowell worked for an elite clientele and designed formal gardens for Andrew Carnegie, J.P. Morgan, and at Lancaster, Mass. Bayard Thayer. In addition to the Museum of Fine Arts, the Museum School, other Fenway area buildings designed by Lowell include the apartment block at 67 Hemenway, -- the Johnson Memorial Gates which mark the Westland Avenue entry to the Fens (see forms for) and the Simmons College Residence at 321 Brookline Avenue (1905) (see form for).

Of the collections now housed by the Museum of Fine Arts, its Chinese, Japanese, and Indian sculpture and painting, Greek and Roman art, and Ancient Egyptian art are pre-eminent in the Western World. The MFA also includes in its galleries major examples of 15th-20th century European painting and an outstanding collection of American painting and decorative arts.

FK 524



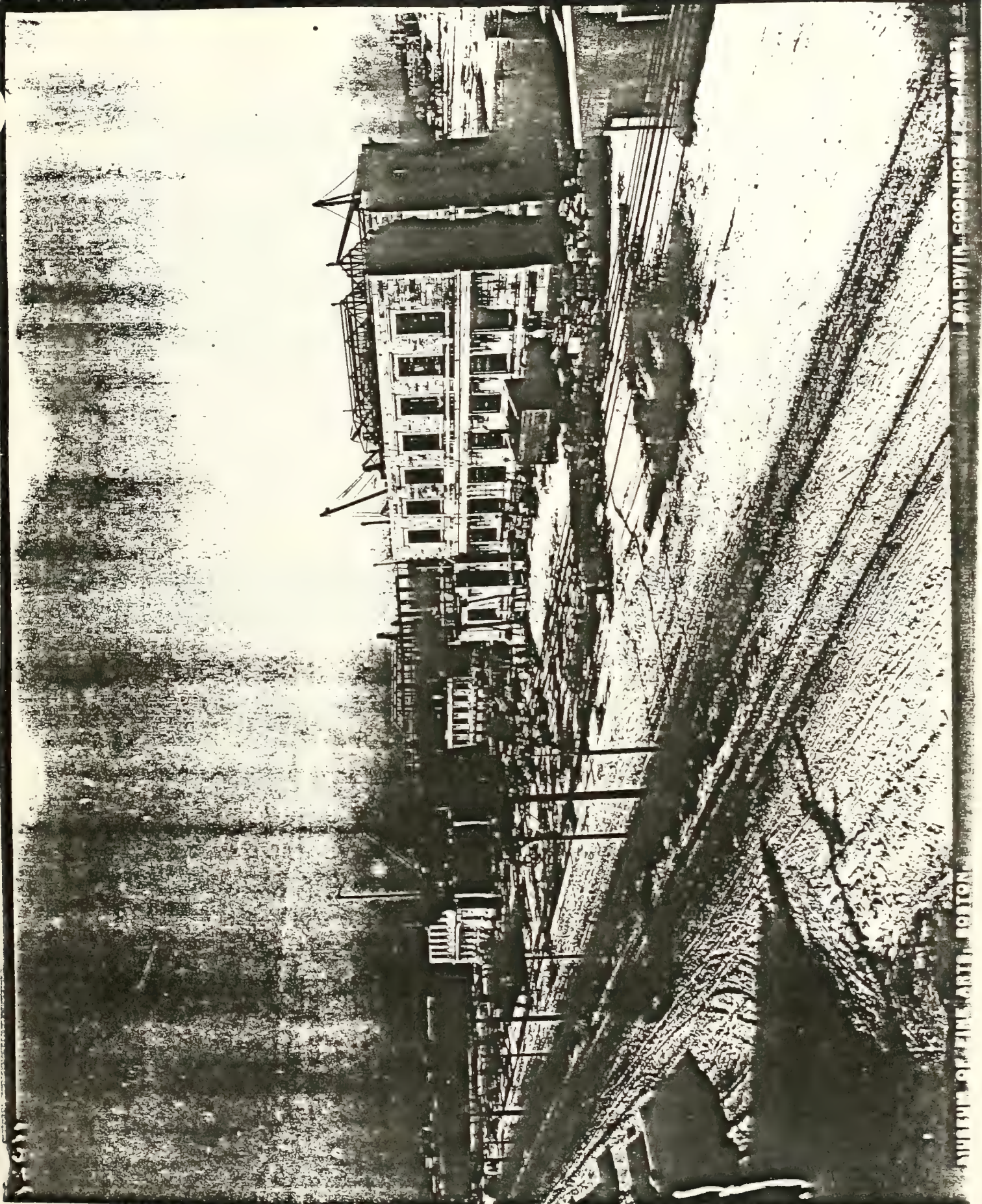
SPNEA - STESSINS - BOX 6B - 5



SPNEA - #2514B (RECEIVED 1925)

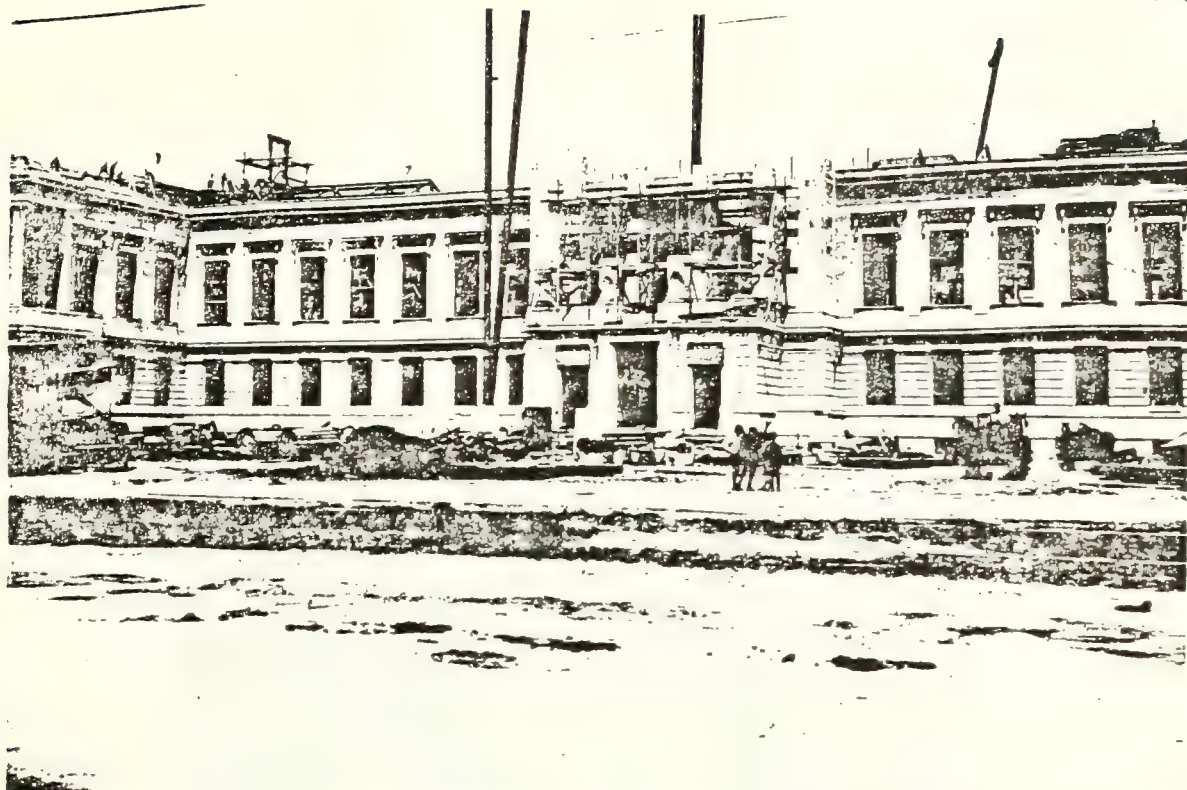
SPNEA - #2514B (RECEIVED 1925)

FIR 524

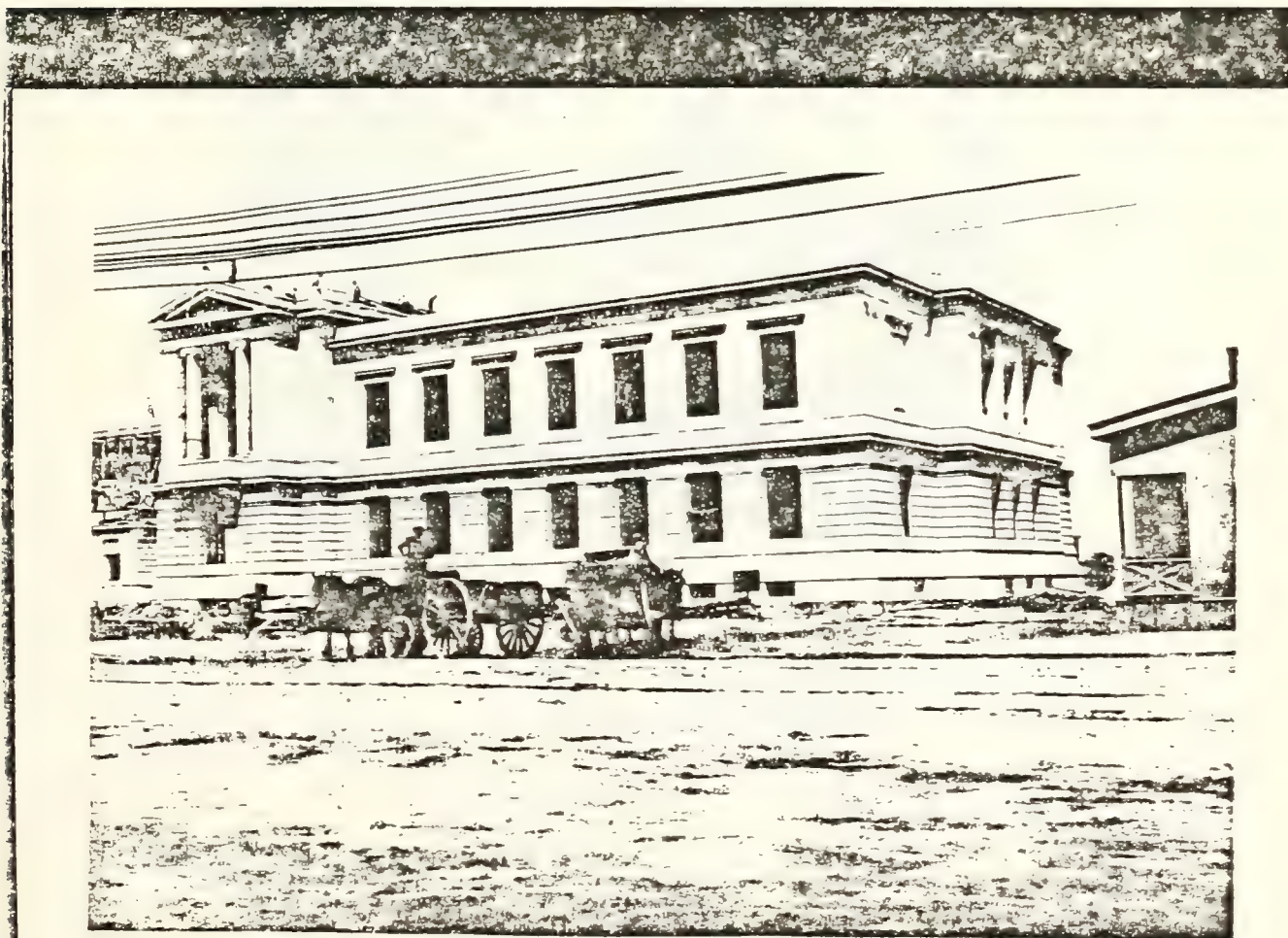


MUSEUM OF FINE ARTS, BOSTON

SPNEA - #506B
PHOTO 1908 BALDWIN COULDS 11027 - MUSEUM OF FINE ARTS UNDER CONSTRUCTION



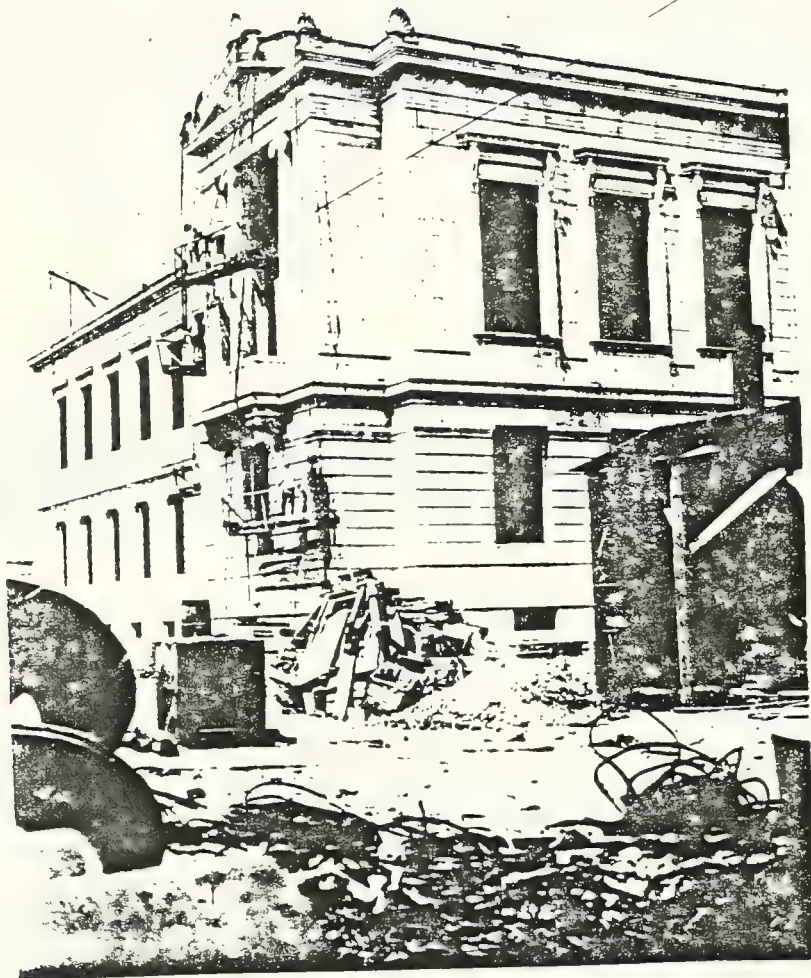
6.13.08



6.13.08

FINE ARTS DEPT / BPL

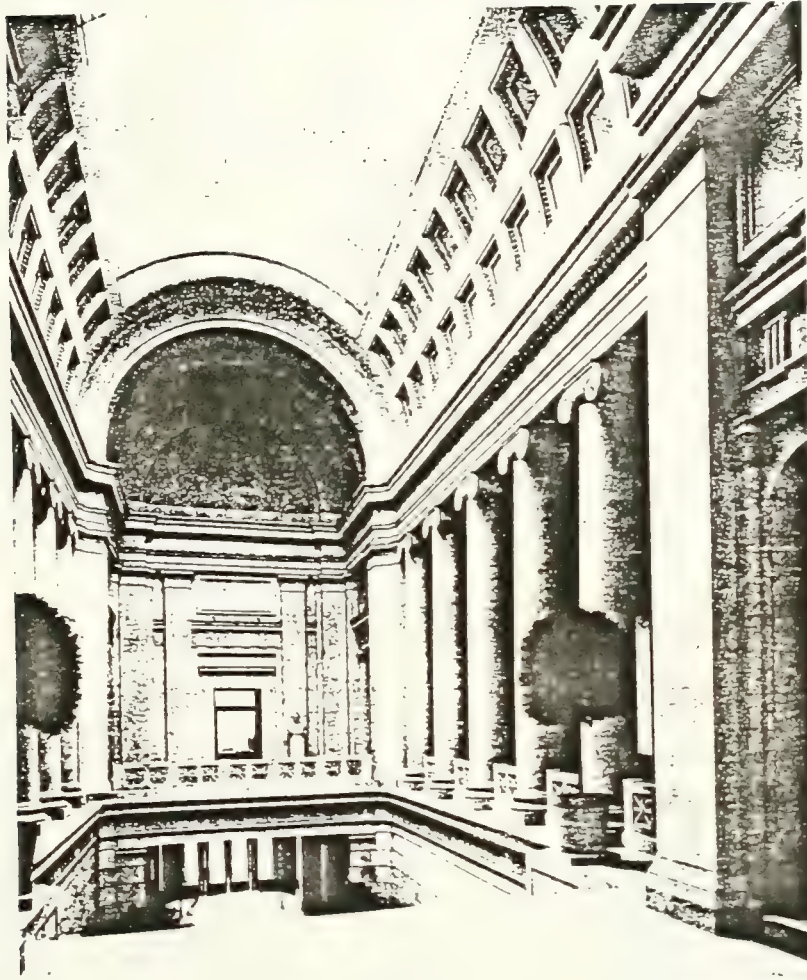
FINE ARTS DEPT / BPL — MUSEUM OF FINE ARTS UNDER CONSTRUCTION



6.13.03

TSP/L/FINE ARTS DEPARTMENT
MUSEUM OF FINE ARTS UNDER CONSTRUCTION

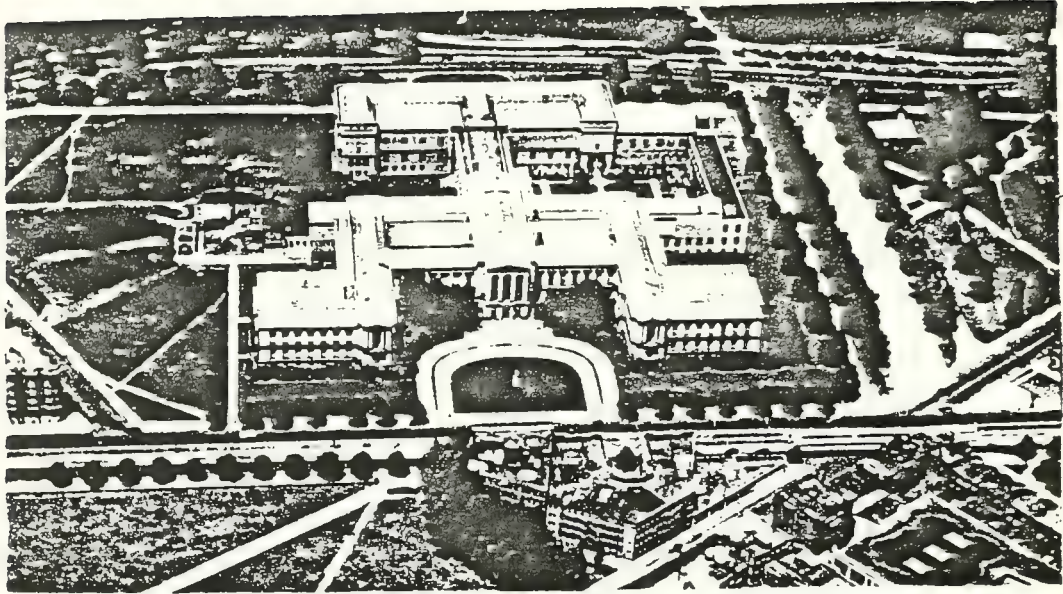
F/K 524



ENTRANCE HALL

MUSEUM OF FINE ARTS, BOSTON, MASS.

DESIGNED BY LAWRENCE BRUNNEN



630. MUSEUM OF FINE ARTS, BOSTON, MASS.



THE GARDEN COURT
MUSEUM OF FINE ARTS, BOSTON, MASS.

SPNEA - POSTCARD FILE

JUNE 1907.

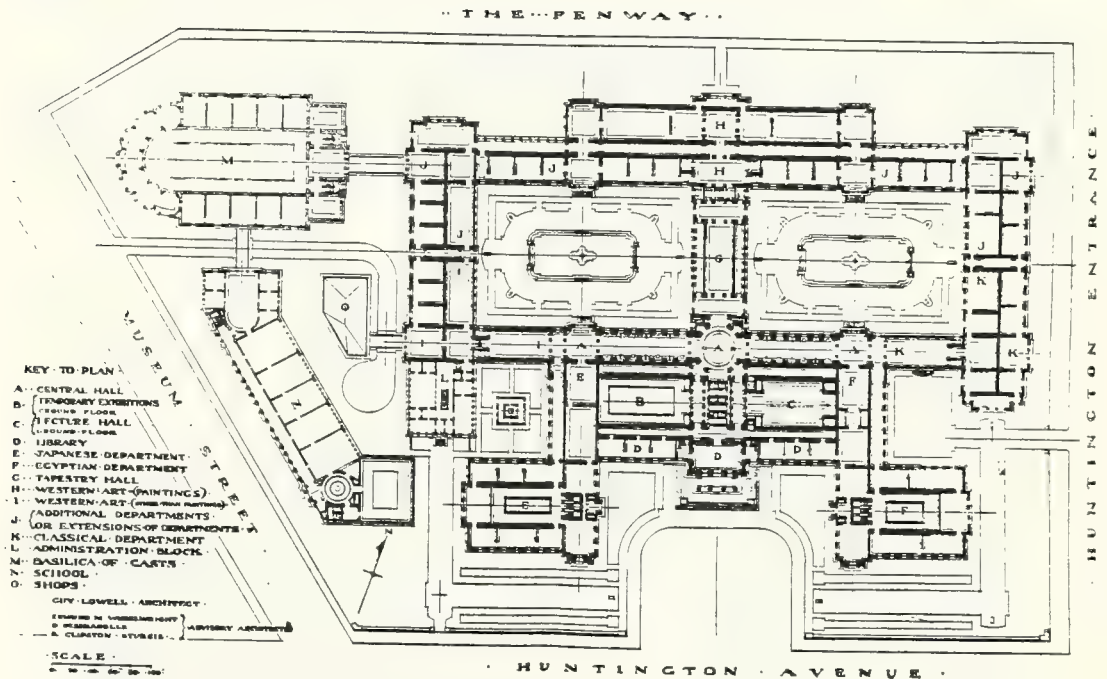
MUSEUM OF FINE ARTS BULLETIN

33



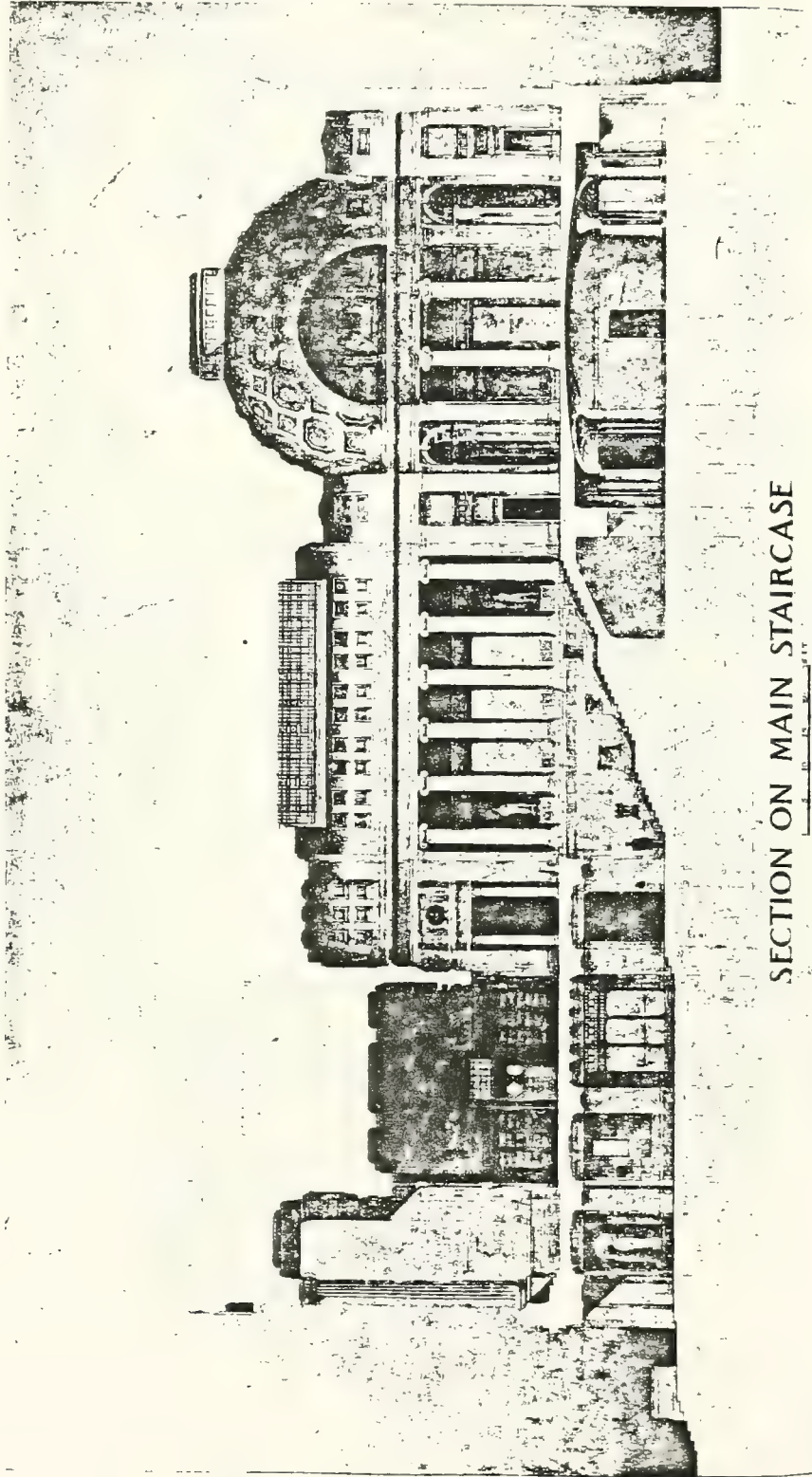
•MUSEUM•
 •OF•
 •FINE•ARTS•
 •IN•BOSTON•
 •BIRD'S EYE VIEW OF•
 •COMPLETED BUILDINGS•
 •BY•LOWELL•ARCHITECT•
 •DRAWN BY W. H. WRIGHT •
 •ENGRAVED BY W. H. WRIGHT •

Bird's Eye View of the Completed Buildings



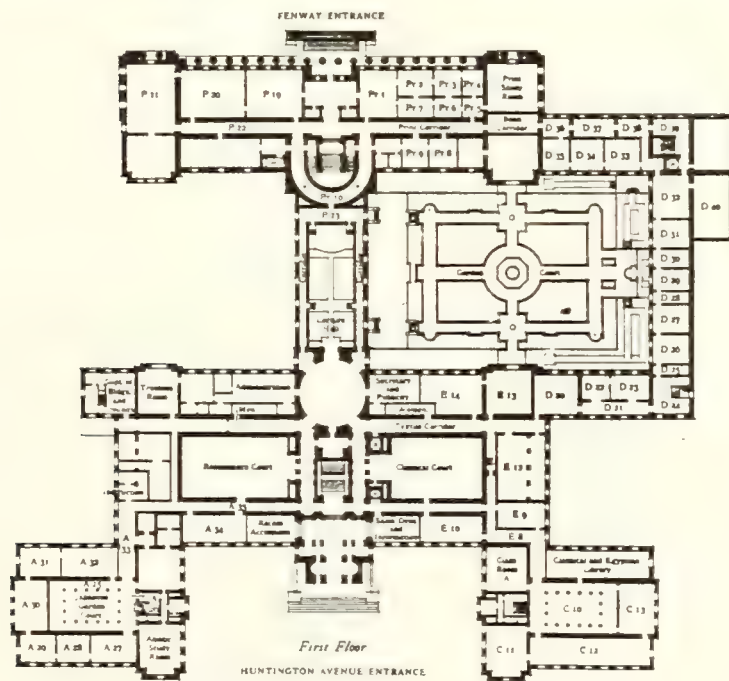
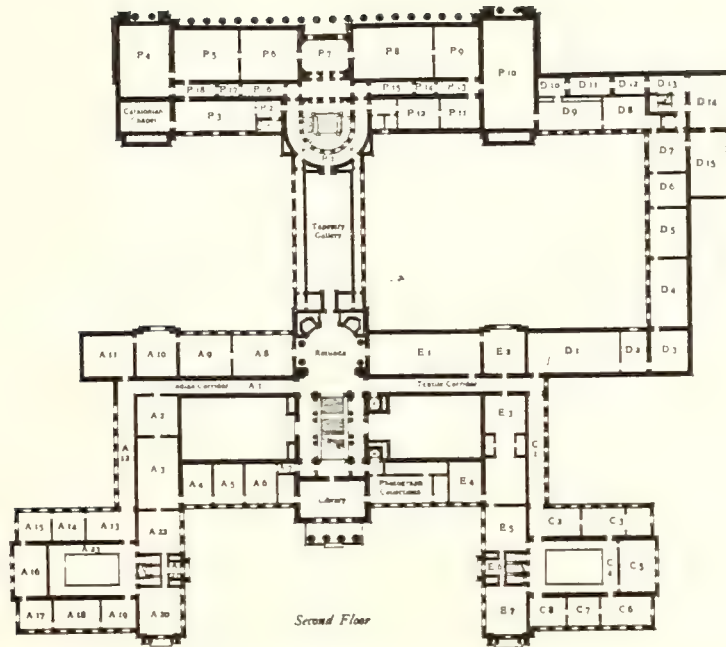
PLAN OF THE COMPLETED MUSEUM OF FINE ARTS. Guy Lowell's drawing of 1907.

WHITEHILL. CENTENNIAL HISTORY OF M.F.A. VOL 1. P. 220.



SECTION ON MAIN STAIRCASE

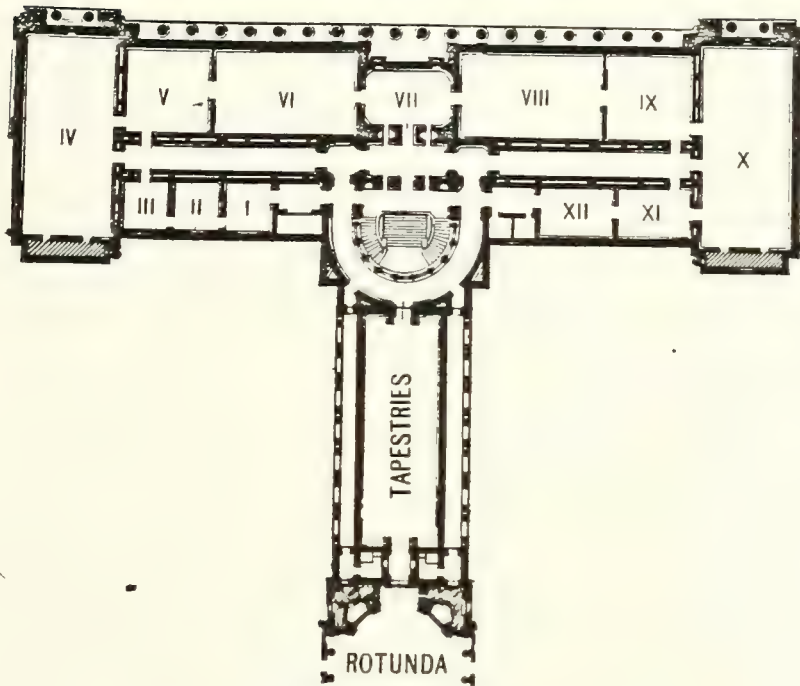
Section of Building on the Main Staircase



FLOOR PLANS OF MUSEUM OF FINE ARTS, 1928-1941.

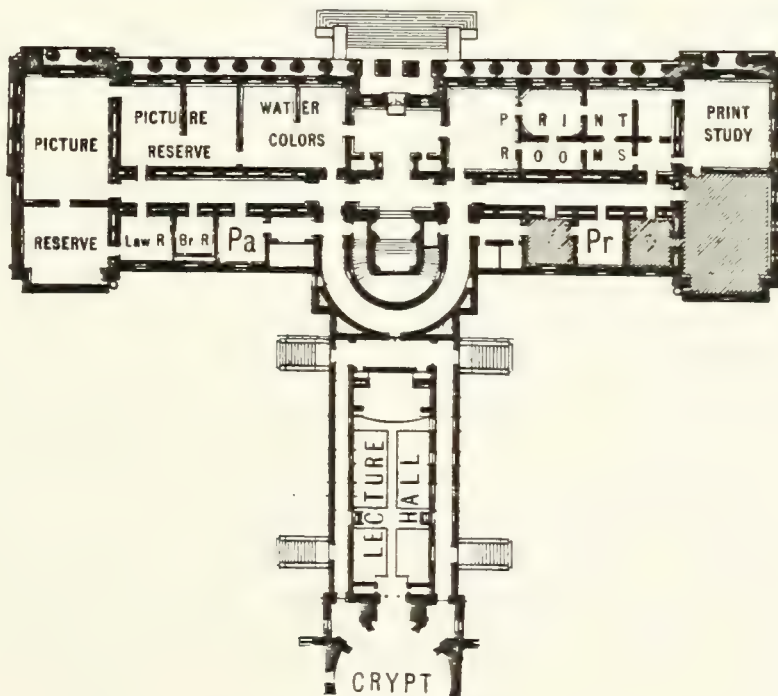
WHEELER. CENTENNIAL HISTORY. p. 414.

FEB 3, 1915.



Main Floor Plan

Galleries I to III are side-lighted; IV to XII top-lighted
The Tapestry Gallery has clerestory light



Ground Floor Plan

The southern suite contains the Lawrence and Bremgarten Rooms, and the Offices of the Departments of Paintings and of Prints

The Gift from Mrs. Evans

AT a meeting of the Trustees on May 11, 1911, the following letter was submitted by the President:

Boston, May 8, 1911.

Gardiner Martin Lane, Esq.,

President Museum of Fine Arts.

Dear Mr. Lane:

I desire to give to the Museum of Fine Arts as a memorial to my husband that part of the proposed building of the Museum forming the block on the Fenway, designed to contain the picture galleries. You have already shown me the plans for this block and have given me Mr. Lowell's preliminary estimate of the cost.

It is my wish that the construction of this building be begun as soon as possible, and that a bronze or other tablet, to be approved by me, be placed on the wall facing the stairway, stating in appropriate and simple language the fact that the building is given in loving memory of Robert Dawson Evans.

My husband took great pleasure in his connection with the Museum, and had its growth and best interests much at heart. It is my great happiness to be able to carry out his wishes by giving this building, which will, I hope, give inspiration to our citizens to-day and to the generations to come.

Sincerely yours,

(Signed) M. A. Evans.

A committee was appointed to express to Mrs. Evans the gratitude of the Trustees for her splendid gift; and a Building Committee was also appointed, consisting of Mr. Hunnewell, Chairman, Mrs. Evans, and Messrs. Lane, Longfellow, and White. As plans for the building developed Mrs. Evans increased her original gift in order that a more satisfactory façade might be erected, with sculptured panels in the attic, and again, that the connecting wing, with tapestry gallery and lecture hall, might be built in permanent form. For her constant assistance as a member of the Building Committee, as well as for her gifts of money, the Museum is deeply indebted to Mrs. Evans. Now that the building is completed, her hope begins to be realized that it "will give inspiration to our citizens to-day and to the generations to come."

A. F.

The Robert Dawson Evans Galleries for Paintings

THE addition made to the Museum by Mrs. Evans's munificent gift consists of the Robert Dawson Evans Galleries for Paintings on the Fenway and a central structure at right angles connecting the galleries with the Huntington Avenue building. The new portion embodies a further section of the general scheme adopted by the Trustees in January, 1906, on the recommendation of the Building Committee appointed

in May, 1902. Its erection may be accepted as an earnest of the ultimate completion of the Museum building in general accordance with the plan as originally conceived.

Like the Huntington Avenue building, the addition contains two floors above a basement, the ground floor about 13 feet in height, the main floor varying in height in different rooms. The block on the Fenway has a frontage of 325 feet and a depth of 105 feet, and is devoted to the collections of Pictures and of Prints. The connecting wing is 155 feet long between the buildings and 55 feet wide, and contains a Gallery of Tapestries above and a Lecture Hall below.

As in the Huntington Avenue building, the exterior walls in the addition are faced with Croix Island granite, and those which in the completed Museum will front on courts, with straw-colored brick. The façade on the Fenway presents a colonnade of 22 Ionic columns, 50 feet high, surmounted by an attic ornamented by three reliefs, each containing two figures, representing respectively Painting, Sculpture, and Architecture. The central relief, representing Sculpture, is by Mr. Bela L. Pratt, and encloses a field containing the name of the building. The eastern relief, by Mr. Robert Recchia, represents Architecture, and the western, by Mr. F. W. Allen, Painting. Panels over the ground floor windows are carved in low relief with alternate designs containing garlands.

The opposite plans show the disposition of the rooms on each floor. From the Fenway a low flight of steps leads to a recessed doorway between the central columns. The vestibule, 20 by 37 feet, is paved with pale pink Tennessee marble and walled with warm gray Indiana limestone. A doorway on the right opens into a gallery devoted to Water-colors and another on the left into the first of the suite of Print Rooms. An archway, with turnstiles and flanked by cloak closets, leads to an axial corridor, 12 feet wide, giving access toward the east to the offices of the Department of Prints and toward the west to the rooms of the Department of Paintings. Here are installed also the two interiors in woodwork from Switzerland and England hitherto shown in the Japanese Wing and known as the Bremgarten and the Lawrence Rooms. The two rooms beyond at the western end of the corridor, are devoted to Colonial and later American pictures, with furniture and silverware. The corridor, which is reproduced on the main floor, affords a possible means of reaching any room without passing through any other. In the eventual extension of the Fenway block by wings leading to blocks east and west assigned to other departments, the corridor also would be extended and would give independent access to the new departments. A structural segregation of departments, by which each may be visited and installed independently of the

FEB 3, 1915

others, is the leading characteristic of the general scheme for the building adopted in 1906; and the feature has been retained in the present addition.

Across the corridor from the turnstiles a flight of three steps leads upward to a landing, with niches, under an archway of Indiana limestone. Beyond, the stairway rises in a semi-circular hall finished in the same stone with columns, on Tennessee marble bases, supporting a half-dome, and separates into two reverse flights, right and left. The parapet bears in the centre a tablet with the following inscription in incised lettering:

IN LOVING MEMORY OF
ROBERT DAWSON EVANS
1843-1909

MERCHANT, FINANCIER, AND PATRON OF ART
A TRUSTEE OF THIS MUSEUM
BUILT BY HIS WIFE, MARIA ANTOINETTE EVANS

The Picture Galleries on the main floor consist of a continuous suite of twelve rooms of different sizes, nine lighted from the ceiling and three from windows, disposed round an axial corridor planned for eventual communication with outlying wings, as on the ground floor. Across the corridor from the landing of the stairway a central gallery, No. VII on the plan, 24 feet 8 inches wide by 36 feet 4 inches long, with a ceiling light at 22 feet from the floor, is walled with Indiana limestone and floored, like the corridor and stairway, with Tennessee marble. It is hung with pictures by English masters of the eighteenth and nineteenth centuries. Two small glazed doors open upon balconies overlooking the recessed entrance. Galleries I to VI, on the west of Gallery VII, are devoted to older pictures; Galleries VIII to XII, on the east, to more modern work. The three top-lighted galleries, I to III, contain primitive pictures, Italian and Northern. The pictures in Gallery V are from the collection of Mrs. Evans. All the galleries except No. VII are floored with quartered oak, and those with top-light are walled with planking covered with stuffs over a dado of quartered oak, 3 feet high. A bronze hand-rail, 3 feet high, is placed at 2 feet 6 inches from the wall in all the top-lighted galleries excepting that in the centre walled in stone. The four top-lighted galleries, IV, VI, VIII, and IX, forming the suite to the north of the corridor, are 34 feet wide. This width was indicated by the tests for light from above applied in the Experimental Building before the erection of the present Museum. Two are square (V and IX) and two (VI and VIII) are 36 feet long each. The square galleries are lighted from circular ceiling lights 17 feet in diameter and 29 feet from the floor; the oblong galleries by rectangular ceiling lights 17 by 41 feet, following the arch of the ceiling as shown in the accompanying section, and 30 feet from the floor at the crown of the arch. The cornice in these rooms is 7 feet from the floor. The galleries at the ends

of the building are 36 feet wide and 80 feet 9 inches long. They are lighted by flat, rectangular ceiling lights, 19 by 63 feet and 32 feet from the floor. Two doors at the southern end of each of these rooms communicate with a service closet for the storage of the easels and materials of copyists and other apparatus, and afford an exit to fire escapes. A glazed door at the northern end of each opens upon a balcony overlooking the Fenway. The height of the cornice in these rooms is 18 feet. The stuffs used as hangings in the end galleries and the northern suite are woven in solid color in patterns which show only by difference in texture, and enliven the walls without making them obtrusive. The colors are soft green in the northern oblong galleries, VI and VIII, and the west room, IV, rose-crimson in the square galleries, V and IX, and gray-green in the east room, X.

The rooms south of the corridor are 20 feet wide. On the east two smaller galleries, XI and XII, each 29 feet long, are lighted by rectangular ceiling lights, 12 by 21 feet, at 18 feet from the floor. The dado is slightly lower in these rooms. They are hung with a stuff showing a pattern in brownish neutral tints. The corresponding space, 59 feet long, on the west is vaulted in three bays, I to III, each lighted by a window rising 12 feet from a sill 6 feet from the floor. The bays are walled and partitioned one from the other by panelling in quartered oak, 13 feet high.

The corridor separating the northern suite from the southern is lighted from a ceiling light at 18 feet, and has a cornice at 12 feet, and a dado as in the other rooms. It is hung with a pearl-gray material. The eastern half forms the Sargent Gallery, hung with water-colors by John S. Sargent; the western half, the Boit Gallery, with water-colors by Edward D. Boit. All the doorways throughout the top-lighted galleries and in the corridor are framed with American Verde Antique marble from Vermont. There are no doors in any of them. A strip of the same marble is used at the base of the walls throughout the building. The coves and ceilings in all the rooms are painted in cream color.

As shown in the accompanying section, the skylights over the northern suite of galleries differ from those of the Huntington Avenue building in their gambrel or monitor shape. The roof of the monitor forms the opaque area at the zenith now generally held an essential of good top-lighting, and the steep, clear-glazed sides admit the light. The value of the change in preventing leakage in the roof and the darkening of the galleries by clinging snow has already become manifest. All the ceiling lights are glazed with mud-ground plate to diffuse the light. For the same purpose the whole interior of the large lofts above the galleries is painted white. To exclude direct sun a set of hinged frames, stretched with white cotton cloth and operated from the corridor below by compressed air, is installed over each

ceiling light. Some provision for the exclusion of direct sun is as necessary in top-lighting as are curtains over windows; and the system here chosen, which admits of the independent use of any section and of its removal for cleaning, is a marked improvement over the old system of one large curtain drawn horizontally over the ceiling light. The rooms are artificially lighted by incandescent lamps over the ceiling lights and in ground glass globes hung from the crown of the vaults in the side-lighted rooms.

The basement is devoted to the heating and ventilating plant, to work and storage rooms, and to a rest room, with kitchenette, for the women assistants and guests. The building is warmed and ventilated by the method known as the plenum system. Air admitted at one point is heated over coils supplied with steam from the boilers outside, moistened or dried by special apparatus and pumped and drawn through the galleries by fans. This method permits of keeping all pipes out of the building, a desirable precaution in a structure where a burst pipe might soon do great damage. The whole central section of the basement is a chamber devoted to the coils, fans, and other apparatus of the system. Work and storage rooms in the east end are assigned to the Department of Prints and in the west end to that of Paintings. The intermediate space on both south and north fronts is in part devoted to storage, and contains the rest room opening to the south upon the future east garden court.

The addition differs from the Huntington Avenue building in its method of construction, which is that of solid brick walls supporting floors and roof of steel, instead of the modern form of a steel frame supporting curtains of brick and terra-cotta as walls and partitions. The exterior walls are laid with an air space to prevent the penetration of moisture, a precaution which renders unnecessary the use of waterproofing.

The main floor of the connecting building is devoted to a single gallery for Tapestries opening from the present Rotunda. This gallery is 33 feet wide, 100 feet long, and 40 feet high, and is lighted by twelve windows on each side, with sills at 27 feet from the floor. The gallery, like the corridors of the whole structure, is paved with Tennessee marble. The walls are faced with French travertine, over a base of Hauteville marble, and the ceiling rests on heavy transverse beams faced with quartered oak, supporting smaller lengthwise beams closely arranged. The tapestries are hung above a moulding corresponding to a dado, and furniture and iron work are placed along the walls and in the centre of the room. Outside the gallery, on either hand, are open loggias, accessible from the stairway hall in the Picture galleries.

On the ground floor the connecting building is occupied by a Lecture Hall opening from the Crypt and flanked by corridors under the loggias above, permitting passage between the buildings

without traversing the Hall. For the sake of quiet these corridors are floored with cork. Doorways at either end will give access in pleasant weather to the courts on either side of the wing. The Lecture Hall seats 450 persons. Its shape, that of a long rectangle, and its inclined floor give all a good view of the stage. French windows admit light from each side through the corridors, and one on each side is provided with steps and will be used as an auxiliary entrance and exit. The heating and ventilation of the Hall is by forced draught through openings beneath each seat and by large vents in the rear of the Hall. The size of the stage, 20 by 30 feet, makes it available for concerts or plays. The lantern used for illustrated lectures will not stand on the floor of the Hall, but in a closed balcony over the entrance doorways provided with the necessary electrical connections.

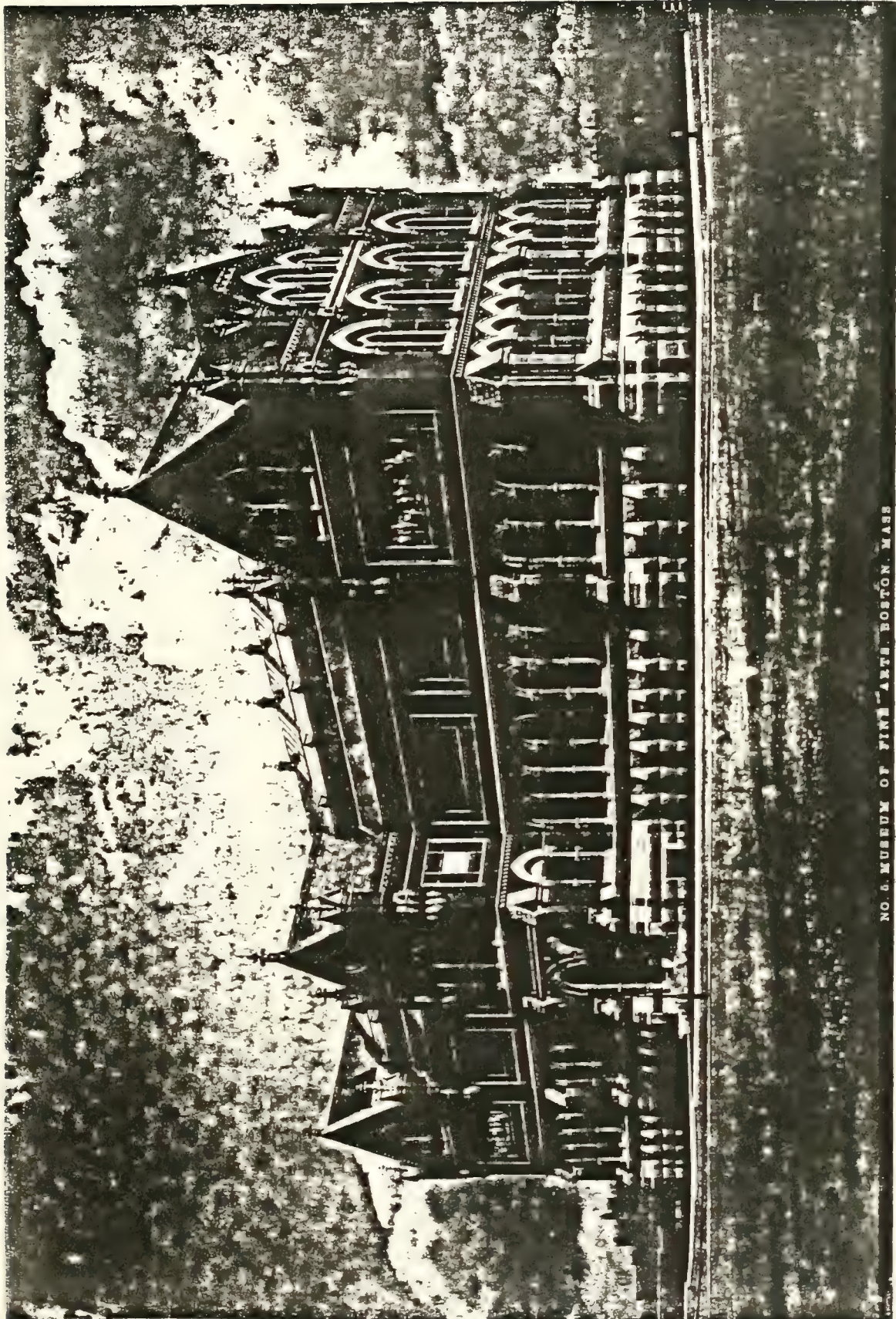
The new building opens on Wednesday evening, February 3, with a reception to the Annual Subscribers to the Museum and other invited guests.

The Tapestry Gallery

THE Tapestry Gallery is the connecting link between the old and the new buildings, and extends from the Rotunda to the main hallway of the Evans Memorial Galleries for Paintings. The cream-white walls of French travertine, the marble floor and the oak ceiling have all been kept simple that no unnecessary ornamentation may distract the eye from the natural beauties of the materials or from the tapestries that cover the lower parts of the walls. This avoidance of architectural features and ornaments typical of any special style makes the room an appropriate setting for tapestries of most divergent ages and subjects. The light, coming through groups of windows set high in the two long walls of the Gallery, fills every corner and brings out the beauty of texture, as well as of color and design, in the tapestries. At night the same effect is produced, as far as it is possible to do so, by three wrought-iron chandeliers hung on a level with the bottom of the windows. The tapestries exhibited in the Gallery are not new to those who are in the habit of frequenting the Museum; but they have never been brought together before in one large room, nor have they been shown with such a becoming background and light. The Gallery is, by its position between the two buildings, of necessity a thoroughfare, but the long benches arranged beneath the tapestries and down the middle of the room invite the visitors to linger and enjoy its beauties.

In the middle of the west wall is a Flemish tapestry of the late fifteenth century, representing The Creation of Eve, The Baptism of Christ, The Nativity, and The Crucifixion. On one side of this is The Crossing of the Red Sea, also Flemish and of about 1500, but made from an Italian design. The Children of Israel, with Moses in their midst, as well as the Egyptians struggling

FK 524



NO. 6. MUSEUM OF FINE ARTS, BOSTON, MASS.

MUSEUM OF FINE ARTS. FORMERLY IN COPLEY SQUARE.
FROM FINE ARTS DEPT/ISPL.

ADDRESS 553-555 HUNTINGTON COR. NEAR TETLOW ST.
now part of

NAME WENTWORTH INST. OF TECH.

present original

MAP No. 21 N 9 E
BY 1899 (#553)

FENWAY -
SUB AREA LONGWOOD

DATE 1900 (#555)

BUILDING PERMIT

source

ARCHITECT WHEELWRIGHT & HAVEN ^(#555)

PERMIT

source

BUILDER J. G. HERSEY (#555)

PERMIT

EDWARD BANGS, #553, 1899 ^{source}

OWNER OUTRAM BANGS (#555)

original present

PHOTOGRAPHS FW 9 5/1-84



555 553

TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION GEORGIAN REVIVAL RESIDENTIAL BUILDING OF 3 STORIES
HAVING FRONT FACADE 6 BAYS IN WIDTH, CROWNED BY METAL CORNICE.
REGULARLY SPACED WINDOWS FEATURE KEYSTONES & FLARED LINTELS. BALCONIES
(METAL) EXTEND ACROSS FULL WIDTH OF 2ND STORY AND 4 BAYS OF 3RD STORY.
PAIRED CENTRAL ENTRANCES (ALSO WITH FLARED LINTELS) ARE FLANKED BY
SINGLE WINDOWS AT FIRST FLOOR. NO OPENINGS ON SW WALL.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 553: 1870
555: 1588 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FRONT WALL ABUTS SIDEWALK

SIGNIFICANCE (cont'd on reverse)

(Map)

ARCHITECTURALLY NOTABLE GEORGIAN REVIVAL STYLE DWELLING DESIGNED BY NOTED BOSTON ARCHITECTS WHEELWRIGHT AND HAVEN. THIS FIRM ALSO DESIGNED OTHER BUILDINGS IN THE FENWAY SURVEY AREA: (SEE INDIVIDUAL

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

FORMS): FARRAGUT SCHOOL, 10 FENWOOD RD.;
MASS. HISTORICAL SOCIETY (1897-1899)
NEW ENGLAND CONSERVATORY OF MUSIC (1901)
HORTICULTURAL HALL (1900-1901)
BOSTON MUSIC HALL (1909-10; demolished 1958)

553 HUNTINGTON AVE. WAS BUILT BY 1899, WHEN OWNED BY EDWARD BANGS. IT APPEARS THIS WAS EDWARD A. BANGS, LAWYER WITH BANGS & WELLS, OFC. 22 PEMBERTON SQ., HOME 240 BEACON ST. IN 1900 THE BUILDING PERMIT FOR 555 HUNTINGTON AVE. WAS ISSUED, WITH ARCHITECTS WHEELWRIGHT & HAVEN (WHO PRESUMABLY ALSO DESIGNED 553), AND BUILDER J.G. HERSEY, OWNED BY OUTRAM BANGS, WHO LIVED AT 240 BEACON ST. ALSO. BY 1906, #553 WAS UNDER OWNERSHIP OF ROSWELL S. BARROWS, HIS REAL ESTATE BUSINESS WAS AT 258 WASHINGTON, RM. 16 AND 10 WOOLSEY SQUARE, AND RESIDENCE #32 BURROUGHS, JAMAICA PLAIN (SEE JP INVENTORY FORM). #555 HUNTINGTON WAS STILL OWNED BY O. BANGS. OWNERS IN 1915 WERE: #553: WENDELL TORREY, INVESTMENT SECURITIES & REAL ESTATE BUSINESS, 53 STATE ST. RM 34; AND #555: A.B. FREEBY.
PRIOR TO ITS SUBDIVISION, THE LAND HAD BEEN PART OF THE EBENEZER FRANCIS ESTATE.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING PERMITS. #298, SEPT. 27, 1900.

ATLASES OF ROXBURY. BROMLEY, G.W.: 1895, 1899, 1906, 1915.

BOSTON DIRECTORIES.

ADDRESS 641, 643-645 HUNTINGTON AVE. COR. WORTHINGTON

NAME present original

MAP No. Z1N 9E SUB AREA FENWAY-LONGWOOD

DATE 1888 BLDG. PERMIT source

ARCHITECT HOLMES BROS PERMIT source

BUILDER HOLMES BROS. PERMIT source

OWNER 641: Martha Stanley
643: William Holmes
original present

PHOTOGRAPHS FW 7 1/6-83



643-5 641

TYPE (residential) single double row 2-fam. 3-deck ten (apt.)
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION PAIR OF SIMILAR BRICK APARTMENT HOUSES WITH BROWN-STONE TRIM, STRINGCOURSES, SILLS AND LINTELS. METAL BAY WINDOWS WITH PANEL DETAILING PROJECT FROM STORIES 2, 3, + 4. ENTRY OF #641 ("ORMONDE") IS SOMEWHAT RICHARDSONIAN ROMANESQUE IN CHARACTER; #643-5 "ELSIE" IS CLASSICAL. CORNICES OF BRICK (#64) AND METAL (#641). PLANS ARE UNUSUAL, HAVING ROUNDED CORNERS AT EACH EAST END OF FRONT FACADES, & WEST CORNER OF #643-645 "ELSIE" (643-645) RETAINS 2/2 WOOD SASH WINDOWS.

EXTERIOR ALTERATION (minor) moderate drastic PARTLY ALTERED STOREFRONTS
#641: 3441

CONDITION good fair poor LOT AREA #643-645: 2496 sq. feet

NOTEWORTHY SITE CHARACTERISTICS NO SETBACK FROM STREET

SIGNIFICANCE (cont'd on reverse)

PAIR OF ARCHITECTURALLY DISTINCTIVE, WELL CRAFTED BRICK AND BROWNSTONE APARTMENT BUILDINGS WHICH ARE AMONG THE FEW SURVIVORS OF 19TH-CENTURY BUILDINGS IN THE FENWAY-LONGWOOD AREA. BOTH STRUCTURES WERE DESIGNED AND BUILT BY THE HOLMES BROTHERS IN 1888.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The "Ormonde" (639 originally; now 641 Huntington Ave.), a 12-unit apartment building, was erected for owner Martha Stanley in late 1888-1889. She was owner as late as 1899. By 1906, Abram Hoffecker had acquired the building. Hoffecker lived at the Hotel Buckminster and was manager of the Hoffecker Speed & Mile Register Co. Motor Mart, Park Square.

In 1915, The Ormonde was owned by Louville V. Niles, president of John P. Squire & Co., pork packers (39 N. Market). Niles' office was at 60 State, room 221 and his residence at Wellesley Farms.

The "Elsie", an 8-family apartment house, was built earlier in 1888 for owner William Holmes, an architect, who made this his residence. Michael M. Cuniff had become owner by 1895, retaining ownership until his death in 1914. Cuniff's business location was at 114 State St., room 11, during those years, his residence at Copley Square Hotel in 1896, and at Brookline in 1906.

SEE ALSO: Inventory Forms for 160 and 164 Longwood Ave.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING PERMITS: No. 113, April 12, 1888 (643 Huntington Ave)
No. 380, December 27, 1888 (639 Huntington Ave.)

ATLASES OF ROXBURY.

BOSTON DIRECTORIES.

ADDRESS 721 HUNTINGTON COR. BRIGHAM CIRCLE
 (part of) PETER BENT
 NAME BRIGHAM & WOMEN'S HOSPITAL; BRIGHAM HOSPITAL
 present original
 MAP No. 21 N-8E SUB AREA FENWAY-LONGWOOD
 1911-
 DATE 1913 HOSPITAL ANNUAL REPORTS
 source

ARCHITECT: TECT CODMAN & DESPRADELLE ANNUAL REPORTS
 source
 BUILDER ER
 OWNER: PETER BENT source
BRIGHAM HOSPITAL
 original present
 PHOTO-
 GRAPHS FW 6 1/1; 1/2; 1/3; 3/6-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) HOSPITAL

NO. OF STORIES (1st to cornice) 3 2 AND 3 STORY BLDGS ALONG SHATTUCK ST. plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.

BRIEF DESCRIPTION COMPLEX OF INTERCONNECTED HOSPITAL BUILDINGS: CENTRAL CLASSICAL REVIVAL RED BRICK STRUCTURE OF 3 STORIES FEATURES PROMINENT DORIC STYLE PEDIMENTED PORTICO (6 COLUMNS), LARGE WINDOWS AT 1ST + 2ND STORIES AND SMALL 3RD STORY OPENINGS. ON REAR (SHATTUCK ST) OF CENTRAL STRUCTURE, 4-STORY + BASEMENT WINGS EXTEND FROM 3-STORY CENTER ENTRY FACADE. WINGS OF 2 + 3 STORIES ABOVE BASEMENT EXTEND TOWARDS BRIGHAM CIRCLE, FORMING "U"-SHAPE PLAN. FENESTRATION ON WINGS IS LARGELY DOUBLE-HUNG SASH, BUT SOME * RANGES FROM:

EXTERIOR ALTERATION (minor) moderate (drastic) MANY ADDITIONS; MUCH NEW CONSTRUCTION COMPLETED OR UNDERWAY.

CONDITION (good) fair poor LOT AREA 385,824+ sq. feet

NOTEWORTHY SITE CHARACTERISTICS CORNER LOCATION, FACING BRIGHAM CIRCLE.

LANDSCAPED STRIP REMAINS TO LEFT OF MAIN APPROACH.

DESCRIPTION:
 SIGNIFICANCE (omit on reverse)
 * OPENINGS HAVE BEEN BLOCKED IN OR OBSCURED. (LENGTH OF WINGS - 13 BAYS) TERMINATING IN OCTAGONAL PAVILIONS. NONE OF THE 5 ORIGINAL PAVILION-STYLE WARD BUILDINGS REMAIN ON FRANCIS ST., HAVING BEEN REPLACED BY THE NEW STRUCTURES OF BRIGHAM & WOMEN'S HOSPITAL. ALONG SHATTUCK ST. (FORMERLY VAN DYKE), 2 AND 3-STORY CONNECTED BUILDINGS REMAIN. NEW TOWER AND AMBULATORY BLDGS. ARE AT NORTHWEST END OF PROPERTY, NEAR BINNEY ST.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	_____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	_____	
MEDICINE	<input checked="" type="checkbox"/>	



Significance (include explanation of themes checked above)

AN ARCHITECTURALLY NOTABLE EXAMPLE OF CLASSICAL REVIVAL INSTITUTIONAL DESIGN WHICH HAS HISTORIC SIGNIFICANCE AS THE ORIGINAL HOME OF THE PETER BENT BRIGHAM HOSPITAL, ONE OF THE EARLY HOSPITALS IN THE LONGWOOD AREA, NOW THE LOCATION OF MANY BOSTON MEDICAL FACILITIES. SINCE ITS BEGINNING THE HOSPITAL HAS MAINTAINED CLOSE TIES WITH THE HARVARD MEDICAL SCHOOL, AS A TEACHING HOSPITAL.

PETER BENT BRIGHAM HAD COME TO BOSTON FROM VERMONT AND PROSPERED IN THE RESTAURANT BUSINESS. HE LIVED FROM 1807-1877; HIS WILL PROVIDED FUNDS TO FOUND A HOSPITAL "FOR THE CARE OF SICK PERSONS IN INDIGENT CIRCUMSTANCES RESIDING IN THE COUNTY OF SUFFOLK." THE SITE AT HUNTINGTON AND FRANCIS ST. HAD BEEN PART OF THE EBENEZER FRANCIS ESTATE DURING MUCH OF THE 19TH CENTURY, THEN OWNED BY HARVARD MEDICAL SCHOOL (SEE INVENTORY FORM, 230 LONGWOOD), BEFORE BEING PURCHASED BY THE HOSPITAL. GROUND WAS BROKEN IN AUGUST, 1911.

THE HOSPITAL CORPORATION WAS ORGANIZED MAY 8, 1902. DR. JOHN SHAW BILLINGS WAS ENGAGED TO ADVISE ON & WAS INSTRUMENTAL IN PLANNING THE HOSPITAL. ALONG WITH PROF. F. W. CHANDLER & DR. H. B. HOWARD, HE SELECTED CODMAN & DESPRADALLE FROM AMONG SIX ARCHITECTS COMPETING FOR THE COMMISSION. A PORTION OF THE HOSPITAL WAS OPENED WITH THE FIRST PATIENT ADMITTED JAN. 27, 1913. IN THE ENSUING MONTHS OF 1913, OTHER SECTIONS & BUILDINGS WERE OPENED. ITS DESIGN OF THE HOSPITAL WAS OF THE "PAVILION STYLE." THE ARCHITECTURAL*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)
RECOMMENDED FOR NATIONAL REGISTER DESIGNATION.

*RECORD (DECEMBER, 1915) CITED THE BRIGHAM FOR ITS PLANNING IN AN ARTICLE, "THE AMERICAN HOSPITAL DEVELOPMENT." AT THE OPENING, THE PRESIDENT OF THE TRUSTEES WAS ALEXANDER COCHRANE; 1ST CHIEF SURGEON WAS DR. HARVEY CUSHING, AND 1ST CHIEF PHYSICIAN DR. HENRY A. CHRISTIAN. THE HOSPITAL BUILDINGS WERE DESIGNED TO ACCOMMODATE 200 PATIENTS.

SIGNIFICANT MEDICAL ACHIEVEMENTS HERE HAVE INCLUDED THE DEFINITION OF CUSHING'S SYNDROME & OTHER ENDOCRINOPATHIES, THE USE OF LIVER EXTRACT FOR PERNICIOUS ANEMIA, THE FIRST SUCCESSFUL KIDNEY TRANSPLANT, DELINEATION OF THE METABOLIC RESPONSE TO SURGERY, AND THE CLINICAL APPLICATION OF DIALYSIS FOR RENAL FAILURE. THE ORIGINAL BRIGHAM IS NOW PART OF THE BRIGHAM & WOMEN'S HOSPITAL.

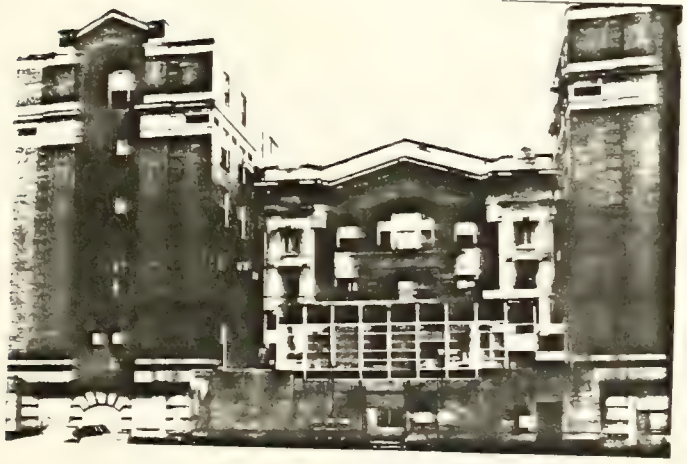
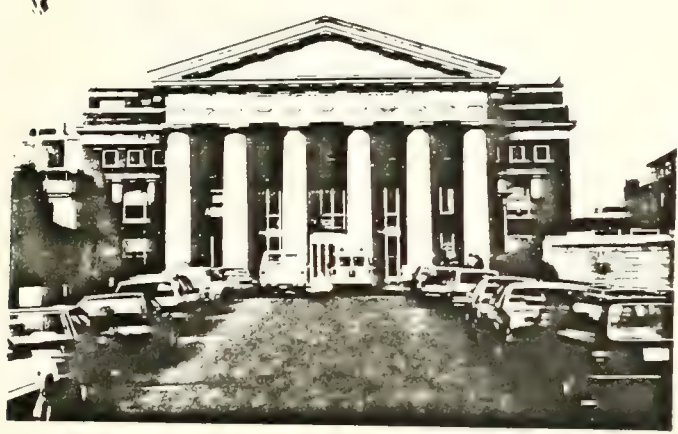
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

AT THE HEART OF A GREAT MEDICAL CENTRE, 1913-1938. BOSTON, MA.

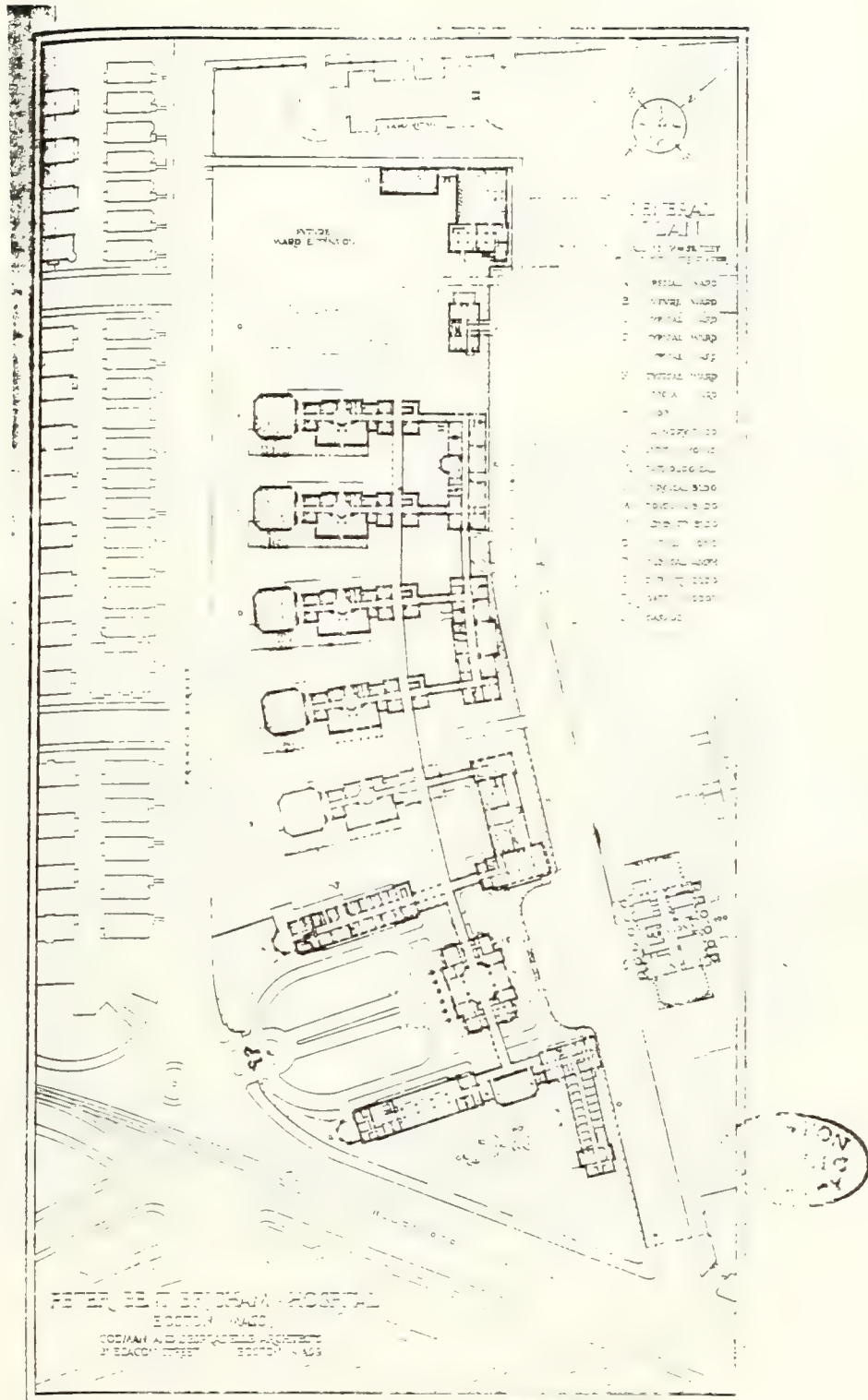
AESCLAPIAN BOSTON. Section on Brigham Hospital by Leslie A. Vensel-

ANNUAL REPORTS. PETER BENT BRIGHAM HOSPITAL.

THE FABRICK CE LIAN, by David McCord. 1963.



SHATTUCK ST. FACADE
(REAR)



From: The Architectural Record
 December, 1915. Vol. 38, No. 6. Serial no. 207
 "The American Hospital Development"
 by Edward F. Stevens. Page 653.

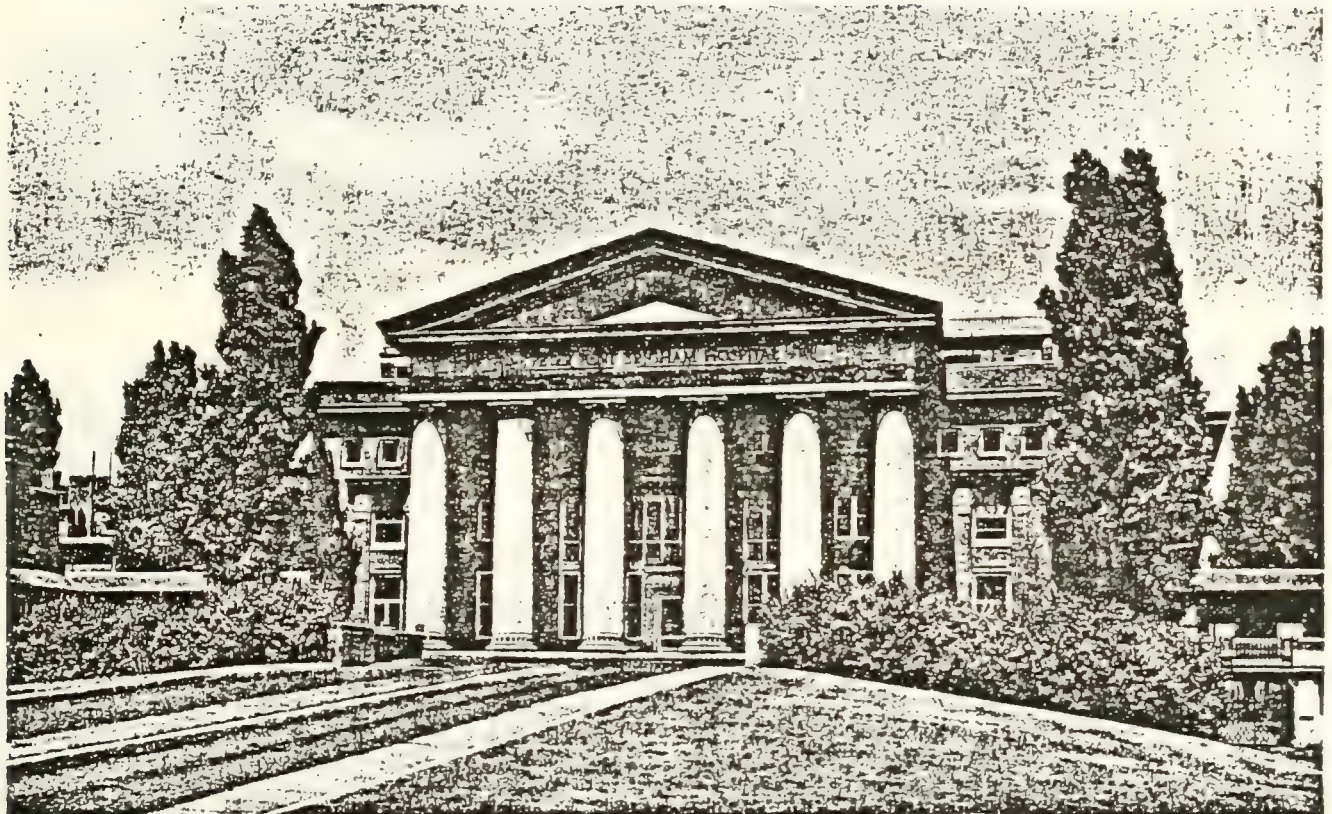


FIG. 19. INTERIOR PAVILION "C," PETER BENT BRIGHAM HOSPITAL,
BOSTON, MASS.
Codman & Despradelle, Architects.

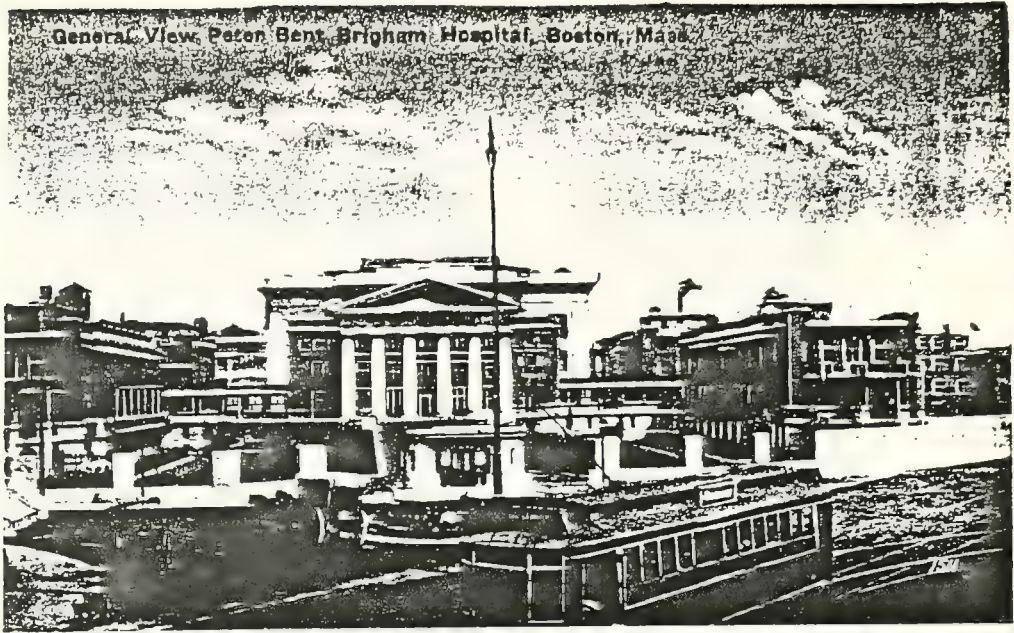


FIG. 20. INTERIOR OF WARD, PAVILION "C," PETER BENT BRIGHAM HOSPITAL,
BOSTON, MASS.
Codman & Despradelle, Architects.

From: The Architectural Record, December, 1915.
page 656



From: *At the Heart of a Great Medical Center:
a record of the past and a promise for
the future, 1913-1938.*



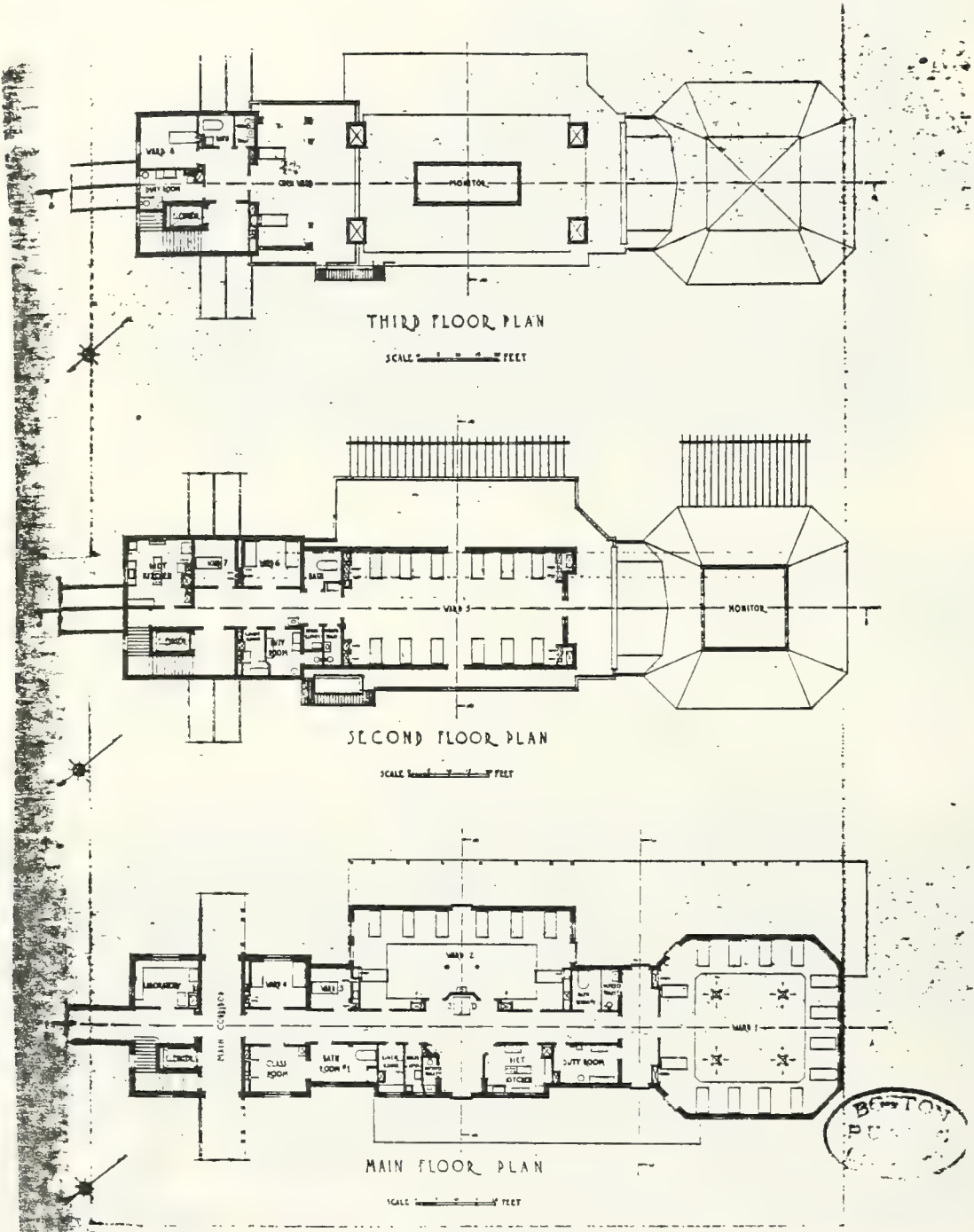
SPNEA. Postcard collection.



FIG. 21. AIRING BALCONY, PAVILION "C," PETER BENT BRIGHAM HOSPITAL
BOSTON, MASS.
Codman & Despradelle, Architects.

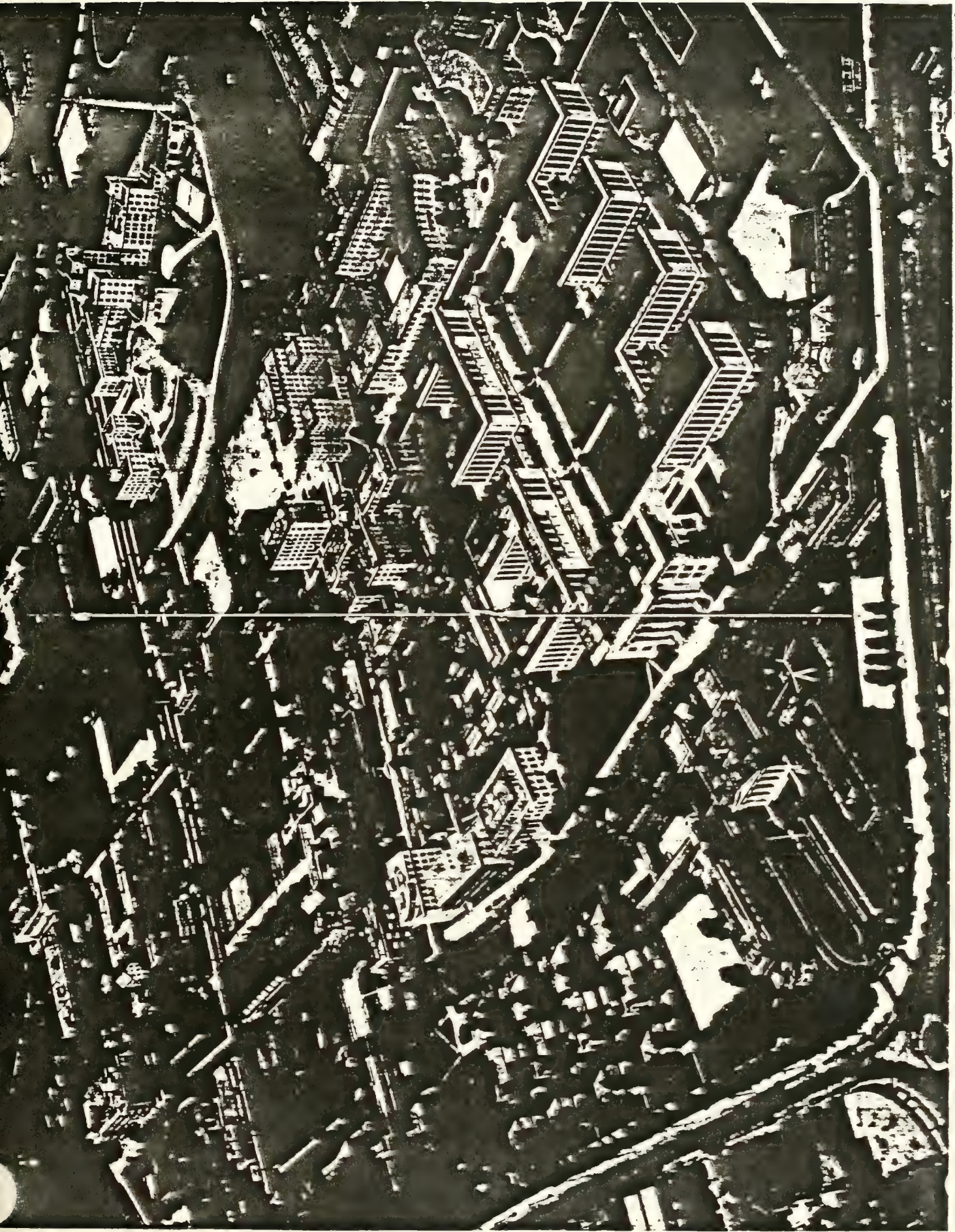


From: The Architectural Record. December, 1915.
Airing balcony: page 657
Aerial overall view: page 654



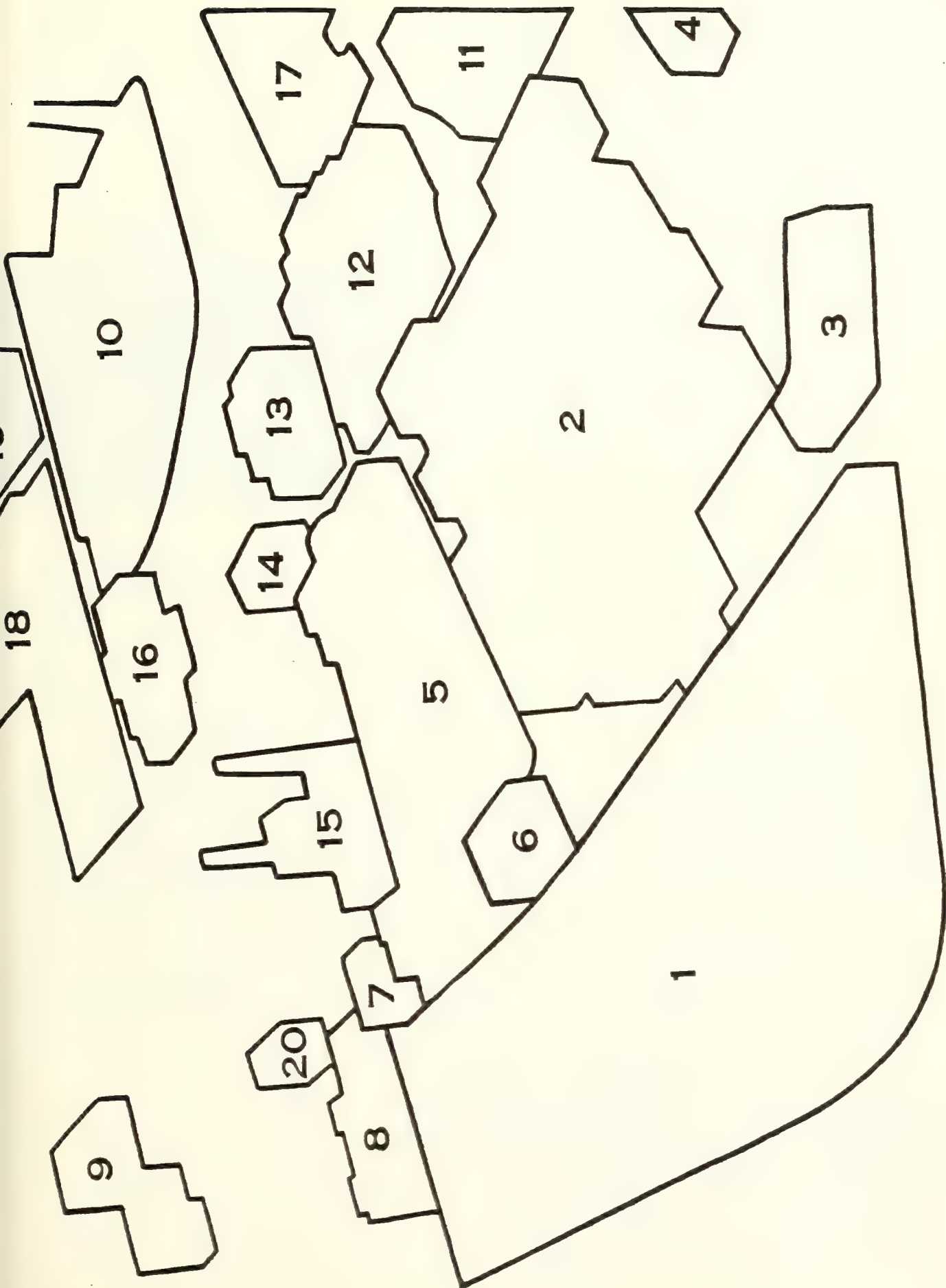
FIGS. 16, 17 AND 18. FLOOR PLANS, PETER BENT BRIGHAM HOSPITAL, BOSTON.
Codman & Despradelle, Architects.

From: The Architectural Record, December, 1915.
page 655



From: At the Heart of a Great Medical Centre





- 1 Peter Bent Brigham Hospital
- 2 Harvard Medical School
- 3 Collis P. Huntington Memorial Hospital
- 4 Harvard Dental School
- 5 Harvard School of Public Health
- 6 Carnegie Metabolism Laboratory
- 7 House of the Good Samaritan
- 8 Deaconess Hospital
- 9 Boston Lying-In Hospital
- 10 Vanderbilt Hall, Students' Dormitory
- 11 Nurses' Home, Children's Hospital
- 12 Longwood Medical Building
- 13 Massachusetts School of Art
- 14 Boston Latin School
- 15 Winsor School
- 16 Simmons College Dormitory

A

733-739 & 741-747

ADDRESS HUNTINGTON AVE. COR. FENWOOD
(previously 733-735 & 737-747 Huntington Ave)

NAME present original

MAP No. 21N-8E SUB AREA FENWAY-
LONGWOOD

DATE 1899 BUILDING PERMITS

733-739 (orig. 733-735): Samuel Rantin + Son ^{source}
ARCHITECT 741-747 (orig. 737-747): C.A. Russell; ^{Building} Permits

733-739: James Harmon ^{source}

BUILDER 741-747: Joe Emhoff & Gey Bros.

733-739: James Harmon ^{source}

OWNER 741-747: L.J. Lyons
original present

PHOTOGRAPHS FW 8 4/5 -83



TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION PAIR OF CLASSICAL REVIVAL COMMERCIAL+RESIDENTIAL BUILDINGS ENHANCED BY COPPER BAYS PROJECTING FROM 2ND+3RD STORIES AND COPPER CORNICE. WINDOWS (NOW METAL SASH) HAVE FLAT ARCHES AND STONE SILLS CONNECTED BY STRING COURSES IN #741-747. ARCHED ENTRY ON HUNTINGTON FOR #743-745 IS EMBELLISHED WITH STONE ARCHWAY AND MOLDED CORNER BRICKS IN THE FIELDS. PORTIONS OF COPPER EGG & DART CORNICE REMAIN ABOVE 1ST STORY. #733-739 HAS STONE SILLS AT INDIVIDUAL WINDOWS; paneled brick pilasters*

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 733-739: 5007
741: 1619 sq. feet
747: 1648

NOTEWORTHY SITE CHARACTERISTICS NO SETBACK FROM STREET

SIGNIFICANCE (~~on~~ on reverse)
*DESCRIPTION CONTINUED:

ARE LOCATED ALONG 1ST STORY. BAYS ARE SUPPORTED BY LEAFY CONSOLE BRACKETS. MUCH OF STOREFRONTS FOR BOTH BUILDINGS OBSCURED; ORIGINAL ARCHED OPENING ON FENWOOD ST. FACADE NOW BRICKED-IN. NORTHWEST (REAR) WALL OF 741-747 HAS COPPER BAY AND ROUGH-FACED STONE WINDOW SILLS.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry -	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

ARCHITECTURALLY NOTABLE COMMERCIAL/APARTMENT BUILDINGS WHICH EXHIBIT CLASSICAL REVIVAL DESIGN ELEMENTS.

BEFORE THIS AREA WAS SUBDIVIDED, THIS PROPERTY WAS PART OF A LARGE TRACT OF LAND WITH HOUSE OWNED BY JOHN L. DE WOLF IN 1884 (674,000 SQ. FT.). DURING THE LATE 1880'S TO MID-1890'S THE PARCEL (635,700 SQ. FT.; NO STRUCTURES) WAS OWNED BY NANCY M. DOWNER. BY 1897, L.J. LYONS OWNED THE LOT ON WHICH #741-747 HUNTINGTON AVE. WAS BUILT IN 1899.* THESE TWO CONTIGUOUS BUILDINGS, EACH A 2-FAMILY DWELLING PLUS STORE, WERE DESIGNED BY ARCHITECT CORNELIUS A. RUSSELL. HE WAS A DESIGNER OF MANY TRIPLE-DECKERS IN ROXBURY, JAMAICA PLAIN, AND DORCHESTER, AS WELL AS ONE- AND TWO-FAMILY DWELLINGS. RUSSELL'S OFFICE WAS AT 46 1/2 WARREN, ROXBURY, IN 1895. BY 1905 HE WAS WORKING WITH F.N. RUSSELL, FROM 54 WARREN, AND IN 1915 FROM 50 1/2 WARREN.

#733-739 WAS ALSO BUILT IN 1899, AS TWO 3-FAMILY DWELLING + STORE UNITS DESIGNED BY SAMUEL RANTIN & SON, BUILT BY JAMES HARMON FOR HIMSELF. HARMON'S OWN RESIDENCE WAS THEN AT 145 HILLSIDE. ATLASES GIVE MARIA MURPHY AS OWNER IN 1899 AND 1906, AND MARY A. & A.J. HARMON IN 1915. RANTIN & SON BUILT MANY TRIPLE-DECKERS AND 2-FAMILY HOUSES IN ROXBURY, DORCHESTER, AND JAMAICA PLAIN AROUND THE TURN OF THE CENTURY.

* WHILE CITY DIRECTORY LISTINGS FOR L.J. LYONS ARE UNCLEAR, HE CONTINUES TO BE GIVEN BY ATLASES AS OWNER OF 741 & 747 HUNTINGTON AVE. THROUGH 1906. JOHN B. LYONS WAS LIVING IN #745 IN 1906 AND HIS GROCERY AND LIQUOR BUSINESS (CUMMINGS & LYONS) WAS LOCATED AT 741-747 HUNTINGTON AVE. BY 1915, JOHN B. LYONS AND JOHN B. LYONS, JR. LIVED AT #745, AND THEIR HARDWARE BUSINESS (JOHN B. LYONS & SON) WAS AT 750 HUNTINGTON AVE.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY. BROMLEY: 1884, 1888, 1890, 1895, 1899, 1906, 1915.

BOSTON BUILDING PERMITS FOR: 733 Huntington Ave. (#364, July 3, 1899)
735 " " (#365, July 3, 1899)
737 " " (#383, July 14, 1899)
747 " " (#382, July 14, 1899)

BOSTON PUBLIC LIBRARY. FINE ARTS; ARCHITECTURE ARCHIVE.

ADDRESS 30 IRISWICH STREET COR. NEAR CHARLES GATE EAST

NAME FENWAY STUDIOS
 present original

MAP No. 23N/10E SUB AREA EAST FENW

DATE 1904-6 N.T.C. FORM
 (1905 BUILDING PERMIT) source

ARCHITECT PARKER+THOMAS BUILDING PERMIT
 source

BUILDER WELLS BROS. CO. (NYC) BUILDING PERMIT
 source

OWNER 1905; 1922 - GEO. E. CABOT AND HENRY PARKMAN TRS. FENWAY STUDIOS INC.
 original present

PHOTOGRAPHS FENWAYS 3/3, 3/4, 3/5, 3/10, 4/1 -84,
 (CENTRAL)
FENWAY 9 1/1* -84, 9 3/6* -84



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 + (non-residential) RESIDENT AND NON-RESIDENT ARTISTS STUDIOS

NO. OF STORIES (1st to cornice) 4 (DOUBLE STORY) plus PARAPETS OVER PROTECTING BAYS

ROOF FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION EARLY 20TH CENTURY INDUSTRIAL STYLE BUILDING EXHIBITING ELONGATED RECTANGULAR PLAN AND SYMMETRICAL 11-BAY FACADE WITH CENTRAL ENTRY, FUNCTIONAL PIER AND SPANDREL CONSTRUCTION, AND DOUBLE STORY 2 AND 3 PART WINDOWS. BUILDING IS DISTINGUISHED BY ITS ARTS AND CRAFTS DETAILING OF BRICK AND STUCCO DIAMOND AND LOZENGE ORNAMENT ON SPANDRELS SET BETWEEN 4-STORY UNORNAMENTED BRICK PILES, LARGE ATLANTID-LIKE MOTIVES AND PATTERNED STUCCOED GOTHIC-LIKE PATTERNED ARCHING AT PARAPETS OVER SLIGHTLY PROJECTING END AND CENTRAL BAYS, AND BROADLY ARCHED ENTRY EXHIBITING OAK DOOR WITH SEGMENTAL PEDIMENT, — CARVED RIBBON AND LION'S HEAD DETAIL, AND FLORISSE HARDWARE. BUILDING NAME — FENWAY STUDIOS — IS CARVED ABOVE DOOR IN GILDED GOTHIC LETTERING; CORBELLED SHALLOW BALCONY WITH IRON GRILL SURMOUNTS ENTRY ARCH.
 EXTERIOR ALTERATION minor moderate drastic REPLACEMENT WINDOWS

CONDITION good fair poor LOT AREA 17,785 sq. feet

NOTEWORTHY SITE CHARACTERISTICS SHALLOW, BROAD LOT — FACING ONTO MASS PIKE. VICINITY NOISY FROM TURNPIKE TRAFFIC. ADJACENT AT LEFT TO ST. CLEMENTS SHRINE (SEE FORM FOR), AT RIGHT — APARTMENT COMPLEX AT 50 - 64 CHARLES GATE (SEE FORM FOR). NARROW SIDEWALK.

SIGNIFICANCE (cont'd on reverse)
 The Fenway Studios Building is significant as a relatively unaltered structure which has been in continuous use as artists' studios & housing since its construction, and represents a rare and early example of the influence of the Arts and Crafts movement on Boston

(Map)

III, F.S.
 RP 4/84

Moved; date if known _____

Themes (check as many as applicable)

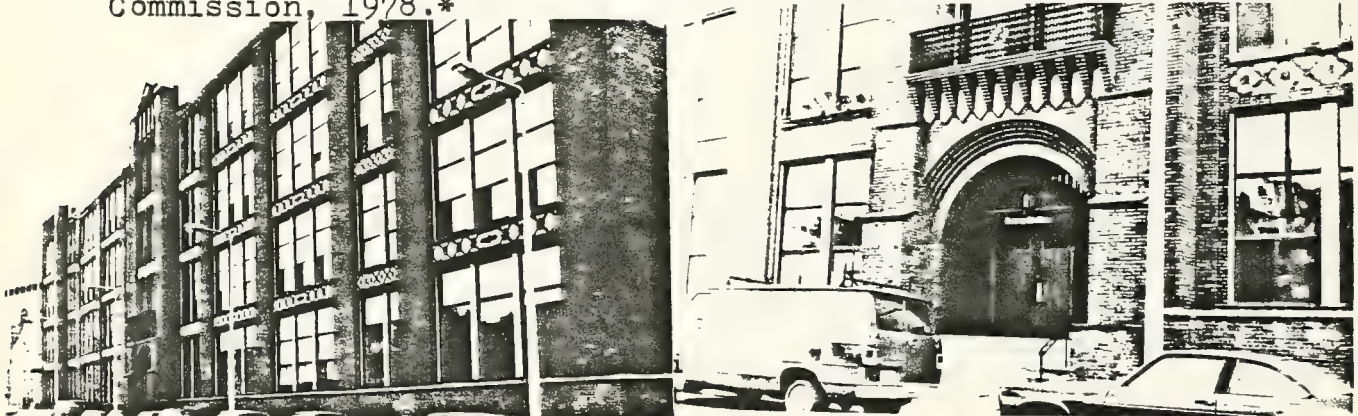
Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	X _____	Exploration/ settlement
The Arts	X _____	Industry
Commerce	_____	Military
Communication	_____	Political
Community/ development	_____	



Significance (include explanation of themes checked above)

architecture. Designed by a prominent architectural firm, the Fenway Studios reflects, in its plan and arrangements, close consultation with a number of experienced painters who used the ateliers of Paris as their model for meeting the needs of practicing artists. During the first quarter of this century, the Fenway Studios were strongly associated with the Boston School, a group of painters of local and regional influence.

For additional information see: N.R. Report, Boston Landmarks Commission, 1978.*



On National Register.

RECOMMENDED FOR INCLUSION IN PROPOSED EXPANDED FENWAY NATIONAL REGISTER DISTRICT AND FENWAY LANDMARK DISTRICT. ALSO CONSIDERED ELIGIBLE FOR BOSTON LANDMARK STATUS.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records

Bromley; Atlases. 1908-1938

Architectural Archive. Fine Arts Dept/BPL

Withey. American Architects Deceased

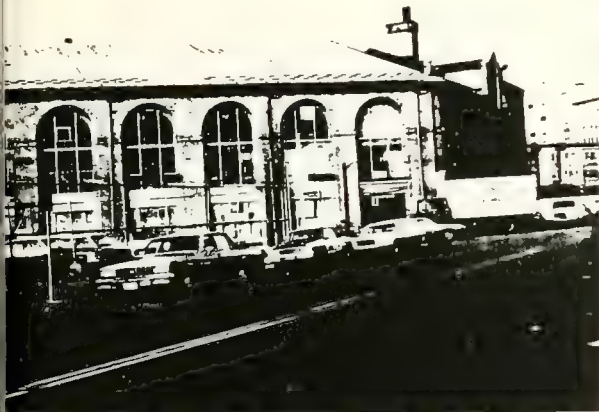
*Boston Landmarks Commission. Fenway Studios Building.

National Register Nomination Form. 1978.



SPNEA #482B
PHOTO 1905(?) BALDWIN COOLIDGE 11258

INTERIOR CHARLES H. PEPPER'S STUDIO
208 FENWAY STUDIOS



ADDRESS 145, 147, 149, 151 COR. Landsdowne St
 NAME Ipswich St.
present Park Riding School
original

MAP No. 23N.9E SUB AREA West Fens

DATE 1900 Boston Building Dept.
 source

ARCHITECT wheelwright and Haven ""
 source

BUILDER -
 source

OWNER Eben Jordan
original present

PHOTOGRAPHS FW 10.1 | 2, 3

TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) Riding School

NO. OF STORIES (1st to cornice) 3-4 plus basement (?)

ROOF hip, gable, flat w/ stepped gable cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone trim concrete iron/steel/alum.

BRIEF DESCRIPTION 3-4 story red brick building - Ipswich and Landsdowne st. facades characterized by ranges of arched openings containing multi pane windows. Arches spring from planar brick piers - recessed, curved corner at Landsdowne-Ipswich St intersection. Segment along Landsdowne st crowned by low hip roof. 4-story gable and stepped gable segment adjacent to R.R. tracks

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 34161 sq. feet

NOTEWORTHY SITE CHARACTERISTICS area of garages, parking facilities, near Fenway Park

(Map)

SIGNIFICANCE (cont'd on reverse). Built in 1900, the former Park Riding school building is architecturally significant as the work of wheelwright and Haven, a prominent Boston architectural firm during the late 19th and early 20th century. With its ranges of arched openings and complicated roof configuration (low hip, corbelled gable and flat segments, with stepped gable) this intriguing building

E.W.G.

Recommendations: National Register individual listing

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u>X</u>
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>X</u>	Military	_____	Transportation	<u>X</u>
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

falls squarely within this firm's predilection for "eclectic design". It represents a utilitarian interpretation of the Queen's Ann style. It was built to house the Park Riding school. Located one block from the Back Bay Fens, the Ipswich/Landsdown st site was ideally located for a riding school. Today it is the oldest building in the portion of the West Fens between Roxbury St. and Brookline Ave. - an area of early 20th century light manufacturing buildings, garages as well as Fenway Park. It was built for Eben Jordan (apparently the son of Eben Jordan, founder of Jordan Marsh who died in 1895). The Ipswich-Landsdown st area was laid out during the 1890's. This building housed a riding school until at least c. 1920. The 1908 atlas indicates that a stable was housed in the northwest portion of the building. By the 1930's it was used as a storehouse by a William Pease O'Brien. By the 1940's it contained the Buck Printing Co. (loading shed shown to rear of building,

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

adjacent to the Boston and Albany Railroad tracks.)

Parkman Belke Haven (1858 - 9/1/1943) and Edmund March Wheelwright were partners in the firm of Wheelwright and Haven from 1888 - c. 1920. They were the architects of a number of notable public buildings in the Boston area, including Horticultural Hall (1903), New England Conservatory of Music (1903), Massachusetts Historical Society (late 1890's), the Opera House etc.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Mr. Wheelwright was Boston's city architect from 1891 - 1894.

Today the old Park Riding School houses a snack bar and roller skating rink.

Atlases - 1895, 1899, 1908, 1917.

Boston Buildings Dept.

Boston Business Directory - 1900's - 1940's

5-15 Jersey St [Yawkey Way]

ADDRESS 76-88 Brookline Ave. COR. Brookline Ave

NAME Richardson Bldg Wyanski Bldg.
present original

MAP No. 23N-9E SUB AREA West Fens

DATE 1916 Boston Bldg Dept.
source

ARCHITECT Monks and Johnson "
source

BUILDER William Crane "
source

OWNER M.E. and C.E. Wyanski
original present

PHOTOGRAPHS FW-10-1/5



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Commercial Building

NO. OF STORIES (1st to cornice) 2 plus basement

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone terra cotta concrete iron/steel/alum.

BRIEF DESCRIPTION Severely classical, terra cotta faced commercial building
Boldly designed main facade (w/ monumental Doric pilaster, column flanking entrance,
low parapet with medallion/swag motif) - formerly finished facade (5-bay
articulated with Doric pilasters) fan out along Yawkey way (Jersey St) and
Brookline Ave.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 14,833 sq. feet

NOTEWORTHY SITE CHARACTERISTICS prominent corner site, across from Fenway
Park.

SIGNIFICANCE (cont'd on reverse). The Richardson
Building (originally Wyanski Building)
is an interesting, well-sited, severely
classical commercial building - it is
one of the very few architecturally

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>x</u>	Military	<u>x</u>	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>x</u>				

Significance (include explanation of themes checked above).

distinguished buildings in an area of garages, light manufacturing buildings, parking lots etc. Its construction is tied to the early 20th. development of Kenmore Square. It was designed by Monks and Johnson, built by William Crane and originally owned by M.E. and C.E. Wyzanski. Originally called the Wyzanski Building (1916) it was renamed the Richardson Building in 1920. A bronze plaque adjacent to the main entrance reads "Richardson Building of the Boston Building Trust, named in honor and in memory of a soldier in the world war, George Lincoln Richardson, Private First Class Machine Gun Co., 101st U.S. Infantry, killed northeast of Verdun, France 24 OCT 1918. A Faithful Employee of the office of William H. Burgess, Howard W. Lang, Trustee, 1920." This building was built to house five offices stores. Information pertaining to Monks and Johnson is sparse - they are listed at 78 Devonshire St (1915), 99 Chauncy St (1925) and are not listed in 1935. Examples of their work include the Gray, Davis Building in Cambridge, MA.; Dennis on

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Mtg Building, So. Framingham; S.S. Pierce Bldg. on Brookline Ave; and the University Club at Stuart and Trinity Pl. (1925). William Crane, mechanic is listed at Hayward St., Cambridge in 1915. M.E and C.E. Wyzanski, the original owners, are listed as "real estate operators in Boston Business Properties, home 879 Beacon, work - 18 Tremont St."

Recommended for Further Study.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlases - 1911, 1917

Boston Buildings DEPT

Boston Public Library Files

Boston Directories - 1915-1917

ADDRESS 45 Landsdowne St. COR. near Brookline Ave.

NAME R. H. Booth Sales Co.
present original

MAP No. 23 N. 9E SUB AREA West Fenw

DATE 1924/25 Boston Building Dept
source

ARCHITECT Funk and Wilcox "
source

BUILDER -
source

OWNER R. H. Booth Sales Co.
original present

PHOTOGRAPHS FW 15. 2/6, 3/1, 2



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) storehouse/repair shop/light manufacturing

NO. OF STORIES (1st to cornice) 3 plus 4th fl. Corrugated metal add.

ROOF Flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone cast concrete iron/steel/alum.

BRIEF DESCRIPTION Brick and cast stone (trim), three story building with main facade exhibiting Georgian Revival and Renaissance Revival stylistic elements. Classically enframed entrance flanked by two of similarly rendered windows. On the second floor, Palladian windows appear above the entrance and flanked by two of arched windows. Above third floor is banding with swag and urn decoration and classical Revival cornice.

EXTERIOR ALTERATION minor moderate drastic 4th fl. corrugated metal addition

CONDITION good fair poor LOT AREA 17021 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

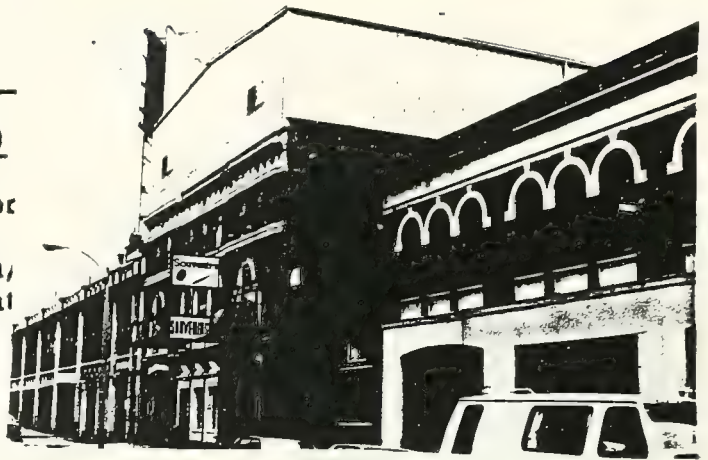
SIGNIFICANCE (cont'd on reverse) #45 Landsdowne St. possesses an appealing, well designed facade exhibiting Georgian and Renaissance Revival elements. Its formal, academic treatments stand out on a street lined

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	_____	Exploration,
The Arts	_____	settlement
Commerce	_____	Industry
Communication	_____	Military
Community/ development	_____	Political



Significance (include explanation of themes checked above).

with utilitarian brick and concrete structures. Although it has housed the Kenmore Station, U.S. Post office in recent years (currently used as a Fenway Park baseball souvenir shop) it was built to house the R. H. Booth Sales Company's storehouse and repair shop (as well as for light manufacturing). It was designed by Funk and Wilcox in 1924-25. This firm was located at 24 Pemberton Square in 1924.

The R. H. Booth Sales Co. were the New England Distributors of Brunswick-Balke Collender products and were manufacturers of Caramen and Pocket Billiard Tables, Bowling alleys and supplies, So-Cold Refrigerator Machinery (p 222, 1925 DIR.) etc. Plans for this building were altered in 1925 to include a warehouse and club. By the late 1930's the Warren Institution for Savings owned this building. Beginning c. 1950's this building was rented (?) by the Postal Service as the Kenmore Station, U.S. Postoffice (until c. 1975).

Funk and Wilcox conducted an architectural practice in Boston Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) from c. 1910 - 1930. They were responsible for North Station Coliseum (Boston Garden), the Franklin Park Theatre and Wilcox's Strand Theatre (1918) at Upham's Corner in Dorchester - probably the city's first movie palace built from the ground up as opposed to remodeling).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Atlas 1922, 1928, 1938

Boston Directories - 1920's, 1930's

Dictionary of American Architects - H. Whitney

Boston Public Library File

Built in Boston, City and Suburb. D.S. Tucci (1978).

F/K

ADDRESS 100 LONGWOOD COR. NEAR HUNTINGTON

NAME CARLTON
present original

MAP No. 21N-9E SUB AREA FENWAY-LONGWOOD

DATE 1892 BLDG. PERMIT source

ARCHITECT WILLIAM HOLMES PERMIT source

BUILDER HOLMES BROS. PERMIT source

OWNER MARTHA STANLEY
original present

PHOTOGRAPHS FW 7 1/5-83



TYPE residential single double row 2-fam. 3-deck ten apt (4-F)
(non-residential)

NO. OF STORIES (1st to cornice) 4 plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick stone concrete iron/steel/alum. METAL BAYS

BRIEF DESCRIPTION PANEL BRICK STYLE ROW-TYPE RESIDENTIAL STRUCTURE OF 4-BAY FRONT FACADE AND SIDE HALL PLAN. METAL BAY WINDOW FEATURING PANEL AND PEDIMENT EMBELLISHMENT PROJECTS FROM 2ND - 4TH STORIES & HAS PROMINENT BRACKETED CORNICE. SANDSTONE TRIM IS USED IN WINDOW SILLS & LINTELS, DOOR SURROUNDS, AND MODESTLY SCALED QUINS. SIMPLE BRICK CORNICE CROWNS FRONT FACADE.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 1240 sq. feet

NOTEWORTHY SITE CHARACTERISTICS FRONT WALL ABUTS SIDEWALK

SIGNIFICANCE (cont'd on reverse)

ARCHITECTURALLY NOTABLE EXAMPLE OF A PANEL BRICK STYLE APARTMENT BUILDING. THIS IS ONE OF ONLY A FEW RESIDENTIAL STRUCTURES REMAINING IN THIS NEIGHBORHOOD.

THE PROPERTY WAS OWNED BY MARTHA STANLEY IN 1892 WHEN THIS BUILDING

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____
Agricultural	_____	Education	_____
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	_____
The Arts	_____	Industry	_____
Commerce	_____	Military	_____
Communication	_____	Political	_____
Community/ development	_____		



Significance (include explanation of themes checked)

WAS ERECTED. IT WAS DESIGNED BY ARCHITECT WILLIAM HOLMES, WHOSE OFFICE WAS AT THAT TIME LOCATED AT 252 COLUMBUS AVE. HE WAS DESIGNER OF BOTH FRAME 1, 2, AND 3-FAMILY DWELLINGS (IN ROXBURY, DORCHESTER, AND JAMAICA PLAIN), AND BRICK MULTI-FAMILY DWELLINGS AND APARTMENTS IN ROXBURY. [SEE ALSO FORM FOR: 641-643 HUNTINGTON AVE.

HOLMES IMMIGRATED TO THE U.S. FROM IRELAND (B. 1855, D.

APRIL 15, 1898). FROM 1878-1882, CITY DIRECTORIES LIST HIM AS A CARPENTER, AND FROM 1883-1897 AS AN ARCHITECT. HOLMES' RESIDENCE WAS AT 15 CORTES DURING THE YEARS 1878-1886. THIS WAS ALSO THE BUSINESS AND HOME ADDRESS FOR THE HOLMES BROTHERS, BUILDERS. WILLIAM HOLMES WAS LIVING AT 17 CORTES IN 1887, AND 30 WALNUT PL. IN 1888. UPON COMPLETION* BUILDERS OF 160 LONGWOOD WERE THE HOLMES BROTHERS (JOHN, RICHARD, & STEPHEN), CONTRACTORS FOR NUMEROUS STRUCTURES INCLUDING 3-FAMILY DWELLINGS, DWELLING/STORES, AND APARTMENTS IN BOTH FRAME & BRICK CONSTRUCTION. MANY WERE IN ROXBURY. [SEE ALSO FORM FOR 164 LONGWOOD]

GEORGE WILLIAM ESTABROOK, A LAWYER, PRACTICING AT 294 WASHINGTON, RM. 1145 HAD BECOME OWNER OF 160 LONGWOOD BY 1915.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

*OF THE "HOTEL ESIE", 643 HUNTINGTON AVE., HE MOVED THERE, AND IN 1890 TO THE "ORMONDE" NEXT DOOR, WHICH HE ALSO DESIGNED.

FROM 1891-1894, HOLMES' OFFICE WAS AT 252 COLUMBUS AVE. IN 1893 HIS RESIDENCE LOCATION CHANGED TO 34 WORTHINGTON AVE., WHERE HE LIVED UNTIL HIS DEATH.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ATLASES OF ROXBURY: Bromley, G.W. 1888, 1890, 1895, 1899, 1906, 1915.

BOSTON DIRECTORIES: GEORGE W. ESTABROOK, 1915.

BOSTON PUBLIC LIBRARY, FINE ARTS DEPT, ARCHITECT & BUILDER CATALOG: HOLMES BROS.

BOSTON BUILDING PERMIT. # 219.

JULY 8, 1892

WILLIAM HOLMES.

Mr. William Holmes, architect, died at his residence in Roxbury, Friday, aged forty-three. He was born in Ireland, but came to America when quite young. Some of the finest business blocks, many churches, as well as a number of palatial residences in and about Boston, bear witness to his taste and skill in his profession.

From: Boston Transcript.
April 16, 1898
page 3

F/R

ADDRESS 164 LONGWOOD COR. NEAR HUNTINGTON

NAME WESTCOURT
present original

MAP No. 21N-9E SUB AREA FENWAY-LONGWOOD

DATE 1900 BLDG. PERMIT source

ARCHITECT JOHN HOLMES PERMIT source

BUILDER HOLMES BROS. PERMIT source

OWNER MARTHA STANLEY
original present

PHOTOGRAPHS FW 7 6/4-83



TYPE residential single double row 2-fam. 3-deck ten apt
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus

ROOF presumed flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION BRICK 3-STORY APARTMENT BUILDING OF 6 BAYS x 5 BAYS WITH OFF-CENTERED DOUBLE DOOR ENTRY SET WITHIN STONE ARCHED OPENING FEATURING ROMANESQUE-INSPIRED CAPITALS. PANEL, WITH "WESTCOURT" IS LOCATED ABOVE ENTRY, BELOW ARCH-EMBELLISHED WINDOW. CORNERS OF BUILDING HAVE BRICKS LAID IN QUIN-FASHION, WHILE PROMINENT METAL CORNICE CROWNS THE STRUCTURE.
EXTERIOR ALTERATION minor moderate drastic WINDOWS NOW METAL SASH

CONDITION good fair poor LOT AREA 3000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS CORNER LOCATION; ABUTS SIDEWALK

SIGNIFICANCE (cont'd on reverse)

(Map)

ARCHITECTURALLY NOTEWORTHY APARTMENT BUILDING, DESIGNED BY ARCHITECT JOHN HOLMES AND BUILT BY THE HOLMES BROTHERS, WHO WERE ALSO RESPONSIBLE FOR CONSTRUCTING 160 LONGWOOD AND 641 HUNTINGTON AND 643 HUNTINGTON AVE.

IV .CK. 5/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

NEARBY (SEE INVENTORY FORMS FOR THESE BUILDINGS).
IN 1900, WHEN THIS BUILDING WAS PUT UP, THE HOLMES BROTHERS (JOHN, RICHARD, AND STEPHEN), WERE IN BUSINESS AS BUILDERS AT 187 CABOT, AND ALL THREE RESIDED AT 641 HUNTINGTON. THEY WERE WORKING AS MASONS AND CONTRACTORS AS EARLY AS 1876 FROM 15 CORTES (THOUGH STEPHEN IS NOT LISTED IN CITY DIRECTORIES OF 1876 OR 1880). BY 1888 THEY HAD ADDED A SECOND BUSINESS ADDRESS, 181 CABOT. RICHARD AND STEPHEN LIVED AT 160 LONGWOOD AVE. BY IN 1901-1902. THE HOLMES BROTHERS CONCERN ADDED AN OFFICE AT 164 LONGWOOD IN 1903, MOVING TO 27 SCHOOL ST. IN 1905. RICHARD CONTINUED HIS RESIDENCE AT 164 LONGWOOD FROM 1903 TO HIS DEATH MAY 10, 1906. STEPHEN LIVED AT 20 KEMPTON, ROXBURY, FROM 1904 TO HIS DEATH MARCH 5, 1907. JOHN HOLMES CONTINUED IN BUSINESS AS HOLMES BROS. BLDG. CO. UNTIL 1923, RESIDING AT 160 LONGWOOD FROM 1905 UNTIL THEN. THE BUSINESS LOCATIONS WERE 34 SCHOOL ST. (1911-1912), AND 160 LONGWOOD (1913-1923). THE FIRM WAS RESPONSIBLE FOR A VARIETY OF FRAME AND BRICK DWELLINGS, APARTMENTS, AND RESIDENCE/STORE BUILDINGS, INCLUDING IN ROXBURY AND DORCHESTER.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

SIGNIF. CONTINUED:

BY 1888

MARTHA STANLEY OWNED THE LOT ON WHICH 164 LONGWOOD WAS BUILT. P.M. CALDBECK HAD ACQUIRED THE PROPERTY BY 1906, AND GEORGE W. ESTABROOK WAS OWNER BY 1915. ESTABROOK WAS A LAWYER WITH OFFICE AT 294 WASHINGTON, RM. 1145, LIVING IN BROOKLINE. STANLEY AND ESTABROOK ALSO OWNED 160 LONGWOOD (SEE FORM).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

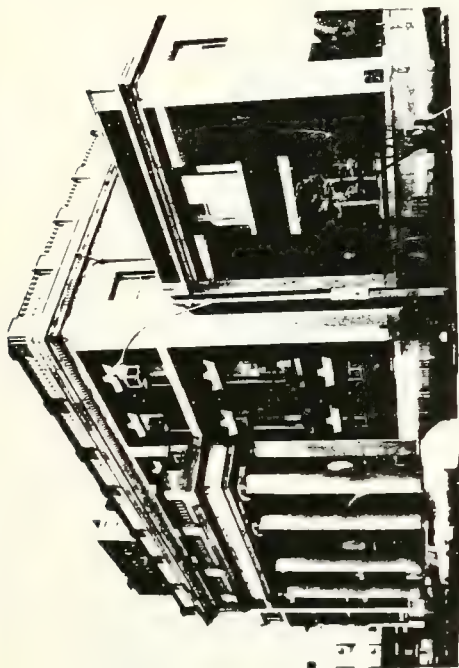
BOSTON BUILDING PERMITS.

ATLASES OF ROXBURY.

BOSTON DIRECTORIES.

BOSTON PUBLIC LIBRARY, FINEARTS DEPT. ARCHITECT/BUILDER FILE.

F/K



ADDRESS 180 LONGWOOD NEAR COR. HUNTINGTON AVE.
 NAME present ANGEL MEMORIAL ANIMAL HOSPITAL
 MAP No. 21N-9E FENWAY- LONGWOOD
 DATE 1913-1915 BUILDING PERMIT
 ARCHITECT PUTNAM & COX BLDG. PERMIT
 BUILDER HOLT-FAIRCHILD Co. source
 OWNER MASS. SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS original present
 PHOTOGRAPHS FW 7 1/4 -83

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) HOSPITAL

NO. OF STORIES (1st to cornice) 2 AND 3 plus BASEMENT

ROOF presumed flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) (FLEMISH BOND) stone concrete iron/steel/alum.

BRIEF DESCRIPTION GEORGIAN REVIVAL INSTITUTIONAL BUILDING COMPOSED OF
CENTRAL 3 STORY BALUSTRADED BLOCK FLANKED BY 2 STORY (WITH LATER 3RD STORY
ADDITIONS) WINGS OF 2 BAYS (FRONT) X 12 BAYS (SIDE). CENTRAL BLOCK FEATURES
4-COLUMN, 2-STORY BALUSTRADED PORTICO. THE CENTER ARCHED OPENING
IS NOW USED FOR VEHICLES; ENTRIES ALSO ON EITHER SIDE, THROUGH
CLASSICALLY ENFRAMED OPENINGS. WINDOWS ARE SASH-TYPE, VARIOUSLY
6/6, 8/8, AND 12/12. STONE TRIM USED IN WINDOW SILLS, KEYSTONES, LINTELS, *
 EXTERIOR ALTERATION (minor) moderate drastic

CONDITION (good) fair poor LOT AREA 23,461 sq. feet

NOTEWORTHY SITE CHARACTERISTICS BUILDING SET CLOSE TO STREET. LONGWOOD
AVE. DOMINATED BY INSTITUTIONAL BUILDINGS OF LARGE SCALE

*CORNER PILASTERS, STRINGCOURSE
 SIGNIFICANCE (cont'd on reverse).

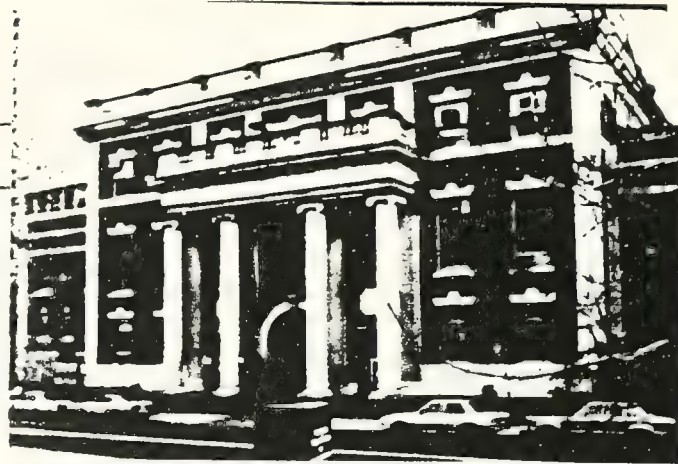
(Map)

Established as a memorial to George Thordike Angell and as headquarters for the Massachusetts Society for the Prevention of Cruelty to Animals, the Angell Memorial Hospital was opened in 1915 as the first large veterinary hospital in America. George Thordike had founded the M.S.P.C.A. in 1868. It was the second of its kind in the nation. IV.CK.5/84

Moved; date if known _____

Themes (check as many as _____)

- Aboriginal _____
- Agricultural _____
- Architectural _____
- The Arts _____
- Commerce _____
- Communication _____
- Community/development _____



- Science _____
- Invention _____
- Social _____
- Human. _____

Significance (include explanation of themes checked above)

He also commenced publishing "Our Dumb Animals Magazine," a monthly and the oldest such publication in the world. He brought the book Black Beauty to the U.S. (published by the American Humane Educational Society, sister organization of the M.S.P.C.A. and also founded by George Angell.) Founded essentially as a Horse Hospital and erected at a cost of \$250,000, the Central pavilion of brick and limestone exhibits Georgian Revival elements. A monumental portico with Ionic capitals allowed entry through a central archway to a courtyard with ramps where horses could be examined as they were tethered. By 1925, the age of the horse being in eclipse, the hospital's practice turned more to the treatment of small animals, a practice that has continued to the present day. The interior of 180 Longwood Ave. was gradually redesigned for such use. In 1931 a branch was opened in Springfield, Md. known as the Rowley Memorial Hospital. Research by the staff into bone healing brought widespread recognition to the institution and between 1936-1946 it assumed a

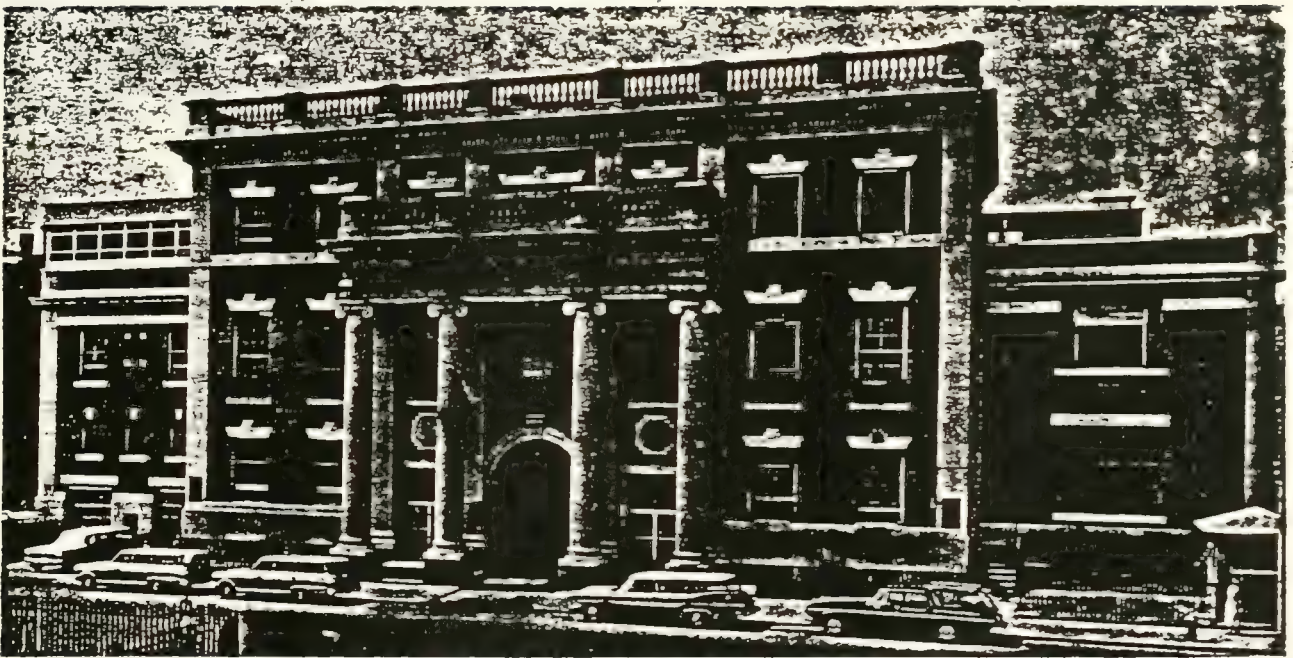
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

leadership position in small animal medicine. Further, in 1946, Angell Memorial was the first veterinary hospital in the country to adopt a statistical system for the recording of disease by categories of disease. In 1951 the Northampton Street clinic was started. In 1976 Angell Memorial moved to larger quarters at 350, South Huntington Ave., in Jamaica Plain. Today the hospital retains an honored place in Veterinary Medicine. The old building

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

at 180 Longwood Ave is now owned by Harvard University. Henry Withey's Dictionary of American Architects and the Boston Public Library Fine Arts Dept card file did not provide information on Putnam and Cox (is this J. Pickering Putnam?).

Gerry Schnelle V.M.D. Fifty Years of the Angell Memorial Hospital and Three Decades of Angell Memorial Hospital



The Hospital, showing the new Pathology area on the third floor of the east wing.

Angell Memorial Hospital, ca. 1950's

From: Fifty Years of Angell Memorial Hospital

ADDRESS 188 LONGWOOD AVE. COR. HUNTINGTON AVE.
NAME HARVARD SCHOOL OF DENTAL MEDICINE

NEAR & ACROSS FROM

present original

MAP No. 21N.9E SUB AREA FENWAY-LONGWOOD

DATE 1908 BUILDING PERMIT source

ARCHITECT SHEPLEY, RUTAN, & COOLIDGE BUILDING PERMIT source

BUILDER NORCROSS BROS. CO. BLDG. PERMIT source

OWNER HARVARD COLLEGE SAME original present

PHOTOGRAPHS FW 7 1/3-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential COLLEGE - CLASSROOM BLDG. CLINICAL FACILITY

NO. OF STORIES (1st to cornice) 2 plus RAISED BASEMENT

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
Other brick FLEMISH BOND stone MARBLE TRIM concrete iron/steel/alum.

BRIEF DESCRIPTION CLASSICAL REVIVAL COLLEGE BUILDING HAVING 6 BAY FRONT FACADE WITH CENTRAL ENTRY ENFRAMED BY MARBLE FILASTERED & CORNICED PAVILION. PANEL ABOVE DOOR IS INCISED, "HARVARD UNIVERSITY DENTAL SCHOOL AND HOSPITAL," WITH CROWNING ESCUTCHEON, "VERITAS." MARBLE FORMS WALL SURFACE OF BASEMENT STORY, CORNICE, AND WINDOW KEYSTONES, CONTRASTING WITH THE FLEMISH BOND BRICK WALL TREATMENT. WINDOWS ARE SEGMENTALLY ARCHED, DOUBLE-HUNG 12/12 SASH, BUT SOME ON HAVE UPPER PORTION BLOCKED
EXTERIOR ALTERATION minor moderate drastic IN, EAST SIDE: 6 BAYS; WEST: 4 BAYS + 18 BAY EXTENSION.

CONDITION good fair poor LOT AREA (COMBINED WITH HARVARD UNIV. MEDICAL SCHOOL) 510,552 sq. feet

NOTEWORTHY SITE CHARACTERISTICS ADJACENT TO HARVARD MEDICAL SCHOOL; IN MIDST OF LONGWOOD AVE. MEDICAL AREA.

SIGNIFICANCE (cont'd on reverse)

(Map)

ARCHITECTURALLY NOTABLE CLASSIC REVIVAL INSTITUTIONAL BUILDING, THE WORK OF BOSTON'S IMPORTANT ARCHITECTURAL FIRM SHEPLEY, RUTAN, AND COOLIDGE*, CONSTRUCTED FOR THE HARVARD SCHOOL OF DENTAL MEDICINE. HARVARD COLLEGE WAS THE FIRST U.S. UNIVERSITY TO SET UP A DENTAL SCHOOL (PREVIOUS ONES HAD BEEN PRIVATE SCHOOLS), IN 1867.

*SEE ALSO FORMS FOR HARVARD MEDICAL SCHOOL (230-40 LONGWOOD AVE) III .CK. 5/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓ _____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				
DENTISTRY	✓ _____				

Significance (include explanation of themes checked above)

DURING THE MID TO LATE 19TH CENTURY, THIS PROPERTY WAS PART OF THE EBENEZER FRANCIS ESTATE. THE SITE FOR THE DENTAL SCHOOL BUILDING WAS PURCHASED IN 1905 (\$35,988.88). PLANS BY THE ARCHITECTURAL FIRM WERE ACCEPTED AND THE NORCROSS BROS. Co. ENGAGED AS CONTRACTORS IN 1908. WORK BEGAN IN THE SPRING OF 1909, AND DEDICATION FOR THE NEW STRUCTURE WAS HELD DECEMBER 7 & 18, 1909. IT HOUSED A MODERN DENTAL INFIRMARY, EQUIPPED WITH LABORATORIES, WAITING ROOMS, AND LARGE CLINICAL FACILITIES. LECTURES WERE HELD AT HARVARD MEDICAL SCHOOL. AMONG THE FUNDS USED TO FINANCE THE BUILDING WERE DONATIONS OF MANY GRADUATES AND LARGE GIFTS OF MR. & MRS. LARZ ANDERSON (\$25,000) AND DR. CHARLES A. BRACKETT (\$11,475). THE BUILDING'S COST INCLUDING EQUIPMENT WAS \$181,919.36. THE DEAN OF THE DENTAL SCHOOL AT THIS PERIOD WAS EUGENE HANES SMITH, WHO SERVED IN THAT POSITION 1895-1924.

WHEN THE PRESIDENT & FELLOWS OF HARVARD COLLEGE VOTED IN 1867 TO ESTABLISH A DENTAL SCHOOL, HARVARD BECAME THE FIRST AMERICAN UNIVERSITY TO DO SO. THIS WAS TO ESTABLISH A NEW PATTERN WITH DENTISTRY TIED TO UNIVERSITY CURRICULA. NATHAN COOLEY KEEP WAS ELECTED FIRST DEAN, AND CLASSES BEGAN IN 1868, FOR 16 STUDENTS, SIX OF THESE RECEIVED THE D.M.D. IN SPRING, 1869. ACADEMIC REQUIREMENTS WERE INCREASED OVER THE YEARS, TO 3 YEARS IN 1891, 4 YEARS IN 1917. ADMISSION REQUIREMENTS WERE MADE MORE STRINGENT AS WELL UNTIL IN 1925 THEY WERE SIMILAR TO MEDICAL SCHOOL ADMISSIONS.*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

* PREVIOUS SITES FOR THE DENTAL SCHOOL HAVE BEEN: 59 ANDERSON ST, LECTURE ROOMS & LABS (1868-69); 68 CAMBRIDGE ST. (1869-70); 50 ALLEN ST. (1870-1883); OLD MED. SCHOOL BUILDING ON NORTH GROVE (1883).
IN 1899 THE FACULTY OF THE DENTAL AND MEDICAL SCHOOLS WERE MERGED.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- ATLASES OF ROXBURY. BROMLEY, G.W. 1890; 1906; 1915.
- BOSTON BUILDING PERMITS.
- HARVARD UNIVERSITY DENTAL SCHOOL. THE 75TH ANNIVERSARY.
- HAPGOOD, RICHARD LOCKE. HISTORY OF THE HARVARD DENTAL SCHOOL. BOSTON. HARVARD UNIV. DENTAL SCHOOL. 1930.
- MINER, LEROY M.S. THE DENTAL SCHOOL, 1867-1929. REPRINT FROM S.E. MORISON'S (ED) THE DEVELOPMENT OF HARVARD UNIV... 1869-1929.

ADDRESS 230 240 LONGWOOD COR. ACROSS FROM AVE. LOUIS PASTEUR

NAME HARVARD MEDICAL SCHOOL
 present original FENWAY-

MAD No. 21N-8E SUB AREA LONGWOOD

DATE: 1903-1906 American Architect & Building News

ARCHITECT: SHEPLEY, RUTAN, AND COOLIDGE source American Architect & Building News

BUILDER: THE NORCROSS BROS. source American Architect & Building News

ENGINEERS: Edward D. Dinsmore & Gifford LeClear source

OWNER: HARVARD COLLEGE SAME original present

PHOTOGRAPHS FW 6 4/2, 4/3, 4/4, 4/5, 4/6, 5/1, 5/2, 5/3, 5/4, 5/5-83

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) COLLEGE - CLASSROOM USE

NO. OF STORIES (1st to cornice) 3 (BLDG. A); 2 (B,C,D,E) plus BASEMENT

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone MARBLE concrete iron/steel/alum.

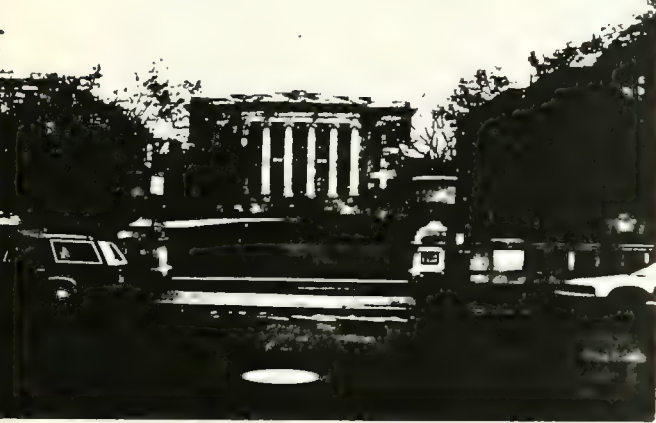
BRIEF DESCRIPTION MONUMENTALLY SCALED COMPLEX OF CLASSICAL REVIVAL WHITE MARBLE BUILDINGS, SYMMETRICALLY ARRANGED AROUND A CENTRAL COURT PLANTED WITH GRASS AND TREES. BUILDING "A", AT HEAD OF COMPLEX, IS 3-STORIES + BASEMENT, WITH IONIC PORTICOS OF 6 COLUMNS FACING COURT AND FACING SHATTUCK ST. IT HOUSES ADMINISTRATIVE OFFICES. FENESTRATION IS REGULARLY SPACED, 9 BAYS ON PORTICOED FACADES.

EXTERIOR ALTERATION (minor) moderate drastic EACH OF THE FOUR CLASSROOM BUILDINGS (B,C,D,E) HAS "U"-SHAPED PLAN WHICH (see page 2)

CONDITION good fair poor LOT AREA 510, 552 sq. feet

NOTEWORTHY SITE CHARACTERISTICS THE COMPLEX RETAINS ITS MONUMENTALLY SCALED, LAND-SCAPED QUADRANGLE. RAISED MARBLE TERRACE CONNECTS SIDE BUILDINGS WITH ONE ANOTHER. MARBLE BANISTER FURTHER ENCLOSES THE GROUP, ALONG LONGWOOD AVE., FEATURING URNS FLANKING THE CENTRAL OPENING.

SIGNIFICANCE (cont'd on reverse)
 AN ARCHITECTURALLY DISTINGUISHED AND EXCEPTIONAL GROUP OF CLASSICAL REVIVAL BUILDINGS, A FINE EXAMPLE OF THE WORK OF BOSTON ARCHITECTURAL FIRM SHEPLEY, RUTAN, AND COOLIDGE. THE WHITE MARBLE BUILDINGS PROVIDE AN IMPORTANT URBAN DESIGN ELEMENT IN THE LONGWOOD AREA. THE SCHOOL ITSELF HAS NATIONAL PROMINENCE IN RESEARCH AND MEDICAL EDUCATION, AND ITS MOVE IN 1906 TO THE LONGWOOD AVE. SITE WAS A MAJOR INFLUENCE IN



(Map)

II. CK. 5/84

Moved; date if known _____

Themes (check as many as applicable)

- | | | |
|---------------------------|-------------------------------------|-----------|
| Aboriginal | _____ | Conservat |
| Agricultural | _____ | Education |
| Architectural | <input checked="" type="checkbox"/> | Explorati |
| The Arts | _____ | settleme |
| Commerce | _____ | Industry |
| Communication | _____ | Military |
| Community/
development | _____ | Political |
| MEDICAL EDUCATION | <input checked="" type="checkbox"/> | |



Significance (include explanation of themes checked above)

THE ESTABLISHMENT OF THE LONGWOOD AREA AS HOME TO MANY OF THE CITY'S MEDICAL FACILITIES.

MEDICAL SCHOOL CLASSES WERE FIRST HELD AT HARVARD COLLEGE IN HARVARD HALL AT THE CAMBRIDGE CAMPUS IN 1782, THEN FROM 1783-1810 IN HOLDEN HALL. LECTURES WERE MOVED TO BOSTON IN 1810, USING ROOMS OVER WHITE'S APOTHECARY SHOP ON PRESENT-DAY WASHINGTON ST. THEN IN 1816 THE FIRST BUILDING ERECTED SPECIFICALLY FOR THE MEDICAL SCHOOL'S USE WAS PUT UP ON MASON ST. FROM 1847-1883 THE SCHOOL WAS ON NORTH GROVE ST. NEAR MASS. GENERAL HOSPITAL, AND FROM 1883-1906 ON BOYLSTON ST., BEHIND THE PUBLIC LIBRARY.

PLANNING FOR THE LONGWOOD AVE. CAMPUS WAS UNDERWAY BY 1900 WHEN THE ARCHITECTS (SHEPLEY, RUTAN, & COOLIDGE) WERE FIRST CONSULTED. THE UNIVERSITY HAD ACQUIRED A 26+ ACRE SITE WHICH HAD BEEN PART OF THE EBENEZER FRANCIS ESTATE. SIGNIFICANT CONTRIBUTIONS TOWARD THE NEW BUILDINGS WERE MADE BY J. PIERPONT MORGAN, JOHN D. ROCKEFELLER, JR., AND MRS. COLLIS P. HUNTINGTON.

GREAT CARE WAS TAKEN IN THE DESIGN OF THE BUILDINGS TO ADEQUATELY SERVE THE SCHOOL FOR A LONG PERIOD TO COME. THE LABORATORY BUILDINGS (B-E) WERE DESIGNED WITH TWO LABORATORY WINGS JOINED BY A LECTURE ROOM FOR EACH BUILDING (B= ANATOMY & HISTOLOGY; C= PHYSIOLOGICAL CHEMISTRY & PHYSIOLOGY; D= BACTERIOLOGY & PATHOLOGY; E= PHARMACOLOGY & HYGIENE). ADEQUATE LIGHTING WAS A PARTICULAR CONCERN, AND DISTANCES BETWEEN THE BUILDINGS WERE DESIGNED TO ALLOW SUN IN WINTER TO REACH THE
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR NATIONAL REGISTER AND BOSTON LANDMARK DISTRICT.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

AMERICAN ARCHITECT AND BUILDING NEWS. Volume 92, No. 1669; December 21, 1907

DEDICATION OF THE NEW BUILDINGS OF THE HARVARD MEDICAL SCHOOL. SEPT. 25 & 26, 1906. Boston. Published by the Faculty of Medicine.

HARVARD MEDICAL SCHOOL. BICENTENNIAL 1782-1982. DEAN'S REPORT.

Beecher, Henry K., M.D. & Mark D. Aitschule, M.D. MEDICINE AT HARVARD. THE FIRST 300 YEARS. The Univ. Press of New England. Hanover, N.H. 1977.

Harrington, Thomas Francis, M.D. THE HARVARD MEDICAL SCHOOL. VOL. III. N.Y., Chicago. The Lewis Publishing Co. 1905.

ARSCULAPIAN BOSTON. Section on Harvard Medical School by Leslie A. Venset.

DESCRIPTION CONTINUED:

HAS A FENESTRATION PATTERN OF 5 BAYS FLANKED ON EITHER SIDE BY 3 BAYS AT THE BASE OF THE "U" (FACING THE QUADRANGLE). SIDE WALLS ARE REGULARLY SPACED: 13 BAYS (BUILDING "B"); 11 BAYS (BLDG. "C" & "D"), AND 9 BAYS (BLDG. "E"). THESE BUILDINGS ARE QUITE RESTRAINED, THEIR IMPACT ACHIEVED BY CONTRIBUTION TO THE ENTIRE FORMAL COMPLEX. THE VISUAL SIGNIFICANCE OF "B"- "E" IS SECONDARY TO "A".

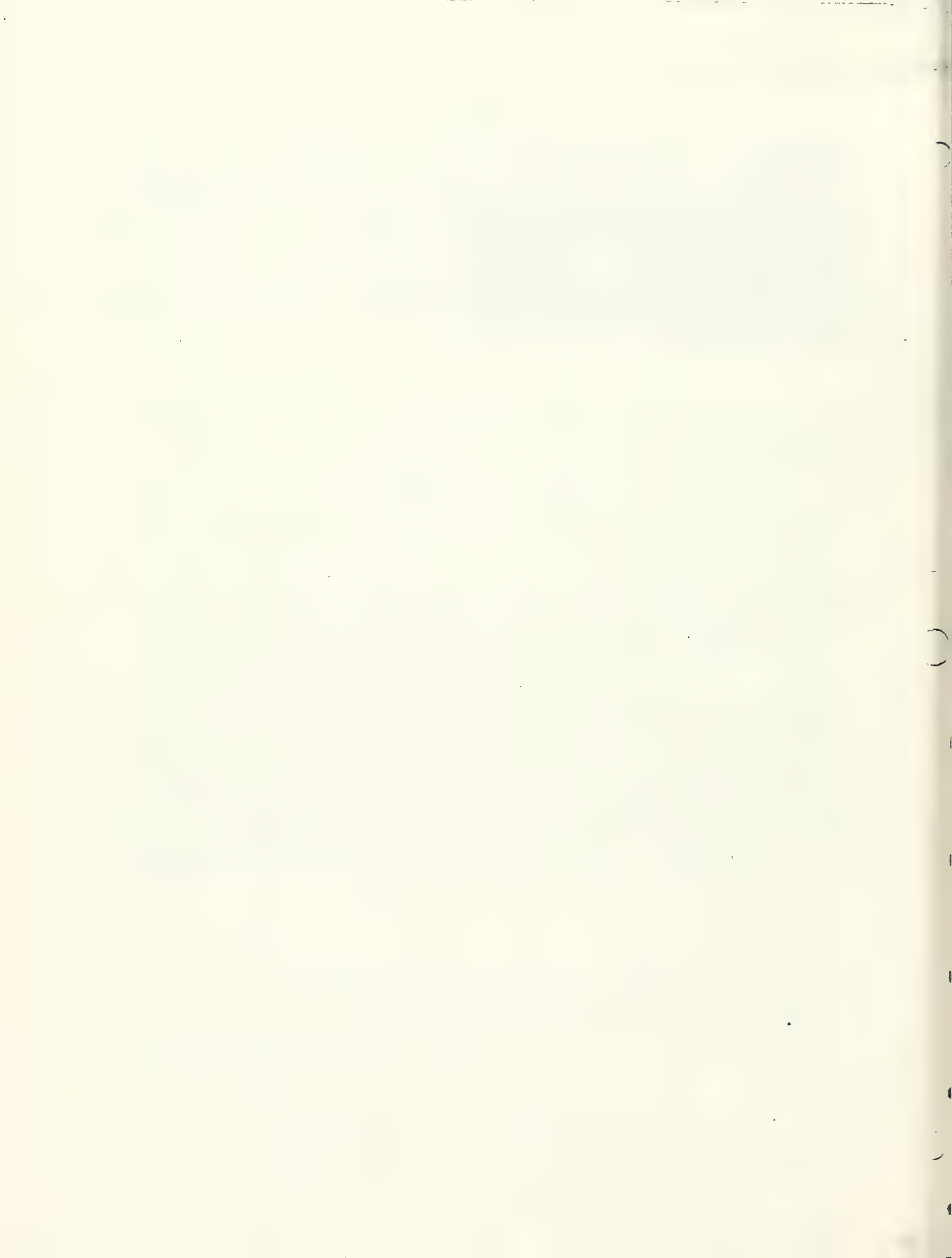
SIGNIFICANCE CONTINUED:

BASEMENT WINDOWS. THE ENTIRE COMPLEX OF BUILDINGS INTERCONNECTS BY A CORRIDOR.

IN 1903, CONSTRUCTION CONTRACTS WERE LET TO THE NORCROSS BROS. CO. DEDICATION CEREMONIES FOR THE NEW BUILDINGS WERE HELD ON THE TERRACES AND LAWN ON SEPTEMBER 25 & 26, 1906. AT THE TIME, AN HONORARY DR. OF ARTS DEGREE WAS AWARDED TO "CHARLES ALLERTON COOLIDGE, ARCHITECT, ... DESIGNER OF THE MONUMENTAL NEW BUILDINGS OF THE HARVARD MEDICAL SCHOOL, BUILDINGS IN WHICH ARE COMBINED SPACIOUSNESS, SPLENDOR OF MATERIAL, FINE GROUPING, DURABILITY AND CAREFUL ADAPTATION TO THEIR SPECIAL USES; THROUGH PROFESSIONAL SKILL AND PATIENCE AN INFLUENTIAL PROMOTER OF THE PURPOSES & WISHES OF THE MEDICAL FACULTY..." [FROM TEXT OF DEDICATION].

THE RELATIVELY RURAL ISOLATION OF THE NEW LOCATION WAS PROBLEMATIC UNTIL COMPLETION OF THE PETER BENT BRIGHAM HOSPITAL AFFORDED CLINICAL TEACHING OPPORTUNITIES IN 1913 (SEE INVENTORY FORM, 721 HUNTINGTON AVE.).

THE ARCHITECTURAL FIRM OF SHEPLEY, RUTAN, AND COOLIDGE WAS ALSO RESPONSIBLE FOR THESE OTHER BUILDINGS IN THE FENWAY AREA: YMCA (312-320 HUNTINGTON AVE), INFANTS' HOSPITAL (55 SHATTUCK), CHILDREN'S HOSPITAL (300 LONGWOOD AVE).





B BUILDING A C
VIEW FROM QUADRANGLE



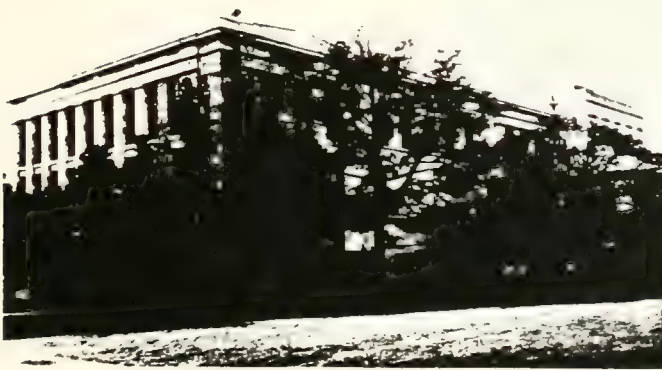
QUADRANGLE; VIEW FROM BUILDING
"A" PORTICO TOWARD LONGWOOD AVE.



BUILDING C



BUILDING B



BUILDING E



BUILDING D

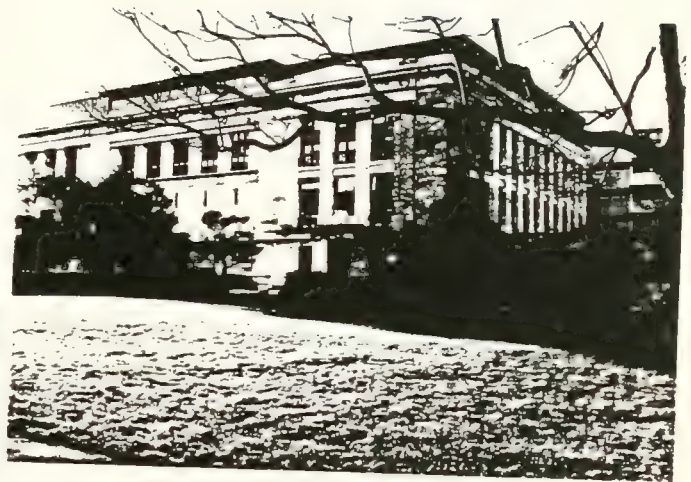


230 E 240 LONGWOOD AVE.
HARVARD MEDICAL SCHOOL
PAGE 4

F/K 528



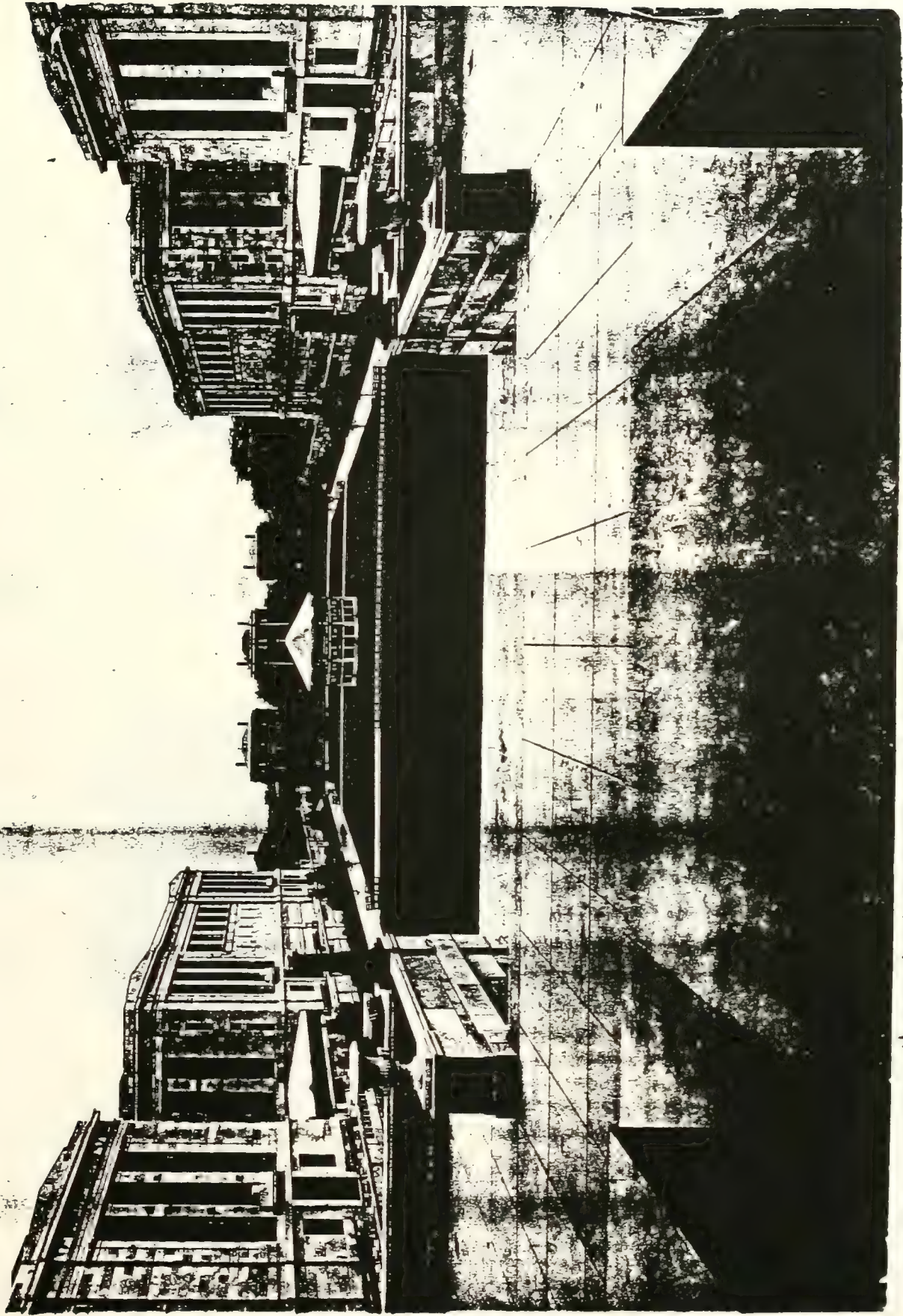
BUILDING "D"
FROM LONGWOOD AVE.



BUILDING "E"
FROM QUADRANGLE, NEAR
LONGWOOD AVE.



BUILDING "A"
SHATTUCK ST. FACADE

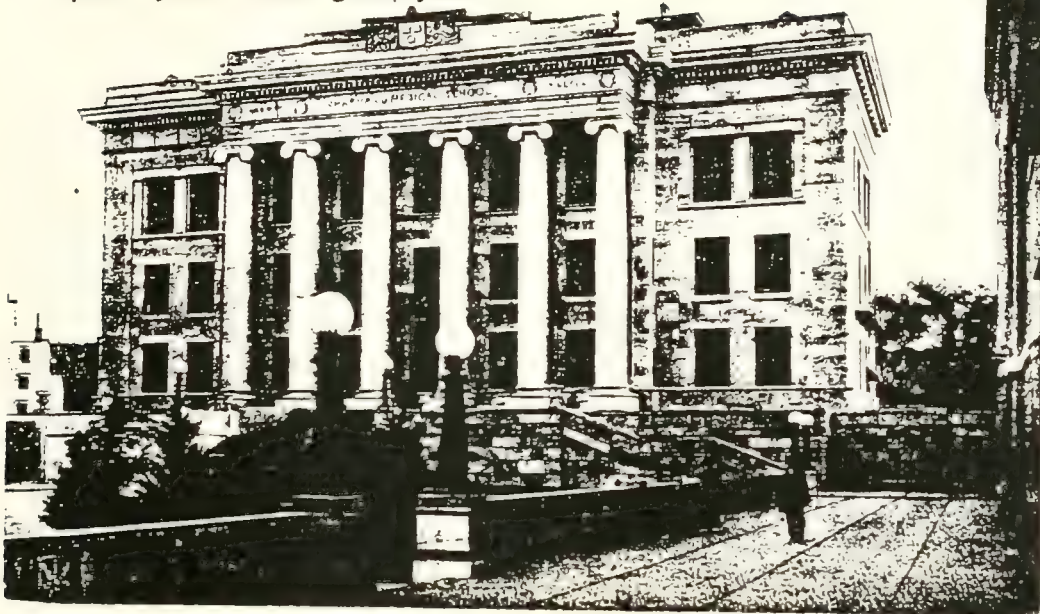


[from file: Longwood Ave. unmounted]

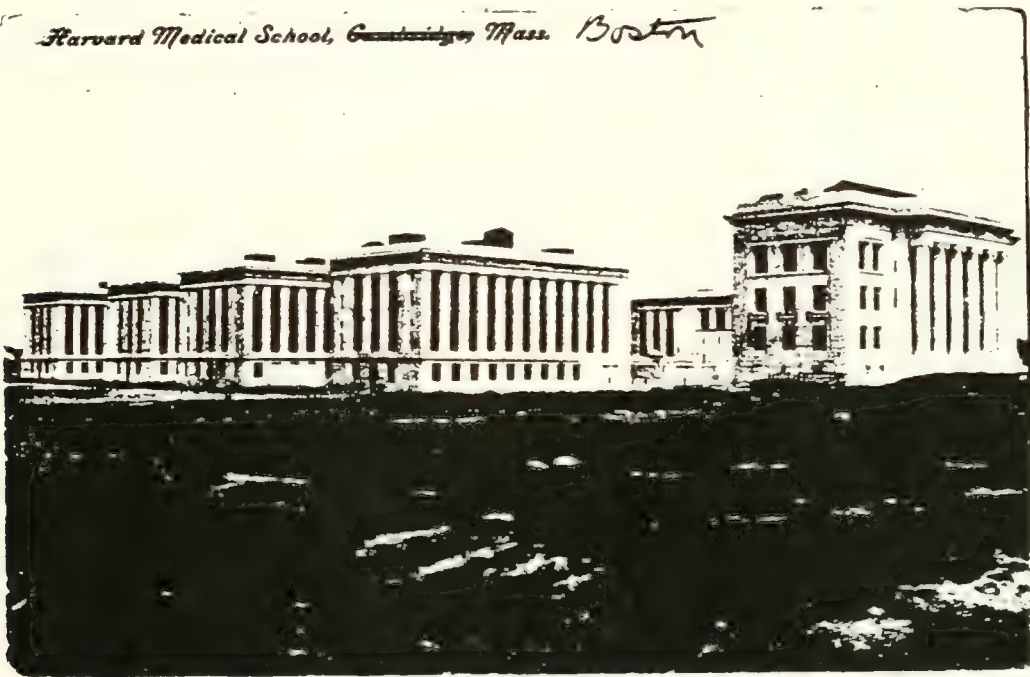
SPNEA. "New Harvard Medical School"
George Brayton, Boston.
copy neg. # 11829-B



Harvard Medical School, Boston, Mass.



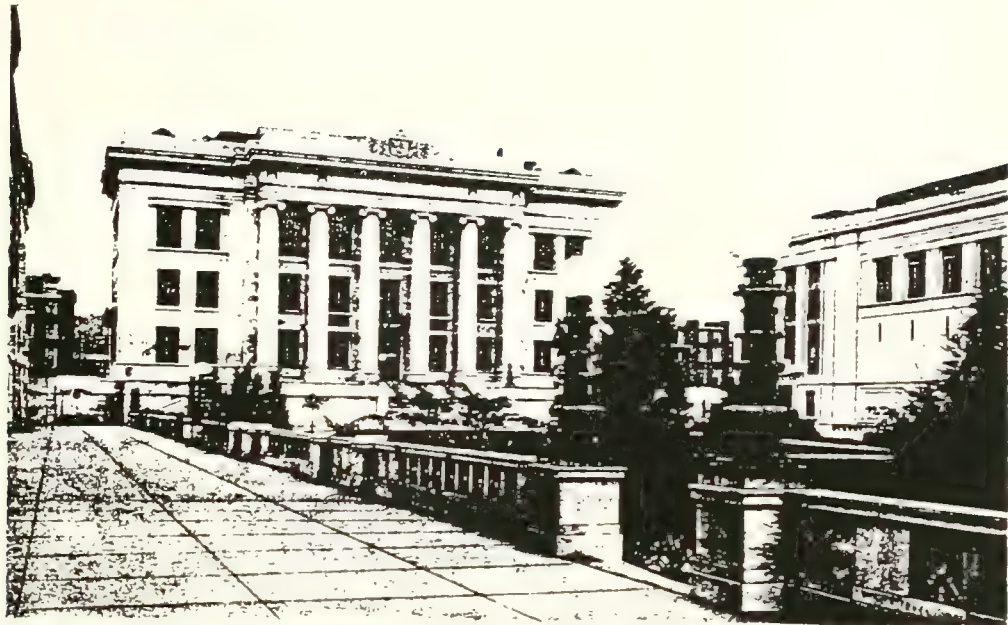
Harvard Medical School, ~~Cambridge~~ Mass. Boston



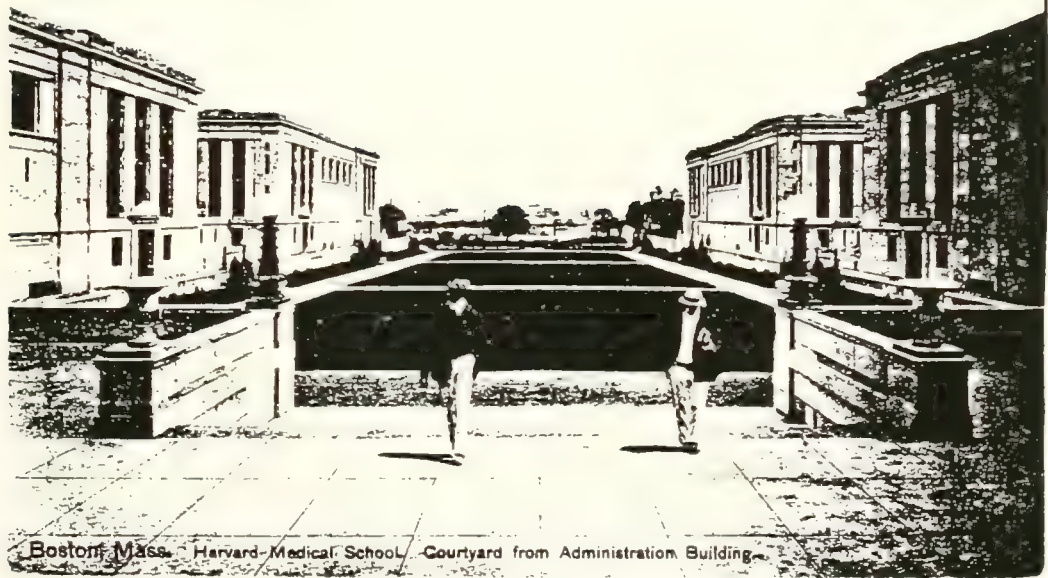
SPNEA. Postcard collection



F/K 528



BOSTON, MASS. HARVARD MEDICAL SCHOOL COURTYARD, MASS.



Boston, Mass. Harvard Medical School, Courtyard from Administration Building.

SPNEA. Postcard collection.

The New Harvard Medical School Buildings, Boston, Mass.

FOR the elaborate memorial history of the Harvard Medical School published at the time the new buildings were dedicated early in 1906, the architects prepared the following description which we are allowed to reproduce in full:

In August of 1900 Drs. Henry P. Bowditch and J. Collins Warren called at the office of Shepley, Rutan & Coolidge, and informed them that they were authorized by the Corporation of Harvard College to consult with them and have sketch plans drawn for the Administration and Laboratory and Research Buildings which they considered necessary for a new Medical School; these buildings to embody the most modern methods of teaching and research work. They stated that through the kindness of certain gentlemen who were interested in the welfare of the University a piece of land formerly belonging to the Francis estate had been acquired. This lot of land is situated

Although the two-building scheme is slightly cheaper in the original cost, yet it requires elevator-service for the students, which is not the case in the present buildings. It also prevented the laboratories and the instructors' rooms connected with them being segregated as they are in the present scheme.

Where microscopes are used, and a large number of students are to be in one room, it will readily be seen that the room must of necessity be much higher than an ordinary research-room where only one individual is at work, and to group these successfully in the scheme where only two large buildings were used was found to be a very much more difficult matter than in the present arrangement.

At the same time that these various ideas were being discussed, the heads of the different departments were being consulted in regard to the amount of space and arrangements in

detail, and before either scheme was decided upon definitely each department had gone into all the details which were deemed necessary in the buildings to make them complete.

At this time Dr. Farrar Cobb was associated with the architects and was of great assistance in advising and in formulating and compiling the mass of information and requirements which had been obtained.

In most of the buildings which have been designed for our American universities sufficient attention has not been paid to the future and the possibility that, as the system of teaching may change, the building should be so designed and constructed that it can be adapted to these future ideas and needs. In both the schemes which were worked out the future growth of the buildings was considered and arranged for, in that the wings may be extended to a sufficient depth to form a court in which the light will penetrate to the rooms surrounding it and

that these two wings may be connected together at the far end by an additional parallel with the front. Here again the plan adopted shows its superiority over that of a high building, as the light on the entrance floor in the latter is impeded by the height of the wings.

As soon as the general form and arrangement of the buildings were decided upon, sketch plans and sketches were prepared and pen-and-ink drawings, from which reproductions were made and given to Dr. Bowditch and Dr. Warren, and to their untiring efforts the completion of the new Medical School buildings is due.

While this was going on drawings were made in detail and turned over to the heads of the departments for their criticism and revision, and changes were made until each one had expressed himself as satisfied, after which a complete set of working-drawings were made which were gone over very carefully by President Eliot and Drs. Walcott and Cabot, who represented the Corporation. These were approved by them, and bids were taken.

Before the contract was signed, the Norcross Bros. Co. offered to substitute marble from their quarries in Dorset, Vt., without change from the contract price, and this was accepted by the

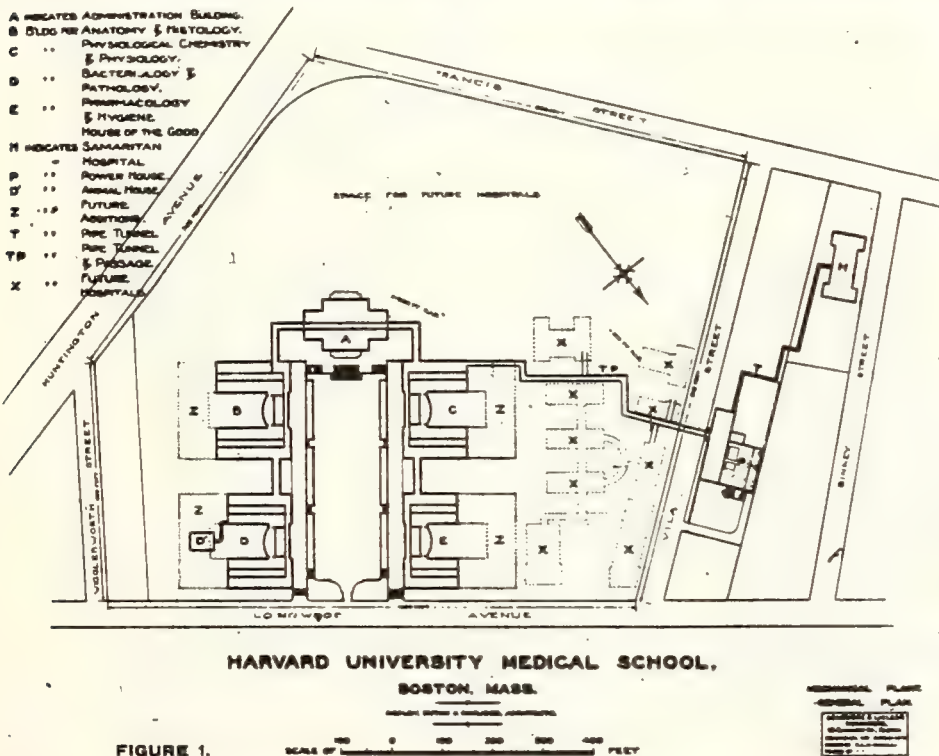


FIGURE 1.

in Boston, and contains a little over twenty-six acres bounded by Francis Street, Huntington Avenue, Longwood Avenue, and extending beyond Vila Street in a westerly direction.

After many consultations it was decided that the highest portion of the land, which is at the junction of Huntington Avenue and Francis Street extending along the latter, should be reserved as a site for a general hospital, and that that portion towards the west, which was not needed for the Medical School buildings and their enlargement in the future, should also be reserved for hospital purposes.

The land where it was proposed to locate the Medical School falls about twelve feet from that reserved for the general hospital, so that the problem presented was quite difficult to solve, as one of the first requirements in the new buildings was to have communication between all the buildings by a corridor which should be level.

Several different schemes for the arrangement of the laboratories and Administration Building were drawn up, one being to place all the rooms which are now in five buildings in two high buildings. This scheme was very carefully considered and the advantages and disadvantages weighed against the plan finally adopted.

Corporation and the architects. The contract was let to the Norcross Bros. Co. on August 12, 1903, and work was at once begun.

The final lay-out of the buildings as shown in the perfected plan is based largely on what is known as the unit-system, but differs from other unit-systems in this fact: that all previous unit-systems duplicated each section teaching-room, say of twenty-four feet square as a unit, and the new Medical School takes a unit of ten feet, which is a window and half a pier-space on each side of the window as a unit. These ten-foot units are used for a single research-room, but as the walls of the building which are permanent are only the outside walls and those along the corridors, it permits the intermediate walls, which form the two sides of the room, to be taken out at any time and new rooms formed

level and adjoining are two preparation-rooms, one on each side, while the students enter from the main floor.

The plan finally adopted consists of five buildings with their fronts grouped around a quadrangle two hundred and fifteen by five hundred and fourteen feet, with the Administration Building in the center of the south end of the quadrangle. The corridor which connects them all, passes through the basement of the Administration Building, but is on the ground floor of the others and is carried under the Administration Building terrace. Between the laboratory buildings the corridor is one story above the ground, with only the pipe-tunnel under it.

The accompanying plans will explain more clearly than any verbal description.

One of the advantages of the present arrangement is that the

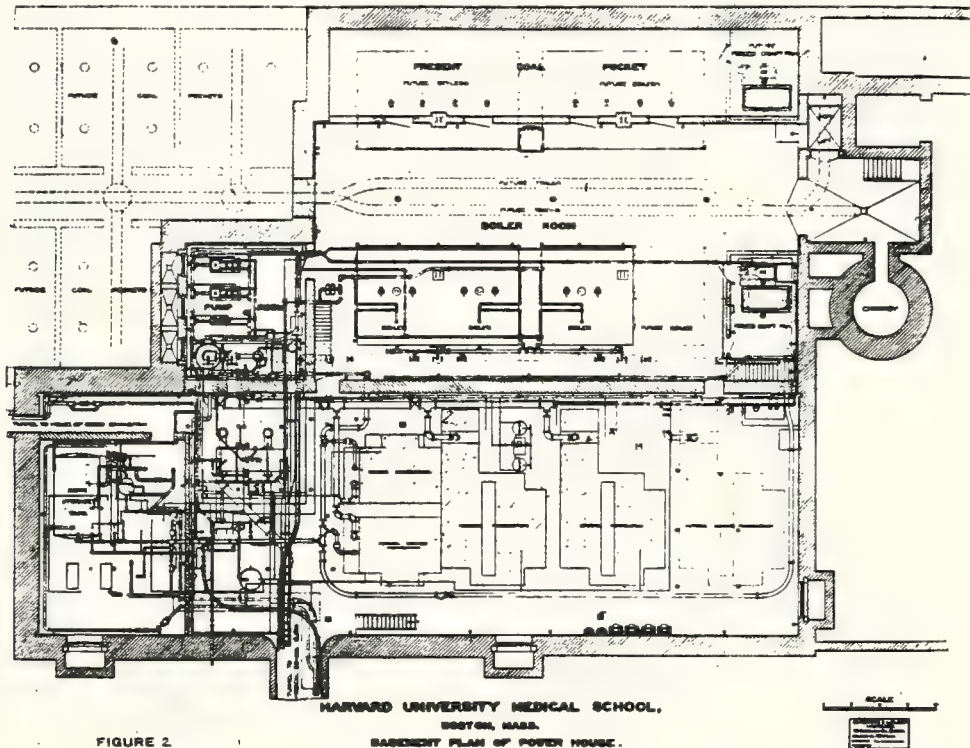


FIGURE 2.

which may be ten, twenty, thirty, or any multiple of ten feet in length as may be required in the future.

The general section teaching-room throughout the buildings, except that for pathology and bacteriology, is a room which will accommodate twenty-four students with the apparatus and tables which are necessary in their work. This, at the present time, seems to be the most economical number for one instructor to have under him in many of the departments. Such a room consists of three units of ten feet. All of the buildings except the Administration Building, which is in the center and raised above the laboratory buildings by a terrace which takes up the difference in level of the ground from the south side of the buildings to Longwood Avenue, consist of two laboratory wings joined together by a lecture-room which is entered at either end, with the libraries of the affiliated departments over it. These lecture-rooms can be used by the men in one laboratory without disturbing those in the other, as the doors by which they are entered are on opposite sides. The lecturer's desk is on the ground floor

front on the quadrangle is a completed facade and allows additions to be made to the different laboratories, as time may require, without disturbing the architectural effect of the quadrangle.

In designing the buildings, the architects chose a style which permitted great simplicity, and they relied on the relation of the masses to produce the effect rather than upon any elaboration of detail. The style is an adaptation of the original Greek. The doorways of the laboratories are similar to those discovered in Assos by the American expedition.

The distance between the buildings and the wings was determined by actual experiments on the site, and the buildings were placed far enough apart to allow the sun in winter to reach the basement windows.

In every case special attention was given to light. The windows in the teaching laboratories go to the ceiling and are high enough to allow the use of microscopes in the rear desks.

The large central building of the group is the Administration Building, which contains, on the first floor, the Faculty room.

The American Architect.

and adjoining it the offices of the Dean and Secretary, the telephone exchange, janitor's-room, a large reading-room for the students with a smoking-room connected with it, and a room for the alumni.

On the second floor on the east side is an amphitheater for lectures on surgery, and on the west side a large room for medicine, obstetrics, theory and practice of medicine, and other subjects. There are also two smaller lecture-rooms at the head of the staircase.

The Warren Anatomical Museum occupies the whole of the three upper floors, and is lighted by skylights, glass floors between the cases as well as windows in every alcove, and is connected with the unpacking-room in the basement by a large elevator. There are also rooms for the curator of the museum on the third floor.

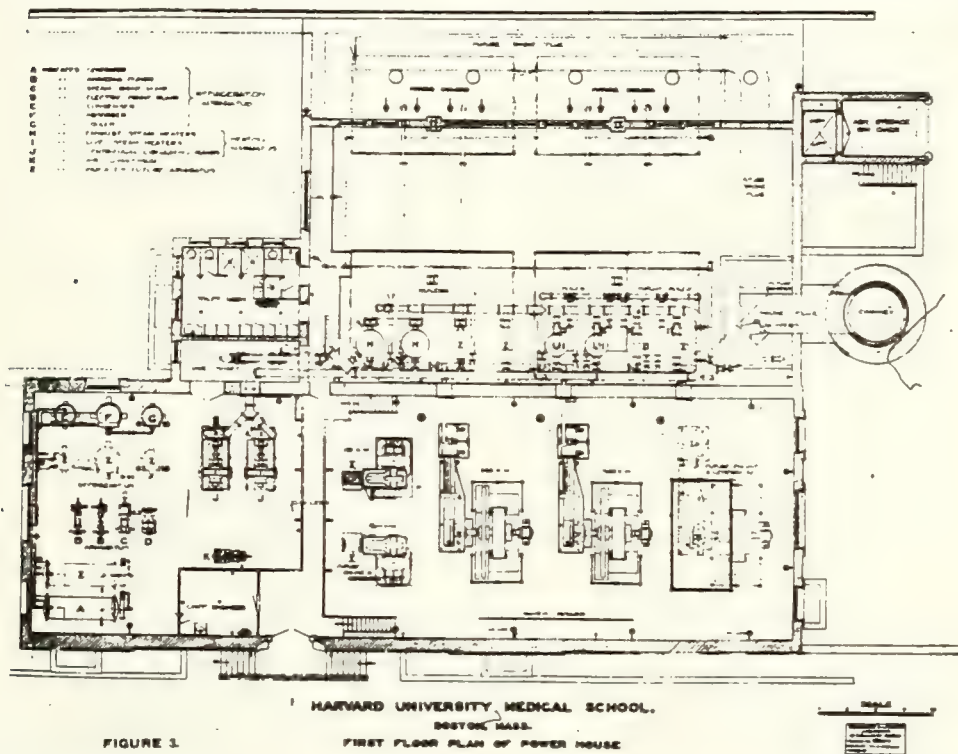
the most modern conveniences, and also have rooms devoted to special research-work by individuals.

The library in this building differs from the others in that the books are arranged in stacks instead of wall-cases.

This and the two preceding buildings were provided by Mr. J. P. Morgan.

Next to the Anatomy Building on the same side, and on Longwood Avenue, is the C. P. Huntington Building for pathology and bacteriology. This differs from the others in that the teaching laboratories take up one wing, and the professors' instructors' and research-rooms occupy the whole of the other or south wing.

The teaching laboratories, of which there are four, are twenty feet high, and this height allows two ten-foot stones on the research side for each teaching laboratory, so that the building



In the basement are the rooms for x-ray photography and instruction in bandaging. There are also locker rooms and lavatories for the students.

To one standing in the court facing the Administration Building, on the left, next the Administration Building is that for anatomy and histology. It contains also the departments of Operative Surgery and Comparative Anatomy. The Anatomical Department occupies the south wing and Histology and Comparative Anatomy the north wing.

The building opposite anatomy to the right of the Administration Building is devoted to physiology and physiological chemistry, physiology being in the south wing. Besides the section teaching-rooms there are rooms for research-work, an operating-room for animals and sets of rooms for animals under observation, which have been arranged with especial care. There are also animal houses on the roof especially ventilated and arranged with yards for exercise in the open air.

The laboratories for physiological chemistry are fitted with all

in the teaching wing is, including the entrance floor, three stories, and on the research side five stories high.

The teaching laboratories each have a capacity of forty-eight students. Besides the research-rooms in the south wing there are rooms devoted to gross photography, also photomicrography and ultra violet photomicrography. Four rooms are also devoted to surgical pathology.

In the rear of the building is a separate structure for the housing of animals. Besides the smaller animals it is arranged for large ones, such as cows.

On the opposite side of the quadrangle from pathology and bacteriology is the David Sears Building, devoted to hygiene, pharmacology, therapeutics, and comparative pathology and surgical research. Pharmacology and therapeutics occupy the south wing with space on the third floor for surgical research. The north wing has on the front the Department of Hygiene, which besides its teaching laboratories, has a museum for exhibiting foods and appliances relating to public health.

The Department of Comparative Pathology occupies the rear half of this wing on all floors. It has on the two lower floors laboratories for students and professors, a room for autopsies and small rooms to be used in connection with the laboratories. The upper floors are devoted to research and original work. On the top floor are animal rooms with an operating room adjoining.

All the amphitheaters have two preparation-rooms, one on either side, and automatic screens for shutting out the light, worked by a button at the desk. Special platforms for the lanterns are so arranged that there will be no distortion in the image thrown upon the wall.

The heating, ventilating, lighting, refrigerating and power plants were worked out by Messrs. Densmore & LeClear in conjunction with the architects, and the general scheme is as follows:

The central walls on either side of the corridors in all the buildings are hollow and contain all the heating and ventilating flues. The system used is indirect hot-water. The hot, fresh air is forced by fans from a plenum in the basement into the upper part of the rooms and exhaust-fans pull out the foul air from the lower level. In the chemical laboratories the foul air goes out through the hoods as well as the exhaust-ducts. Sufficient direct radiation, however, is installed to keep the buildings moderately heated during the night and Sundays when the fans are not running. Below the corridor, which gives communication between all the buildings, there is a tunnel which connects with the power-house on Vila Street. In this tunnel are carried the hot-water pipes for the heating, hot water for the hot-water service in all the buildings, gas and steam-pipes, electric conduits, brine for the refrigeration and all other necessary pipes. This tunnel is large enough for men to work in freely. In the power-house are installed all the necessary appliances for heating, lighting, refrigerating, and power. It is also intended to supply the different hospitals from this same station.

It is proposed to eventually close the end of the main quadrangle on Longwood Avenue with an iron fence and gates of a monumental character, one at the entrance of the terraces on either side and a large gate in the center of the quadrangle. This fence and gates, it is hoped, will be contributed by the classes of the Medical School on their graduation.

A boulevard one hundred feet wide will be constructed on the north and south axis of the quadrangle connecting the Medical School buildings with the Fenway. This will be planted with elms on either side.

At the junction of Longwood Avenue and the Boulevard there will be a plaza starting on the line of the buildings in the quadrangle and sweeping in the arc of a circle until it intersects the boulevard. Thus the buildings will have a suitable and dignified approach.

The Mechanical Plant, Harvard University Medical Schools.

THE following description of certain parts of the mechanical equipment at the Harvard University Medical Schools is abstracted from a report of the engineers, Messrs. Edward D. Dinsmore and Gifford LeClear. We are indebted to the *Harvard Graduates' Magazine* for the various plans and sections which accompany the article:

It is the purpose of this article to describe those features of the mechanical plant which may be of general interest, or which are peculiar to this plant, omitting technical details. No attempt is made to present reasons for the selection of the systems used, or to indicate the relative advantages of these systems as compared with other systems. These matters were taken up in detail in a report prepared by the engineers and presented to the Corporation of Harvard College before the preparation of contract drawings and specifications was begun. The entire plant, both as regards details of equipment, and as regards extensions for the future, is in accordance with a carefully prepared plan. An important consideration in the design of the mechanical plant was the provision for a large but somewhat indefinite increase in the size of the plant for possible future hospitals or other buildings associated with the school and for the enlargement of the school buildings.

The plan of the Medical School grounds, Figure 1, shows the five school buildings, and the possible additions to them, the power house, the tunnel between the school buildings and the power house, the house of the Good Samaritan Hospital, with its

connecting tunnel, and the space reserved for future hospitals. It has been found convenient to designate the five buildings of the school by letters; the Administration Building is known as "Building A," and the four laboratory buildings as "Buildings B, C, D, and E"; Building B is for Histology and Anatomy, Building C for Physiology and Physiological Chemistry, Building D for Bacteriology and Pathology, and Building E for Hygiene and Pharmacology.

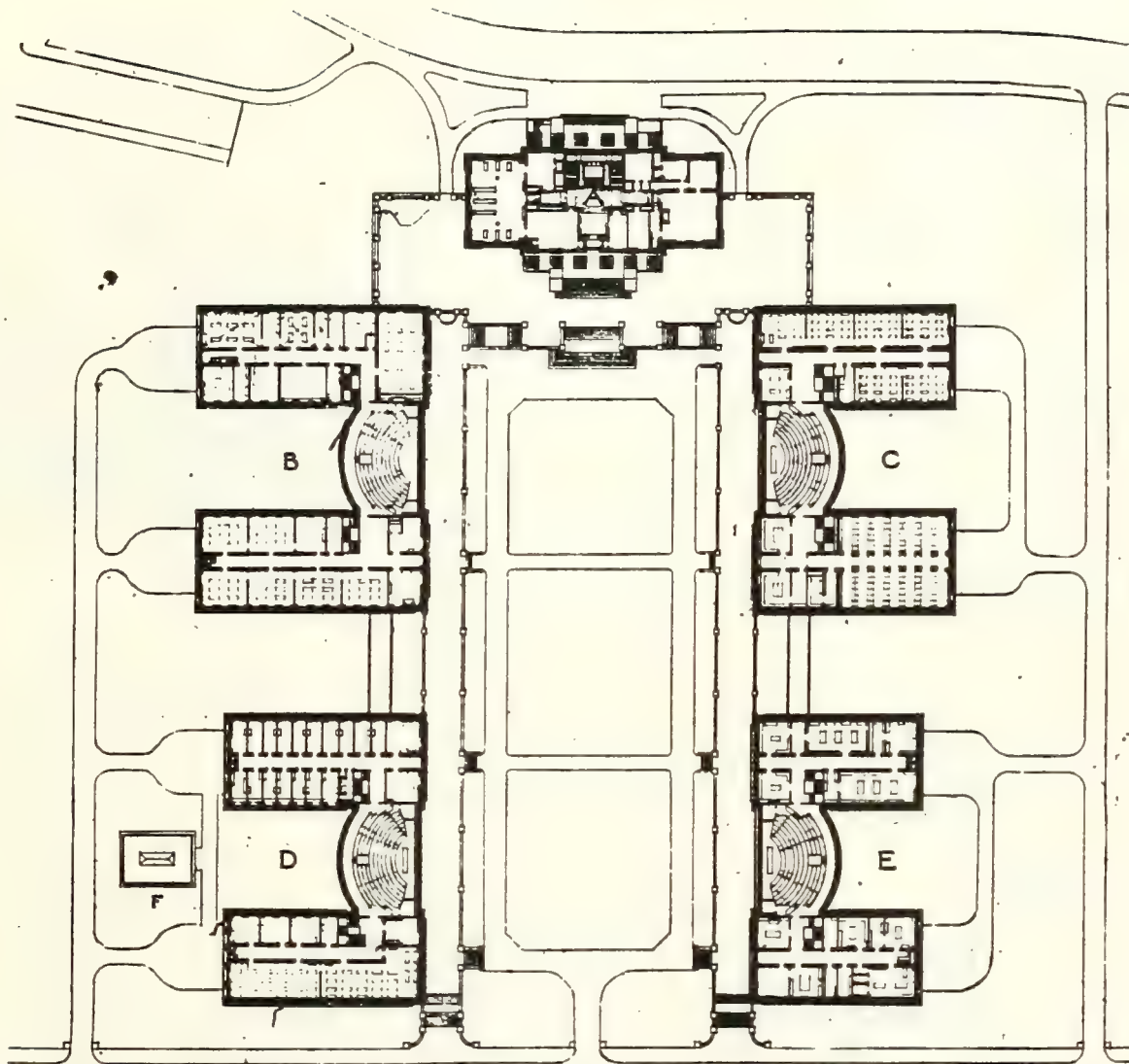
POWER HOUSE AND EQUIPMENT.

The power house is located on the north side of Vila Street, a good location for this and other service buildings. The main lot is thus left free for future development, and the objectionable features of a power house removed as far as possible from the Medical School buildings and hospitals.

Figures 2 and 3 show the basement plan and first-floor plan of the power house, and Figures 5 and 6 a cross section of the power house, and a section through the Medical School grounds. The boiler-room is located at the rear of the power house, so that the noise and dirt due to the handling of coal and ashes may be on the side away from future hospitals. The brick fence at the front of the power house screens the approach to the coal-pocket and ash-bin, and incloses a yard which can be used for storage. The coal-pocket is so located that coal can be dumped directly into it from teams driven over it. A bin for the temporary storage of ashes is located above the ground level so that a wagon can be backed under it to receive the ashes. The ashes are carried up to the bin on a hydraulic lift. The engine-room, which takes up the entire front of the building, is lighted from skylights and from windows at the end. There are no windows in the front wall, which is the side facing the location for future hospitals. The chimney is high enough (175 feet) to carry away the gases and dust and prevent their being blown down into the windows of the hospitals or of the school buildings. The relative heights of the buildings and chimney are shown on the section of the grounds, Figure 6. Special care has been taken in the design of the plant to prevent smoke; in this connection a fan for running the boilers under forced draught is installed so that a cheap grade of hard coal, either alone or mixed with soft coal, can be burned. The floor plans, Figures 2 and 3, show, not merely the present equipment, but possible future equipment, present machinery being indicated by full lines and future machinery by dotted lines. Additional boiler capacity can be obtained by the addition of one boiler by the side of those already installed, and also by a complete additional battery of boilers, facing the present battery, and occupying the space now utilized as a coal-pocket. A permanent coal-pocket could be built at one end of the boiler-room, where there is opportunity to obtain ample coal storage. The permanent coal-pocket, made up of a number of small pockets to reduce the danger of spontaneous combustion, is indicated on the basement plan, Figure 2. Space has been left in the engine-room for additional engine and generator capacity and for a duplication of the refrigeration apparatus. All of the piping is designed for future connection to additional apparatus. The gallery, which crosses the engine-room and the boiler-room, is on a level with the chief engineer's room and with the entrance. By means of it the chief engineer can reach any part of the power house quickly, and from it he can see all the machinery, both in the engine-room and in the boiler-room. It also serves as a visitors' gallery, from which a view of the power house equipment can be obtained without trespassing on the engine-room or the boiler-room floor.

TUNNELS, PIPE-PASSAGES, AND SUB-BASEMENT.

The sub-basements of the four laboratory buildings are connected by passages, located under corridors which connect the ground floors of the buildings. The passage which connects the sub-basements of Building B and Building C runs under the Administration Building, which has no sub-basement. A tunnel connects the sub-basements with the power house, running from one end of Building C, as is indicated in Figure 1. The relative grades of the tunnel, sub-basements and building floors are indicated in Figure 6. The sub-basements are partially excavated as required for heating and ventilating apparatus, electrical switchboards, gas metres and piping, plumbing pipes, etc. The heating mains, electrical cables, brine mains, etc., are run through them and through the connecting passages and the tunnel, special care having been taken in planning their installation to avoid obstructing the passages, and to so arrange them that they can be easily inspected and repaired. A typical cross section and a

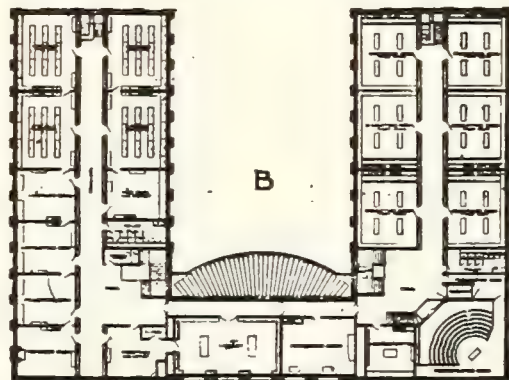


- A - ADMINISTRATION BUILDING
- B - ANATOMY AND HISTOLOGY BUILDING
- C - PHYSIOLOGY AND PHYSIOLOGICAL CHEMISTRY BUILDING
- D - BACTERIOLOGY AND PATHOLOGY BUILDING
- E - HYGIENE AND PHARMACOLOGY BUILDING
- F - ANIMAL HOUSE

PLAN OF FIRST FLOOR



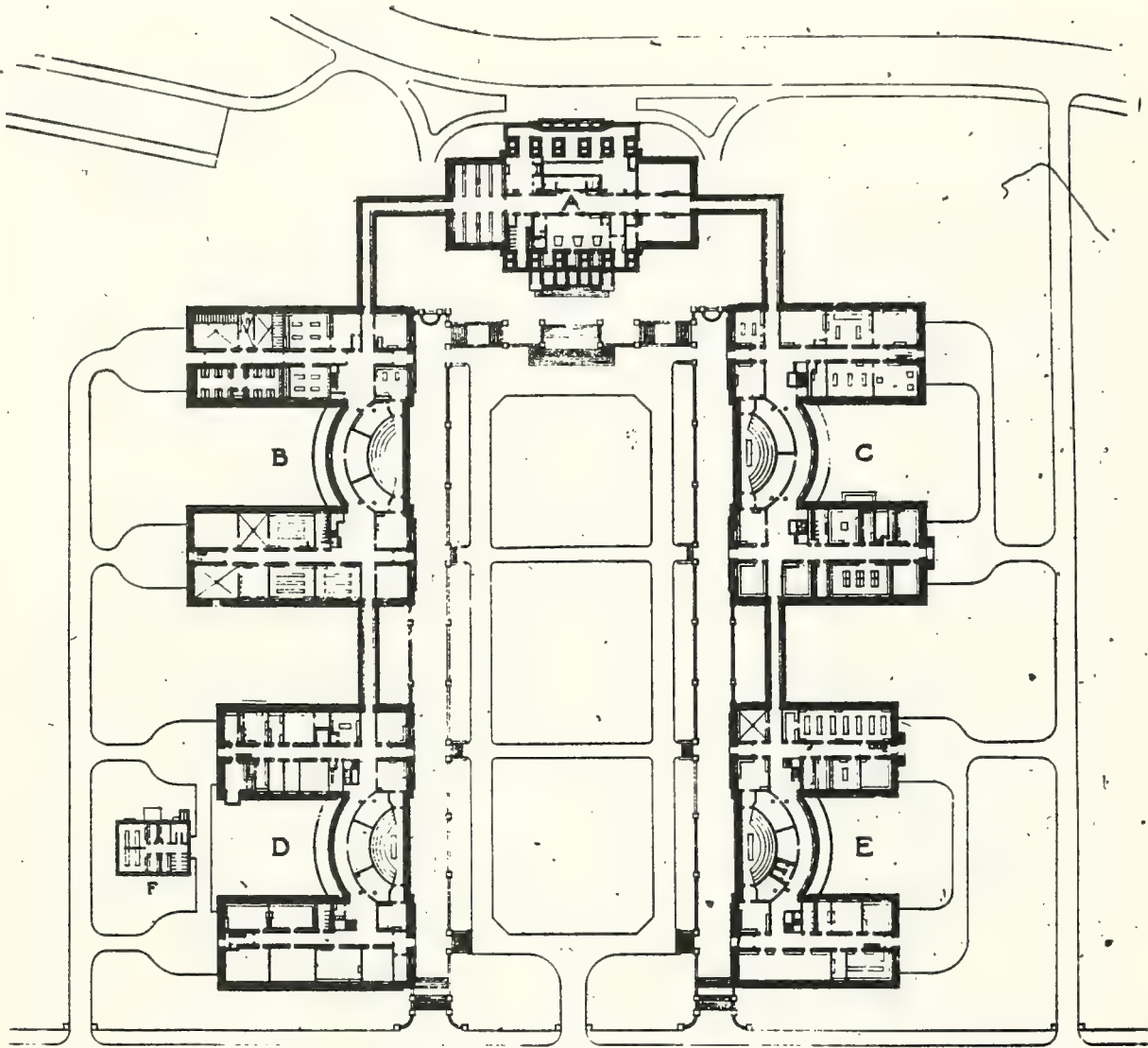
PHYSIOLOGY AND PHYSIOLOGICAL CHEMISTRY BUILDING
FIRST FLOOR PLAN



ANATOMY AND HISTOLOGY BUILDING
FIRST FLOOR PLAN

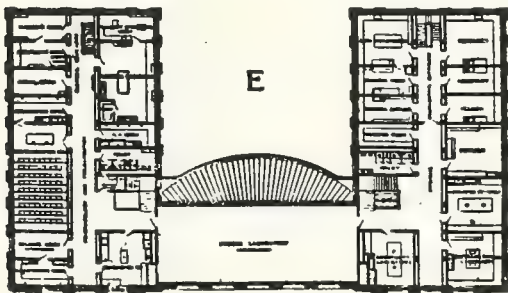
FLOOR PLANS: HARVARD UNIVERSITY MEDICAL SCHOOL BUILDINGS, BOSTON, MASS.

Messrs. Shepley, Rutan & Coolidge, Architects

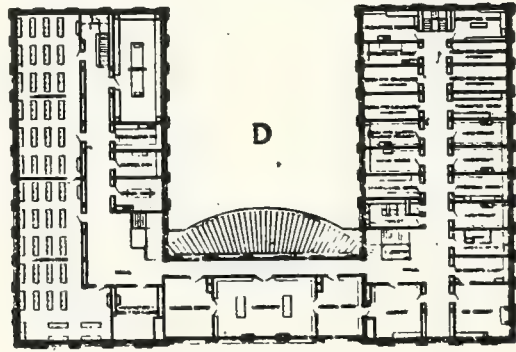


- A- ADMINISTRATION BUILDING
- B- ANATOMY AND HISTOLOGY BUILDING
- C- PHYSIOLOGY AND PHYSIOLOGICAL CHEMISTRY BUILDING
- D- BACTERIOLOGY AND PATHOLOGY BUILDING
- E- HYGIENE AND PHARMACOLOGY BUILDING
- F- ANIMAL HOUSE

PLAN OF BASEMENTS



HYGIENE AND PHARMACOLOGY BUILDING
22,000 FLOOR PLAN



BACTERIOLOGY AND PATHOLOGY BUILDING
22,000 FLOOR PLAN

FLOOR PLANS: HARVARD UNIVERSITY MEDICAL SCHOOL BUILDINGS, BOSTON, MASS.

Messrs. Shepley, Rutin & Coolidge, Architects.

ADDRESS 300 LONGWOOD AVE. COR. BLACKFAN ST.

NAME CHILDREN'S HOSPITAL

present

original

MAP No. 21 N - 8E

SUB AREA FENWAY - LONGWOOD

DATE 1912

BUILDING PERMIT

source

SHEPLEY, RUTAN,

ARCHITECT & COOLIDGE

BLDG. PERMIT

source

BUILDER H. L. HEMENWAY CO.

BLDG. PERMIT

source

OWNER CHILDREN'S HOSPITAL

SAME

original

present

PHOTOGRAPHS FW 6 5/6, 6/1, 6/2-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) HOSPITAL

NO. OF STORIES (1st to cornice) 4 [5 STORY BASE FOR CENTRAL DOME] plus HIGH BASEMENT

ROOF FLAT DOME cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone CONCRETE CONGLOMERATE concrete iron/steel/alum.

BRIEF DESCRIPTION CLASSICAL REVIVAL STYLE INSTITUTIONAL BUILDING FEATURING CORINTHIAN-COLUMNED PORTICO ATOP RAISED BASEMENT STORY CONTAINING ENTRANCE [ORIGINALLY, CURVING STAIRWAYS LED TO FIRST FLOOR ENTRY], AND CROWNED BY COPPER DOME. FRONT FACADE CONTAINS TOTAL OF 25 BAYS IN 5 PARTS. CENTER & END PAVILIONS PROJECT SLIGHTLY FROM MAIN BODY OF THE STRUCTURE. SECONDARY FRONT ENTRANCES IN DORIC PORTICOS ARE LOCATED*

EXTERIOR ALTERATION (minor) moderate drastic NEW ADDITIONS AT REAR; SKYWAY ACROSS BLACKFAN ST. TO CHILDREN'S INN COMPLEX

CONDITION good fair poor LOT AREA 159,009 + sq. feet

NOTEWORTHY SITE CHARACTERISTICS (LONGWOOD AVE.) SLIGHT SETBACK FROM STREET WITH HEDGEROWS AND SMALL TREES. LOCATION IS IN MIDST OF LONGWOOD MEDICAL AREA.

SIGNIFICANCE (~~cont'd~~ on reverse)

* DESCRIPTION:
 NEAR END WALLS, DECORATIVE EMPHASIS IS ADDED BY DENTIL COURSE, CORNICE, ROOF BALUSTRADE, AND ROUNDEL WITH INFANT OVER NAME PANEL AT MAIN PORTICO. SOUTHEAST SIDE FACADE CONTAINS 6 BAYS; NORTHWEST SIDE FACADE HAS 13 BAYS. THE ORIGINAL PAVILION WARDS HAVE BEEN REPLACED BY THE CA. 1965 MODERN CONCRETE ADDITION WHICH EXTENDS TO THE REAR ALONG BLACKFAN ST. (6 STORIES) AND 11-STORY TOWER.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/(MEDICINE) invention	✓
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

A NOTEWORTHY EXAMPLE OF CLASSICAL REVIVAL INSTITUTIONAL ARCHITECTURE, THIS BUILDING WAS PUT UP IN 1912-1914 FOR BOSTON'S CHILDREN'S HOSPITAL, WHICH HAS SIGNIFICANCE AS THE THIRD PEDIATRIC HOSPITAL ESTABLISHED IN THE U.S. IT WAS INCORPORATED IN 1869 BY CHANDLER ROBBINS, GEORGE H. KUHN, AND NATHANIEL H. EMMONS. NATHANIEL THAYER WAS FIRST PRESIDENT. OBJECTIVES OUTLINED IN THE BY-LAWS WERE: THE MEDICAL & SURGICAL TREATMENT OF SICK CHILDREN; INSTRUCTION IN THE DISEASES OF CHILDREN; AND INSTRUCTION OF YOUNG WOMEN IN THE DUTIES OF NURSES & NURSERY MAIDS.

WORK OF THE HOSPITAL WAS BEGUN IN A DWELLING AT #9 RUTLAND IN THE SOUTH END, MOVED TO 1429 WASHINGTON ST. IN 1870, AND IN 1882 TO ITS LOCATION ON HUNTINGTON AVE. THE HOSPITAL'S SCHOOL OF NURSING WAS ESTABLISHED IN 1889.

BY 1911, PLANS WERE UNDERWAY FOR THIS BUILDING AT 300 LONGWOOD, WITH ARCHITECTS SHEPLEY, RUTAN, AND COOLIDGE RESPONSIBLE FOR THE DESIGN. CONSTRUCTION WAS BEGUN IN 1912. THE NEW BUILDINGS ON LONGWOOD WERE FULLY OCCUPIED IN JUNE, 1914. THESE INCLUDED THE BUILDING PRESENTLY AT 300 LONGWOOD AND STUCCOED PAVILION WARD BUILDINGS (FOUR, WITH CONNECTING CORRIDORS) WHICH HAVE BEEN DEMOLISHED AND REPLACED BY RECENT CONSTRUCTION OF THE HOSPITAL. UPON ITS DEDICATION (APRIL 15, 1914), THE BOSTON HERALD REFERRED TO CHILDREN'S AS "THE MOST COMPLETE & MOST FINELY APPOINTED HOSPITAL FOR CHILDREN IN THE COUNTRY, IF NOT IN THE WORLD."

(CONTINUED)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR NATIONAL REGISTER AND BOSTON LANDMARK STATUS.



Bibliography and/or references (such as local historical records, early maps, etc.)

- ANNUAL REPORTS. CHILDREN'S HOSPITAL.
- BOSTON BUILDING PERMITS. (April 17, 1912)
- SNEDEKER, LONDON, M.D. ONE HUNDRED YEARS AT CHILDREN'S BOSTON. 1969.
- THE AMERICAN ARCHITECT. OCTOBER 21, 1914.
- BROMLEY, G.W. ATLAS OF BOSTON-ROXBURY. 1915.

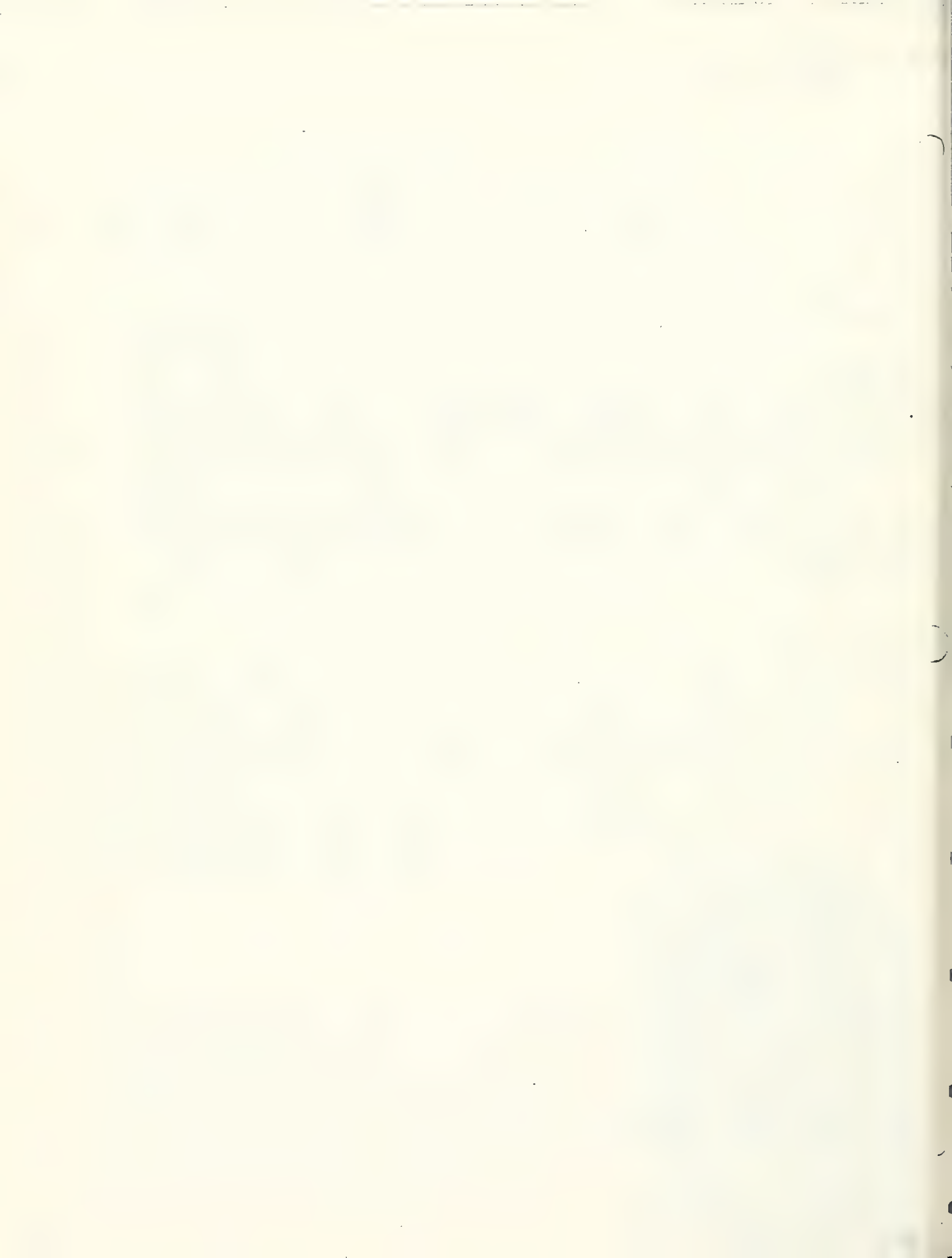
SIGNIFICANCE CONTINUED:

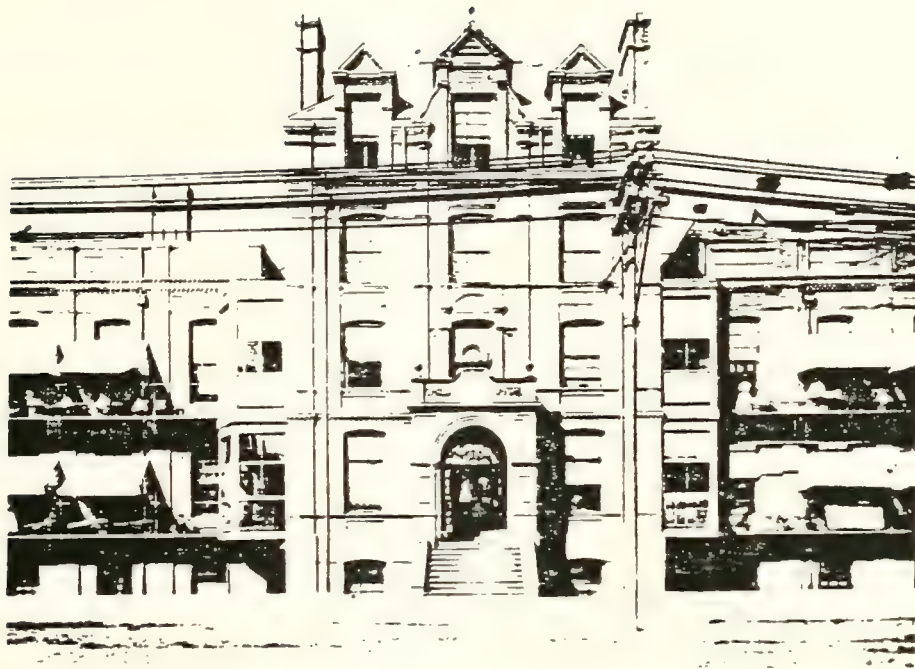
THE MAIN BUILDING HOUSED THE FOLLOWING:

CENTRAL WING - ADMINISTRATIVE OFFICES, EXAMINING AND ADMITTING ROOMS, KITCHEN & STORE ROOMS, MAID'S QUARTERS, PRIVATE WARDS, LIBRARY, & HOUSE OFFICERS' QUARTERS; SOUTH WING - NURSES' HOME; NORTH WING - OUT-PATIENT DEPT. (WITH SURGICAL BUILDING BEHIND OUT-PATIENT DEPT).

PHOTOS AND PLANS OF THE HOSPITAL WERE PUBLISHED IN THE AMERICAN ARCHITECT (OCTOBER 21, 1914). ARCHITECTS SHEPLEY, RUTAN, & COOLIDGE WERE ALSO RESPONSIBLE FOR THE FOLLOWING BUILDINGS IN THE FENWAY AREA: YMCA (312-320 HUNTINGTON AVE.), HARVARD MEDICAL SCHOOL (230-240 LONGWOOD AVE.); INFANTS' HOSPITAL (55 SHATTUCK).

CHILDREN'S HOSPITAL REMAINS THE PRIMARY PEDIATRIC TEACHING HOSPITAL OF HARVARD MEDICAL SCHOOL. THE HOSPITAL HAS GROWN TO BECOME THE LARGEST PEDIATRIC HEALTH CARE INSTITUTION IN THE COUNTRY.





The Hospital on Huntington Avenue (1882-1914).



300 Longwood Avenue in 1919.

From: *One Hundred Years at Children's.*

DESCRIPTION OF THE NEW HOSPITAL.

The *main building* of The Children's Hospital commemorates separate gifts. The building for out-patients at the corner of Vila street, adjoining the administration building on the west is the gift of Mr. Francis W. Hunnewell. The Home for Nurses on the east of the administration building is built from money left for the purpose by Anne White Vose. These main buildings are fireproof throughout, and are five stories in height. The different parts are separated by fire walls. The exterior of the building is a concrete conglomerate consisting of crushed trap rock, sand and Portland cement, having a natural gray color.

As one enters the *administration building* on the street floor through the patients' entrance, there are on each side of the hall reception rooms and small examining rooms and bath rooms for patients. To these rooms the parents bring their children when sent by their physicians to be admitted to the wards, and in these rooms the administrators of the hospital arrange with the parents for the admission of the children while the house physicians and surgeons obtain the history of the illness and make a complete examination of the child. Off the main hall also is a dressing room for medical students.

Behind the main hall, but not connecting with it, are the kitchen, pantries, refrigerators and store room, as well as the dining rooms for the maids and for the male attendants. All of these rooms are reached from the rear of the building and from the yard, where all supplies are received.

On the street floor, also opening off the main hall, is the Library, which it is expected will in time become a complete reference library dealing with the diseases of children, and which will be a meeting place for the alumni of the hospital, and a place of study for students and physicians who may wish to avail themselves of its opportunities. It is the purpose of the staff that this library shall be of the widest possible usefulness. The stack room, in which all the case records are kept, adjoins

FROM: The Children's Hospital. Forty-sixth Annual Report for 1914.

it, so that any one studying cases may easily obtain the needed records. Close by is provided a room for the stenographer, who may also act as a librarian.

A staff room, with the necessary lockers, connects the library with the out-patient building.

On the main floor of the administration building are the executive offices, reception rooms, and the superintendent's suite. The Roentgenological department lies between the out-patient department and the administration building. It is the gift of Mrs. Weld. It contains a small waiting room for out-patients, coil and tube rooms, developing and store rooms, and office. It is so arranged that house patients and out-patients do not come in contact, a measure of precaution against contagious disease.

Most of the second floor is devoted to the house officers' quarters, though in the front there are the Chapel and the Managers' room.

The third floor has rooms for the Ladies' Aid Association in the front. In the rear of the third and fourth floors are three floors for the maids, their rooms being reached by a special stairway and elevator in the rear of the building.

The fourth floor is devoted to rooms for private patients, together with the necessary parlor, play room, diet kitchen and service rooms. There are rooms for a mother and child, rooms for a child alone and rooms for three or four children. Opening off the ward are large balconies on both the front and back of the building. All the floors are easily reached by the large central stairways and elevators.

In the *Nurses' Home* are rooms for seventy nurses, together with five rooms for the Sisters in charge of the Hospital. There are also the reception rooms, sitting and dining rooms, lecture rooms, library and recreation rooms. The fifth floor provides quiet rooms for night nurses, and an isolated suite for use in case of illness. A special elevator connects all the floors.

The *out-patient building* was planned with reference to the special needs of the several departments. The patients enter on the street floor. All who enter at once pass by the desk of the administrator. If it is the first visit of the patient provisional assignment is made to the proper department, and a ticket

is given to the patient to be kept permanently. At later visits the number of the patient's ticket is taken by the administrator and is sent by an automatic carrier to the recorder, who in turn gets from the stack the history record and sends it in a lift to the proper department. Thus the chief of each division has at his hand the complete record of all the patients whom he is called upon to see during the day. The patients are then passed to the various departments, an elevator carrying them to the proper floor.

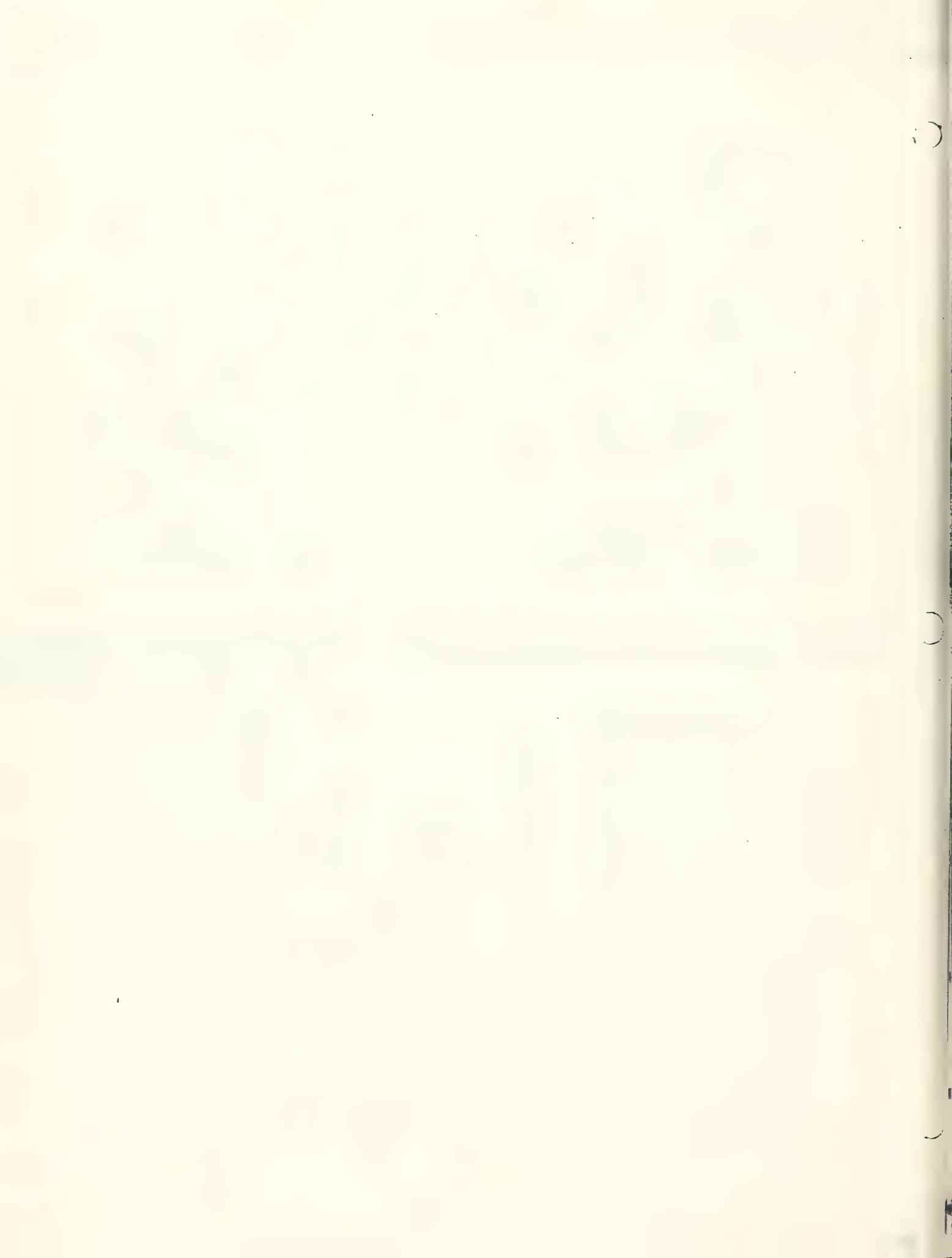
If there is suspicion of any contagious disease, in the corner of the building directly behind the desk of the administrator is a suite of three isolation rooms, to which patients may be sent till examined by the physician, and from which they may leave by a special exit if the disease proves contagious. (On this same floor are the social service rooms and dispensary for drugs, also suites of small examining rooms and bath rooms, to which children admitted to the wards from the out-patient department are sent. These rooms adjoin and supplement those for the examination of patients sent for admission from outside physicians.)

On the main floor are the orthopedic and surgical departments, with their waiting rooms. The orthopedic department contains the examining and plaster rooms, the surgical department, the examining and operating rooms.

On the second floor are the medical and nerve departments and their waiting rooms. The medical department contains the necessary examining rooms, weighing rooms and laboratories, and the nerve department examining and treatment rooms.

The third floor is devoted to the scoliosis and throat clinics. For the former there are the necessary waiting rooms and dressing rooms for the patients, and rooms for exercises and corrective treatment, together with the necessary rooms for the director and teachers.

The throat department has on this floor its examining rooms, etherizing, operating, and recovery rooms. Rooms are also provided for future use for an eye and ear clinic. On the fourth floor is a small ward for throat cases obliged to remain over night in the hospital.



The Surgical Appliance Shop is located in the rear on the street floor, and has its forge and machine rooms, plaster and leather rooms.

The laundry occupies a low detached building behind the Nurses' Home.

The main building is planned for a hospital ultimately to contain four hundred patients. Each of the three departmental wings may be extended backward if necessary. The construction of the building is such that any of the minor partitions may be removed and altered without difficulty.

All the patients except those in the private rooms and in the small ward are housed in the *pavilion wards* and to the south of the main building, hidden away among green grass and shrubbery, of which the passerby on the street has no idea.

The pavilion wards at present are four in number, two of two stories and two of one story, accommodating thus one hundred and twenty patients. The plot of ground on which they are placed is irregular in shape, but the wards are so located as to get the maximum of fresh air and sunshine.

They are reached by a circulating corridor, which has three levels. The lowest is for necessary pipes and heating appliances. The second is half above grade, and is designed for the carriage of food and supplies to the wards. The food is carried on motor trucks in warm containers directly from the kitchen in the rear of the main building through these closed corridors to the several wards. The upper level corridors are for general passages between the several buildings. They are roofed over, and where necessary are screened by glass sash from the weather, and heated by steam. The flat roof of the corridors would serve in an emergency as a fire escape.

The pavilion wards are built of steel and wood covered by rough cast. In the planning of the wards three points were kept constantly in mind, (1) ventilation, (2) out-door treatment, and (3) the control of contagious disease.

Ventilation.—No known system of artificial ventilation is entirely satisfactory. Air may be heated or cooled, dried or moistened, filtered, pumped into or drawn out of a ward and still the air lacks the quality called freshness. It is essential in order to secure really fresh air that windows be open, and

open windows derange all artificial ventilating systems. The most satisfactory natural ventilation is secured by the passage of used air directly out through openings at the top of the room. It is further essential that spaces of non-circulating dead air be eliminated. These two objects have been attained by wards with monitor tops and sloping ceilings. The transom windows on each side of the monitor top are easily controlled by mechanism below. In the two-story wards the monitor form is retained in both the upper and lower floor. The ventilation of the lower story is not interfered with in the least by this arrangement, because the outer wall between the eaves of the lower story and the floor of the second story is merely an open lattice between the necessary supporting columns. Thus the out-door air has free access to the windows in the monitor top. The balconies of the second floor, though wide, are so high above the windows of the first story as not to shut off the sunlight.

The problem of securing *out-door treatment* has also been met most successfully. The wide windows on the southerly side of each ward extend to the floor and slide back so that the beds may be easily pushed out on to the piazzas, which on the lower floors are fifteen feet broad. These wide piazzas are covered for half their width, but contrary to the usual custom the roof is over the outer rather than over the inner half. In this way the low running winter sun shines over the piazza roof, entering freely into the wards, as it is desired that it should. The hot summer sun running well toward the zenith does not shine far into the wards under any circumstances. On the other hand, whatever breezes there may be to temper the summer heat circulate more freely under the piazza roof and into the wards when the roof is not close against the building. The sole objection to the plan lies in the exposure to rain in moving the children back and forth across the unroofed strip of piazza. This objection has not proved of any importance. In a extremely sudden summer shower it might require quick work on the part of the nurses.

In addition to the wide piazzas at the front and a narrow piazza at the back, there is at each end of the ward a large sun room which may be used as a play room by convalescents, or



may be used in bad weather for out-door treatment of delicate children.

Limitation of contagious disease is one of the problems which constantly confronts the administrators of a children's hospital. Our experience in the old building abundantly proved the need of limiting the size of the open wards. It was early concluded that no ward should contain more than ten beds, and that for each ten beds there should be one isolation room. The building of glass partitions between the beds was considered, but was not adopted. If children are up and walking about the value of the partition must be slight. The partitions do two things: First, they prevent direct contact between children in adjoining beds, but if the children are kept recumbent direct contact is impossible even without partitions. The second object of the partitions is to prevent attendants from carrying infection from patient to patient. The partition renders this relatively difficult, and serves as a reminder to the forgetful or careless. It is felt that rigid discipline and careful training will serve the same purpose.

The hospital has been in use now for eight months. The results in the limitation of contagion have been gratifying. The most trying experience so far has been with vulvo-vaginitis, which is without any question practically invariably carried from patient to patient by the hands of careless attendants or by any unclean utensil which comes in contact with the patients, including wash cloths, towels, napkins, diapers, thermometers, syringes, bed pans, and all bed and body clothing. The experience of this hospital has repeatedly shown that this disease can be completely checked by rigid care.

The isolation rooms have proved of great value. Any patient may at once be transferred to this room pending a decision on the question of contagion. In case quarantine is necessary the small number involved does not for long materially affect the efficiency of the hospital.

As a matter of economy in construction, in space and in administration, each ward was made double, each half complete in itself, and each half the exact duplicate of the other.

The desk for the head nurse is placed in the center of the lobby between the two ward units. From her chair she can

see every bed in each ward unit, the two sun parlors, the two isolation rooms, each diet kitchen, and the passage of persons to and fro from the service portions of the ward. Thus everything goes on directly under the eye of the head nurse, and at night everything passes directly under the supervision of the night nurse. Thus the work is simplified as much as possible.

In case it is necessary to isolate either half of a ward it can be entered from out of doors and access cut off entirely from the main corridor. And as before stated, as each half of a ward is complete in itself perfect isolation is possible.

The greatest possible care is taken to prevent the admission of children with or exposed to contagion. The parents are questioned carefully. The daily reports of the Board of Health are posted in the admitting rooms. The small examining and bath rooms give opportunity for thorough examination. If contagious disease breaks out in a ward the physician in charge of contagious diseases at once assumes control, acting of course in conjunction with the visiting physician or surgeon.

The operating rooms are in a special building. At one end of this is an amphitheatre seating 83, with a separate students' entrance from outside. This amphitheatre is planned rather for lectures and demonstrations than for ordinary operations. It is equipped with a lantern, and can be darkened easily by electrically controlled shades. At the same time it is amply equipped for any surgical operation should it be desirable to demonstrate anything before a large company.

Ordinarily all the operating is done in four smaller rooms, designed especially to give students a good view of what is being done. Low galleries at a height of six feet and four inches above the floor are placed at the sides of the rooms. In each of these galleries six persons may sit, and at least six may stand and look over the shoulders of those sitting. Thus twenty-four persons may look almost directly down upon the field of operation and be only a few feet away. Large screens of plate glass placed at an angle in front of the seats prevent dirt from passing down on to the tables or patient. The front walls of these balconies are solid up to the height of the knee below the glass screens. A hand rail protects the glass. One of these operating rooms is used for plaster of Paris work. One is isolated for



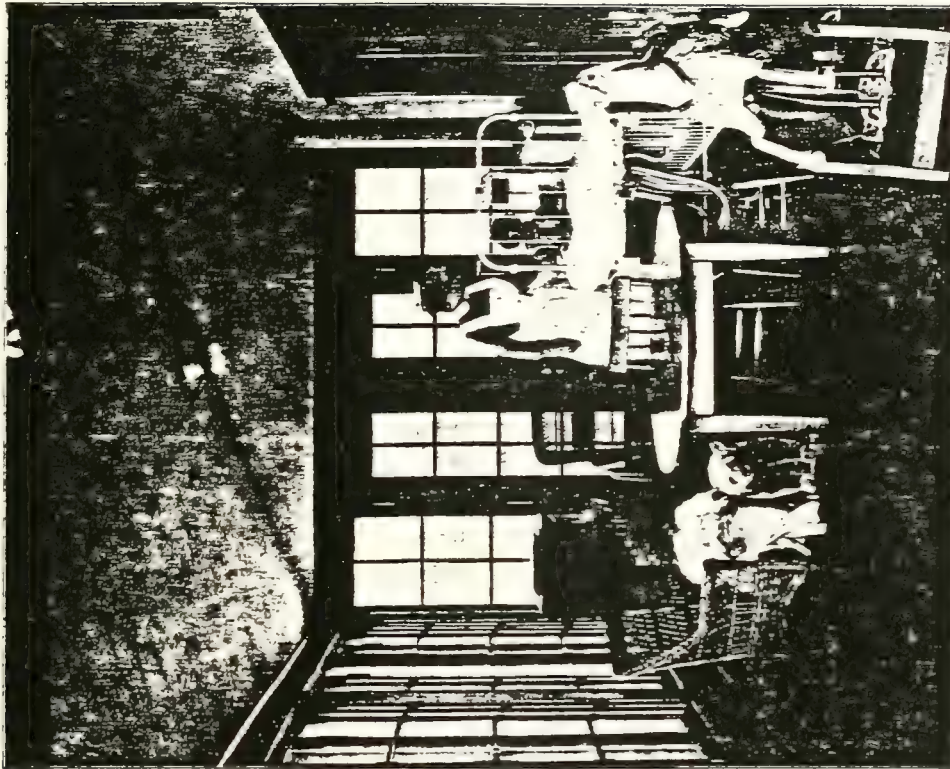
18 THE CHILDREN'S HOSPITAL

operations in septic cases. Near the operating rooms are the necessary dressing rooms, etherizing and recovery rooms, supply, instrument and sterilizing rooms.

On the second floor of the surgical building are the quarters for the male help, and a photograph room.

On the lower floor below the operating rooms and on a level with the amphitheatre floor are the morgue, and the laboratories for the visiting pathologist, bacteriologist and chemist.

The future growth of the hospital will come at first through the building of two new wards and the addition of another story to the two one-story wards already built. These additions will provide one hundred and twenty ward beds, making two hundred and fifty in all in the pavilion wards. The location of these wards is already determined. There is additional ground on which may be built another pavilion ward, a ward for private patients, or a contagious ward, as may in the future seem best.



WARD SOLARIUM

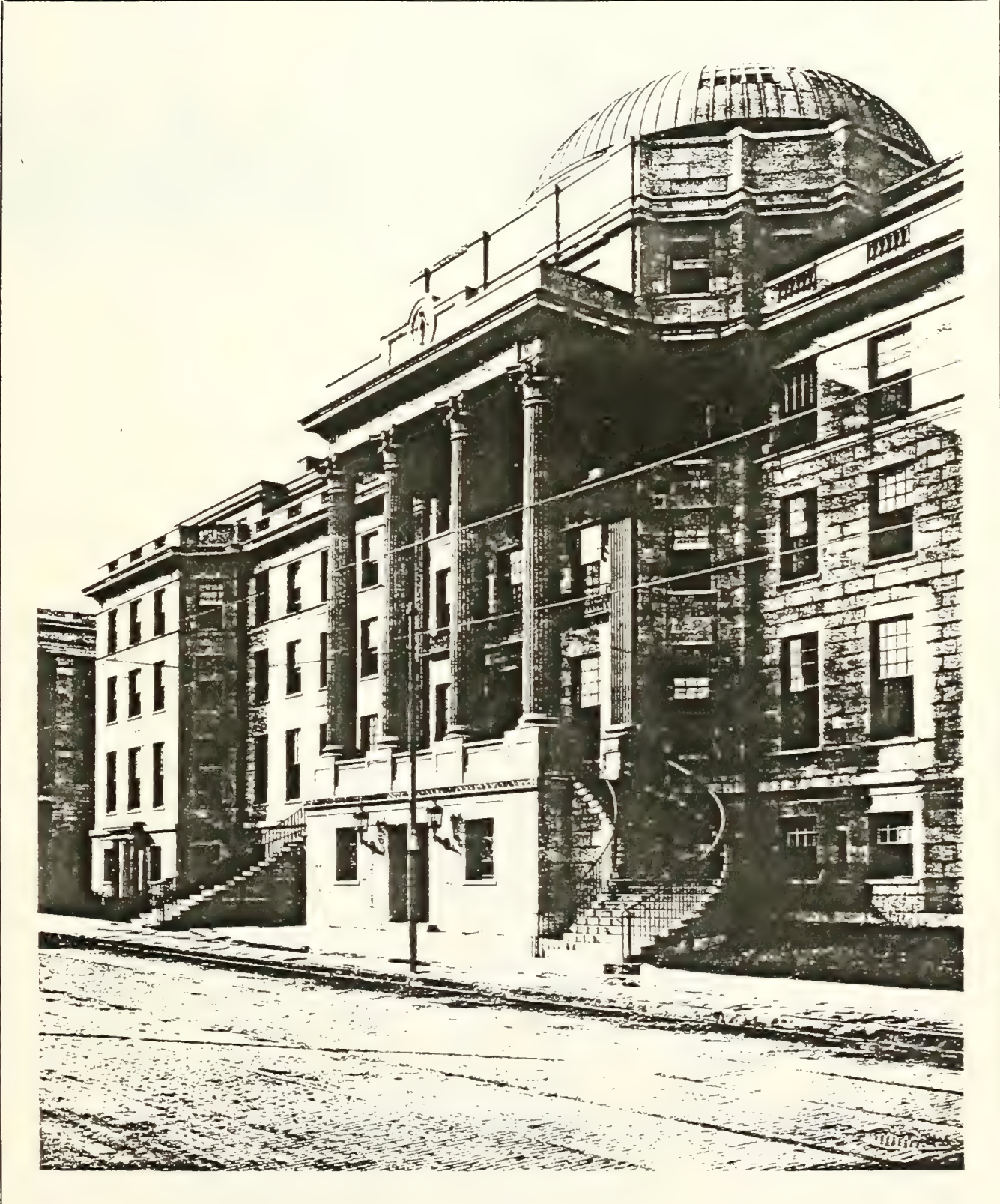
FROM: The Children's Hospital,
46th Annual Report for 1914.



THE AMERICAN ARCHITECT

VOL. CVI, NO. 2026

OCTOBER 21, 1914



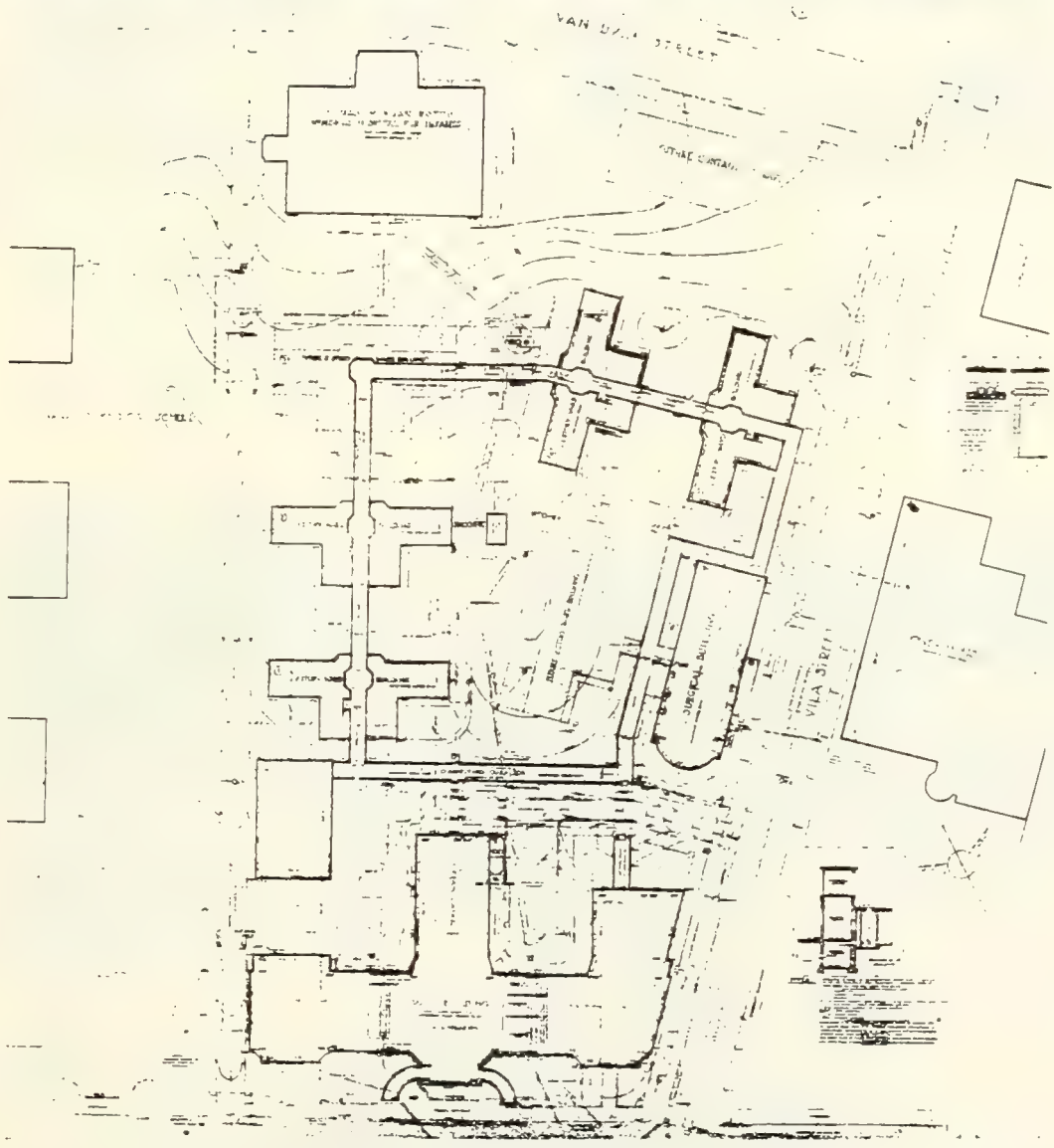
CHILDREN'S HOSPITAL, BOSTON, MASS
MESSRS. SHEPLEY, RUFAN & COOLIDGE, ARCHITECTS

from SPNEA files

Roxbury. Longwood. Children's hospital

(photomechanical repros)

gift of Little & Browne 27 March 1925

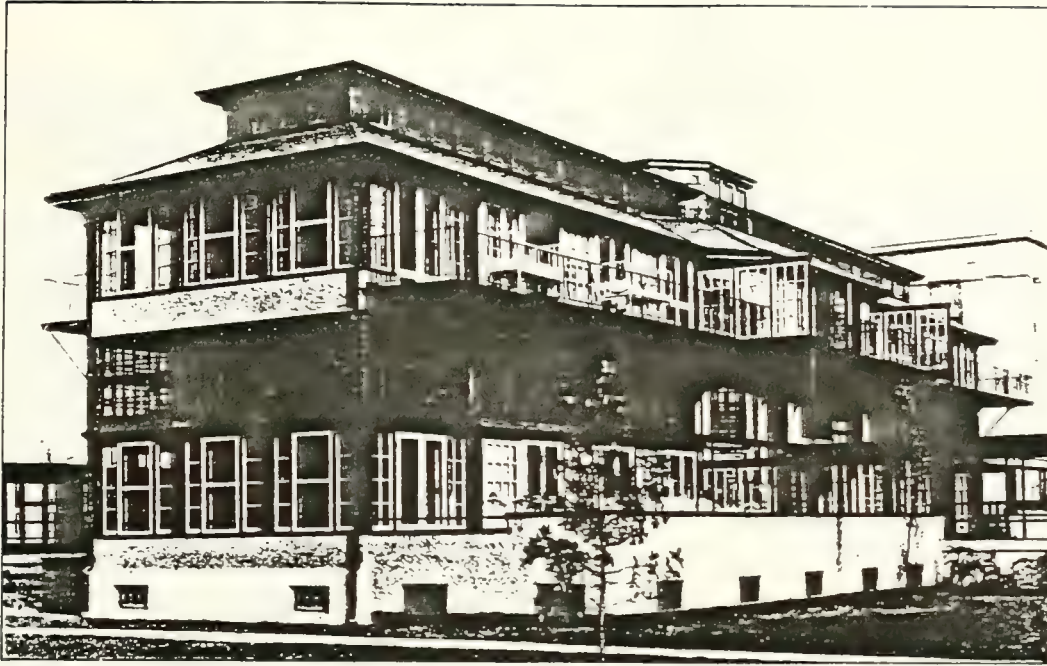


CHILDREN'S HOSPITAL, BOSTON, MASS.
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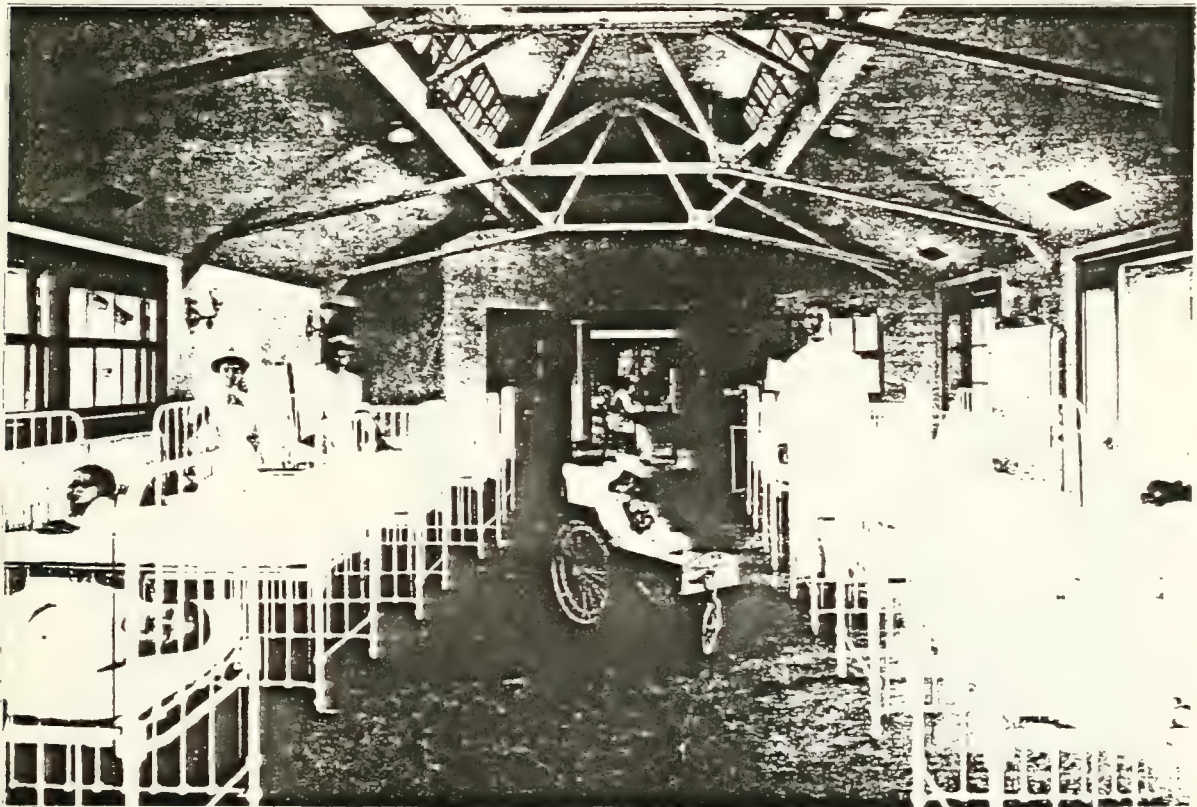
Roxbury. Longwood. Children's Hospital
(photomechanical repros)

gift of Little & Browne 27 March 1925



TWO-STORY WARD BUILDING

From: S.P.N.E.A. Files: Children's Hospital (Photo-mechanical reproductions)





From: S.P.N.E.A. Files: Children's Hospital
(photo mechanical reproductions)





OUT-PATIENTS COMING TO THE HOSPITAL

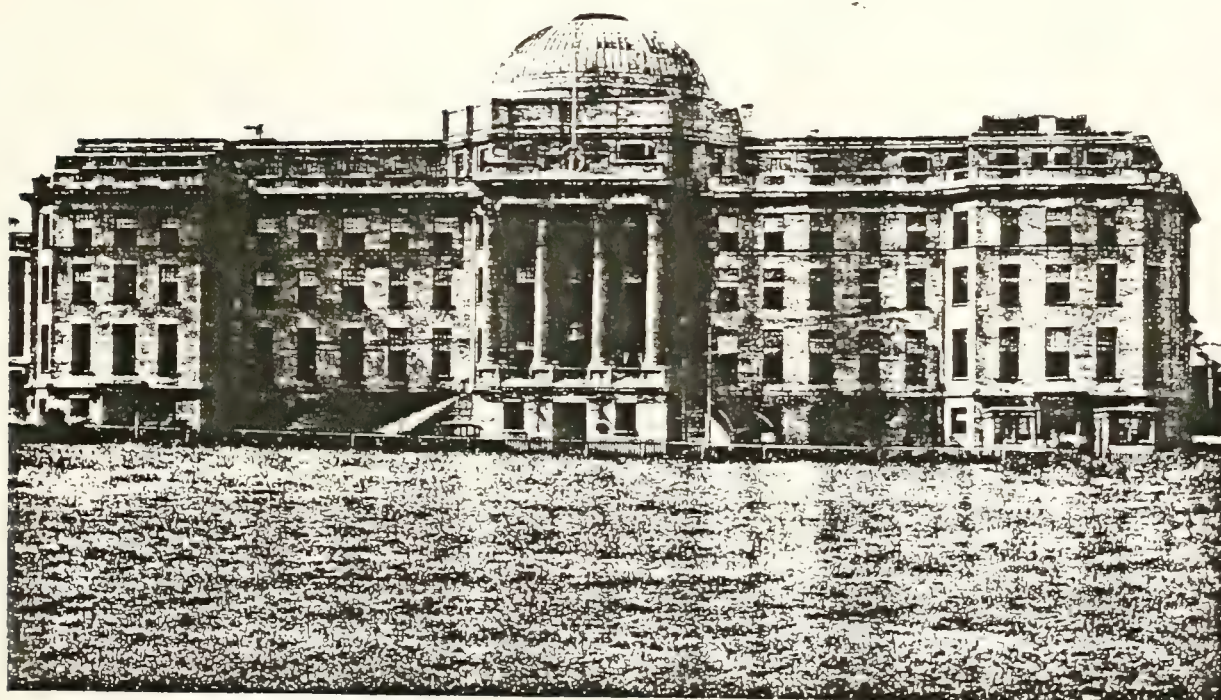
From: S.P.N.E.A. Files: Children's Hospital
(photomechanical repros.)







WARD PAVILIONS, SHOWING CONNECTING CORRIDOR AND REAR OF ADMINISTRATION BUILDING
 From: S.P.N.E.A. Children's Hospital (photomechanical reproductions)



ADMINISTRATION BUILDING, NURSES' HOME, AND OUT PATIENT DEPARTMENT
 OF THE CHILDREN'S HOSPITAL

From: Children's Hospital, 51st Annual Report, for 1919.



F/K

ADDRESS 179 LONGWOOD COR. PALACE RD.

NAME MASS. COLLEGE OF PHARMACY

present original

FENWAY-

P No. 21N-9E

SUB AREA LONGWOOD

TE 1918/19

APPLICATION TO
AMEND PLANS

source

" "

ARCHITECT KILHAM & TOPKINS

source

BUILDER

source

OWNER

original

present

PHOTOGRAPHS FW 7 1/1, 1/2 -83

TYPE (residential) single double row 2-fam. 3-deck ten apt.

non-residential COLLEGE

NO. OF STORIES (1st to cornice) 2

plus RAISED BASEMENT

ROOF _____ cupola _____

dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

Other brick FLEMISH stone

concrete TRIM iron/steel/alum.

BRIEF DESCRIPTION CLASSICAL REVIVAL BUILDING WITH BROAD FLIGHT OF GRANITE STEPS LEADING UP TO CENTRAL DOUBLE-STORY PEDIMENTED PORTICO (OF 6 COLUMNS & FLANKING PILASTERS) WHICH DEFINES ENTRY. "MASSACHUSETTS COLLEGE OF PHARMACY" IN FRIEZE ABOVE ENTRY, WITH ANTHEMIONS AT CORNERS. CLASSICALLY ORNAMENTED DOORWAY HAS ESCUTCHEON

FRONT FACADE IS 6-7-6 BAY ARRANGEMENT WITH 3 BAYS ON SIDE WALLS. WINDOWS ARE CASEMENT TYPE, WITH LIGHT STONE TRIM & KEYSTONES SET IN EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor

LOT AREA

90,147 sq. feet

NOTEWORTHY SITE CHARACTERISTICS GENEROUS SETBACK FROM LONGWOOD

6' TALL IRON FENCE SURROUNDS PROPERTY. GRASSY AREA FOUND ON PALACE ROAD.

IGNIFICANCE (cont'd on reverse)

FLAT ARCHES OF BRICK. BASEMENT STORY WALLS HAVE RUSTICATED EFFECT IN THE BRICKWORK. ORNATE COPPER LAMP POSTS FLANK LANDING OF STEPS; SIMILARLY DETAILED LAMPS FLANK ENTRANCE, MOUNTED ON WALL.

II. CK. 5/84



Bibliography - The Greenwood Encyclopedia of American Institutions - Private Colleges and Universities vol I, A-M John and Shirley M. Oakes (1983)

H. Withey - Dictionary of American Architects (1970)

The Architectural Forum Vol 32, No. 2

National Magazine March, 1920 (in file, Mass. Coll. of Pharm.)

Moved; date if known

Themes (check as many as applicable)

NOTE: College contains works by Daniel Chester French (George Robert White bas relief) and Cyrus Dallin.

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	<u>X</u>	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	<u>X</u>
The Arts	<u>X</u>	Industry	_____	Social/ humanitarian	<u>X</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

* The Massachusetts College of Pharmacy is the first College of Pharmacy in New England.

Significance (include explanation of themes checked above)

The Massachusetts College of Pharmacy, George Robert White Building is a well designed example of the Classical Revival style - an architectural mode popular for the design of institutional buildings in Boston from c.1895-1930. Built in 1918, its plans were provided by the prominent Boston architectural firm of Kilham and Hopkins (1900-1925, Kilham, Hopkins and Greeley after 1926). Still intact within this building's walls are several fine interior spaces featuring well crafted wood panelling, moldings, fire places (French Renaissance Revival), bronze plaques and doors etc. The Massachusetts College of Pharmacy is the second oldest School of its type in the U.S.* As early as 1823, a group of Boston pharmacists formed a committee that adopted a constitution (Dec 19, 1823) to form the Massachusetts College of Pharmacy. An application for a charter was denied in June 1824 because of the opposition of wholesale druggists. The first years were devoted to providing lectures for members and collecting literature for a professional library. The First American Pharmaceutical Library Catalogue was published in 1825. Formal evening classes began on Dec. 11, 1867, and the first class of ten men was graduated in 1869. The school was moved to larger quarters in 1876 and 1887 (on St. Botolph St and moved again to its present location).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

* in 1918/1919. Graduate study began in 1900 with the pharmaceutical chemist degree. The master of science in pharmacy degree was offered in 1941, and the doctor of philosophy in pharmacy degree in 1950. In 1977 the Hampden College of Pharmacy in Springfield, MA, was merged with the college at the Hampden Campus. On May 23, 1979, a change in charter resulted in a new name: Massachusetts College of Pharmacy and Allied Health Services. In addition to the George Robert White Building (1912), the Howard C. Newton Building was added in 1962. This College's main campus is in Boston.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING DEPT. APPLICATION TO AMEND PLANS.

Kilham and Hopkins (Walter H. Kilham 8/30/1868 - 9/11/1940 and James C. Hopkins 1873 - 11/11/1938) were awarded commissions to design a number of educational buildings, private homes, public structures in Boston and throughout the Commonwealth - examples include Whitman and Bernard Halls at Radcliff College, Cambridge, MA (1910), Students House, Boston (1913), High School at Dedham (1914), City Hall at Waltham (1915) etc. Walter H. Kilham was an important early-mid 20th c. architectural historian. He was the author of Boston after Bulfinch, a work that broke new ground in the study of mid-19th c. Boston architects.

Continuation sheet: Massachusetts College of Pharmacy
Description of interior in 1920 from National Magazine, Mostly
About People, March 1920.

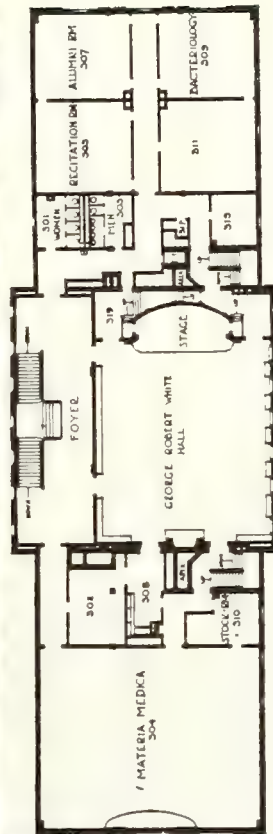
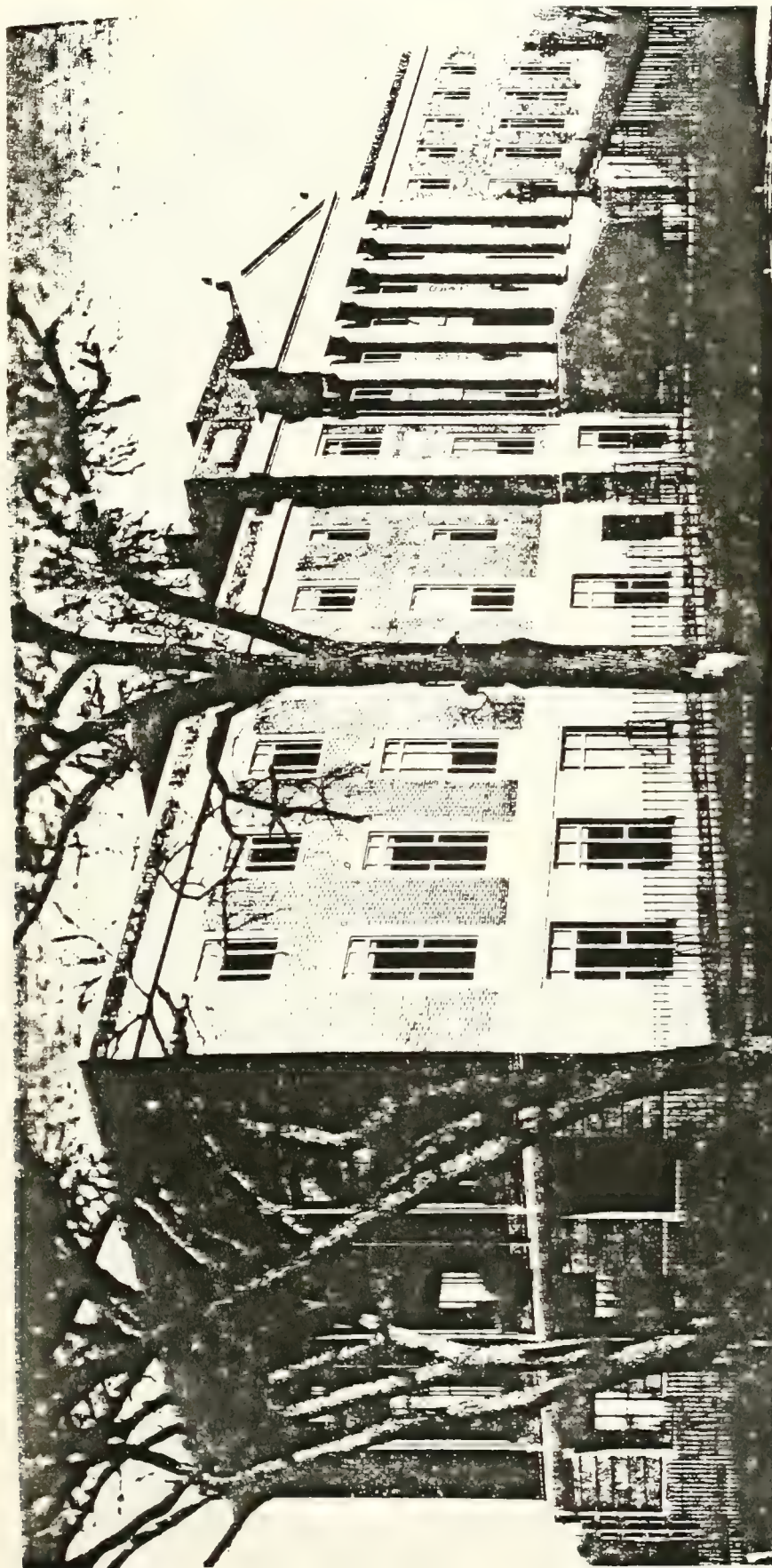
The elaborateness of the Massachusetts College of Pharmacy's main building (1917) is due largely to the interest of George Robert White, prominent early 20th c. Boston philanthropist. He was the executor of the estate of Warren B. Potter - the college received a legacy from the Potter estate. Among the noteworthy interior features were ^(are) the high ceilinged lobby with a beautiful staircase and travertine marble finish. The assembly room on the upper floor is wainscotted in quartered and fumed oak ^{and} has some fine carving about its giant fireplace and proscenium arch. The Sheppard Library (named in honor of the late Samuel A. D. Sheppard, contains what is probably the most valuable collection of pharmacopoeias in the U.S. - it was noted that "the library is really a gem in itself, having the most up to date equipment, including book stacks and fumed oak furniture especially designed for it, and with a work room adjoining the stock room below. Particularly note worthy are the main entrance's bronze doors with low relief allegorical figures representing "Ancient Empirical Pharmacy" and Modern Scientific Pharmacy".

The main (middle) floor contained (1920) offices, administration rooms and two main lecture rooms, one at each end of the building. In addition professors offices and private laboratories were located on the main floor. On the first floor were "the big laboratories", for chemistry and pharmacy as well as the men's study and locker room. On the upper floor the assembly hall and "the beautiful foyer leading to it occupy the central part of the building". The west wing of the upper floor contained the "materia medica" laboratory (?) and its stock room, "where an air-tight, insect proof stock cabinet is one of the interesting furnishings". In the east wing of the upper floor was the bacteriology laboratory, recitation and other rooms, and ample quarters for the women students, including a large study. In addition, the Alumni Room and Sheppard library were located on the main floor. [Today the foyers and assembly room are still intact].

(FEBRUARY, 1920. VOL. 32, No. 2)

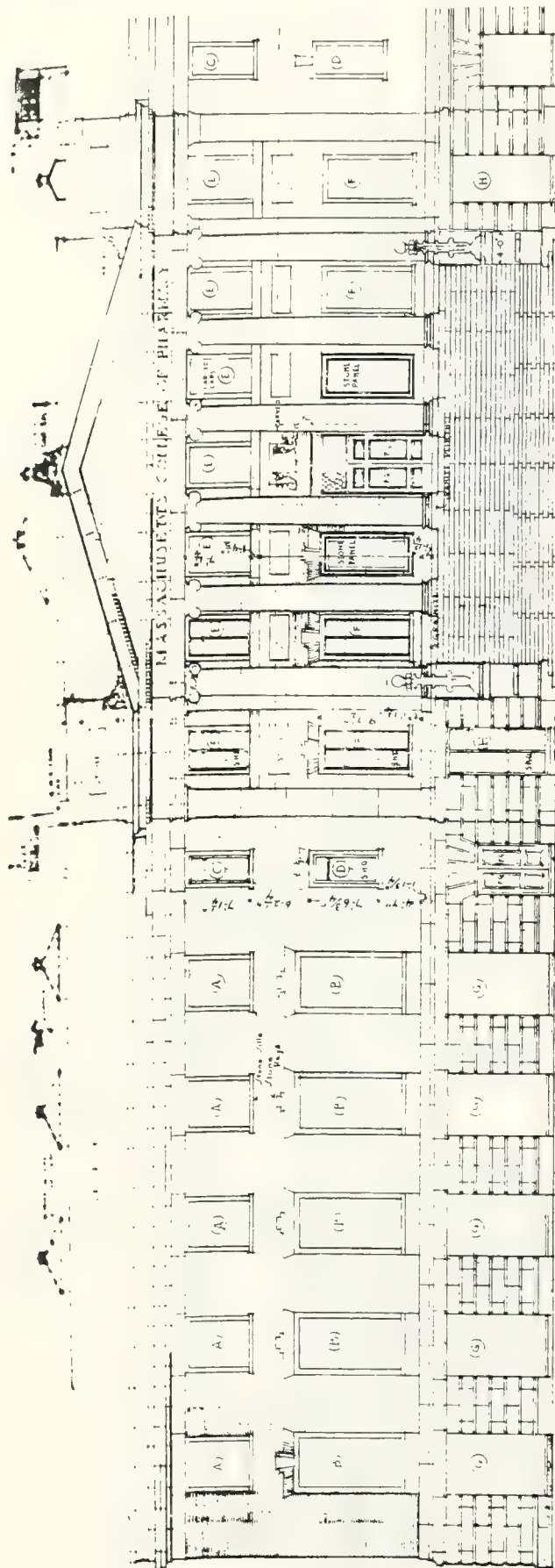
THE ARCHITECTURAL FORUM

PLATE 19



SECOND FLOOR PLAN

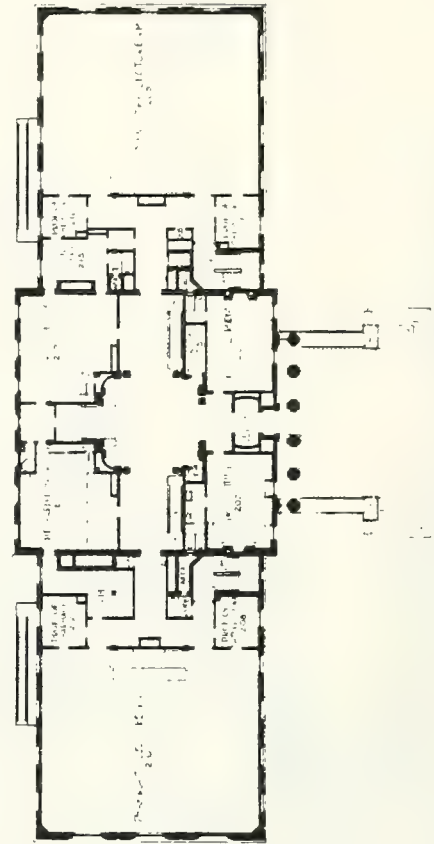
MASSACHUSETTS COLLEGE OF PHARMACY, BOSTON, MASS.
KILHAM & HOPKINS, ARCHITECTS



PRINCIPAL ELEVATION

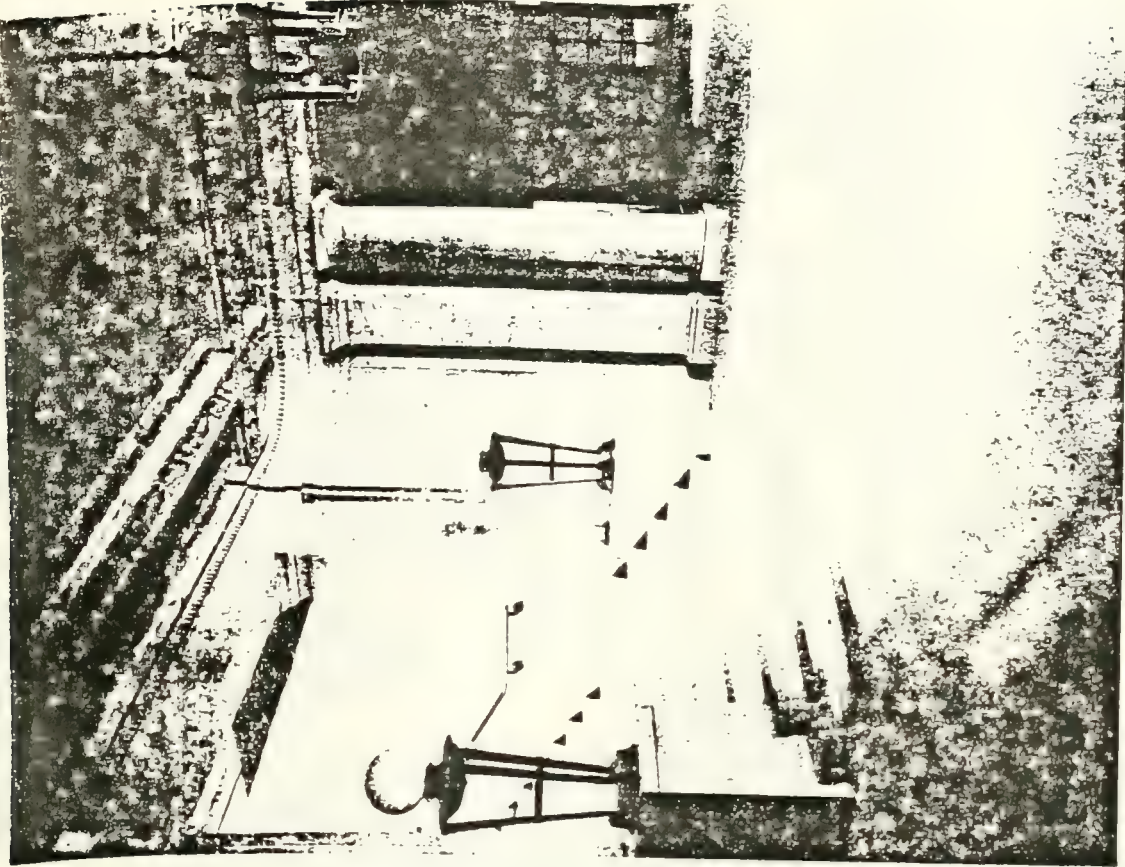


GROUND FLOOR PLAN

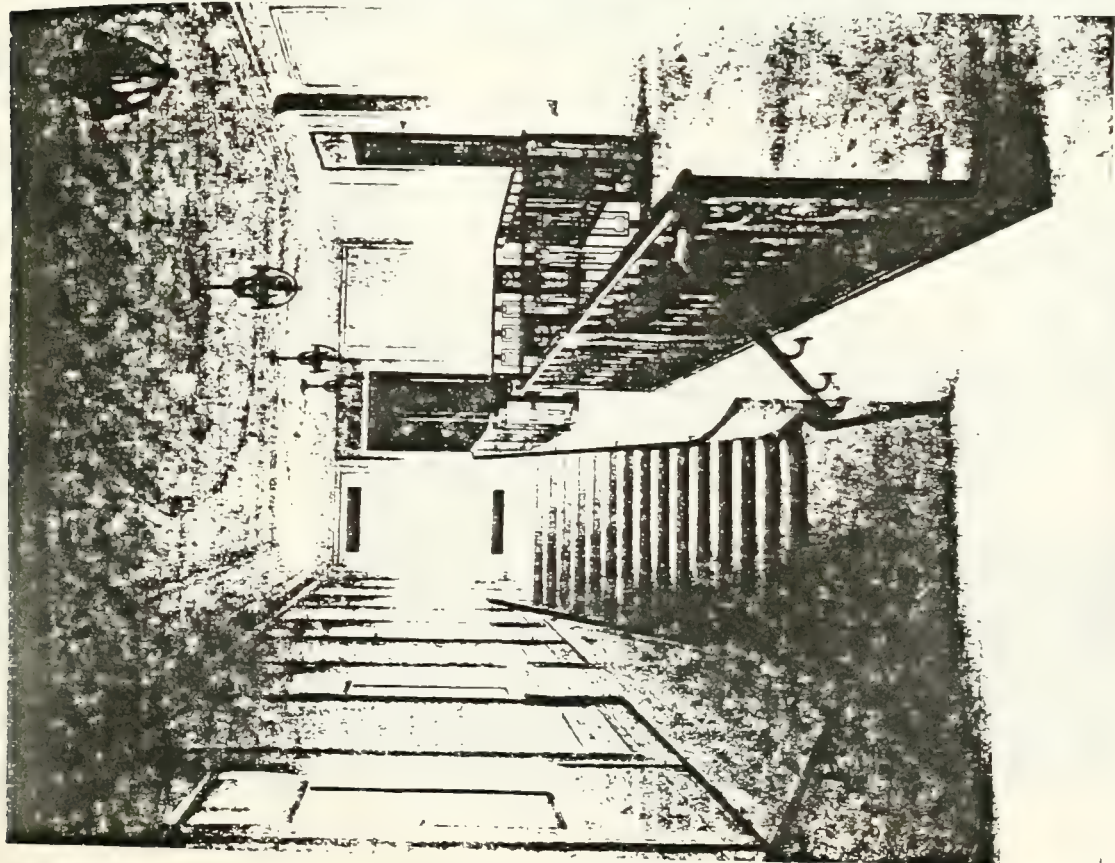


FIRST FLOOR PLAN

MASSACHUSETTS COLLEGE OF PHARMACY, BOSTON, MASS.
 KILHAM & HOPKINS, ARCHITECTS

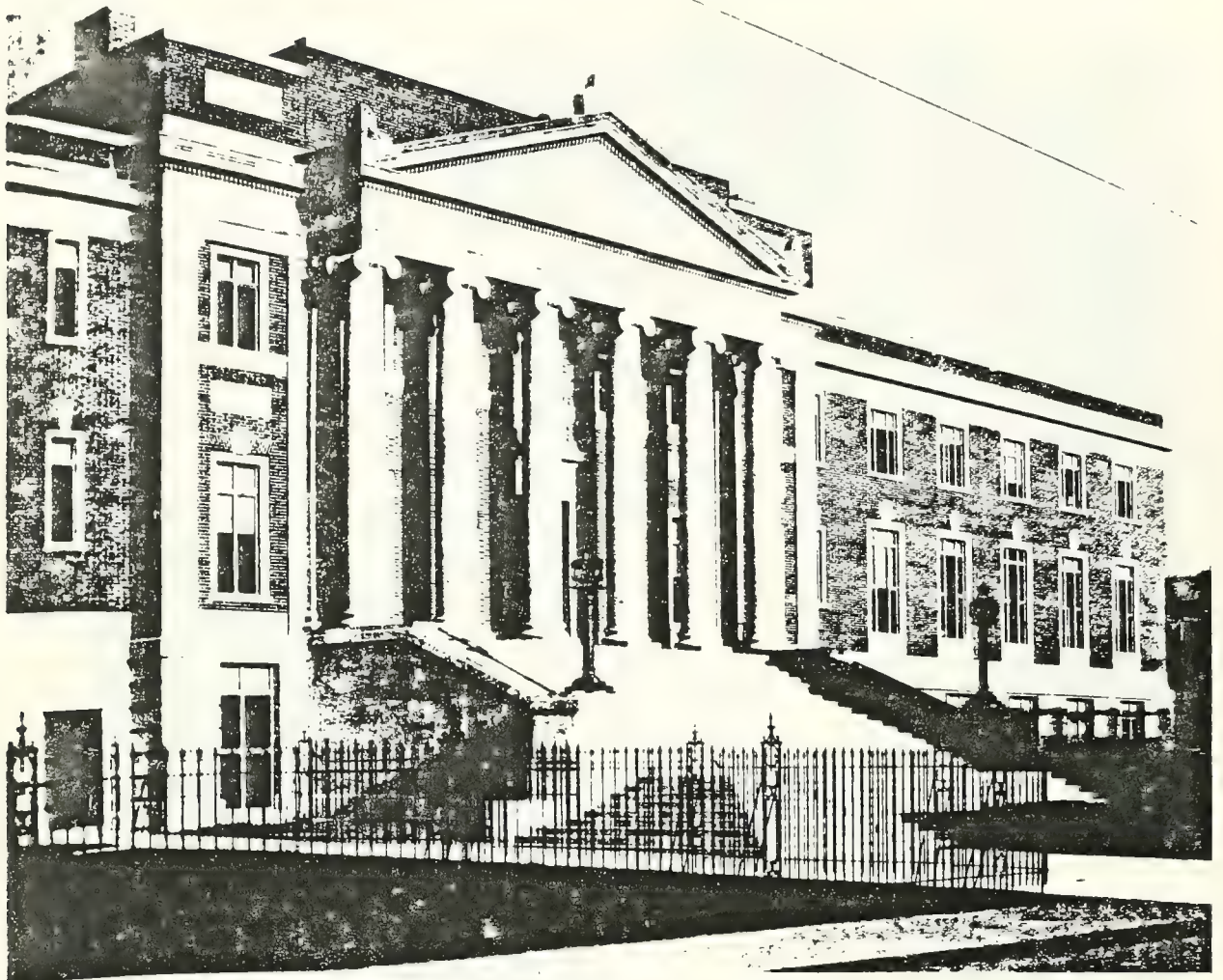


ENTRANCE HALL

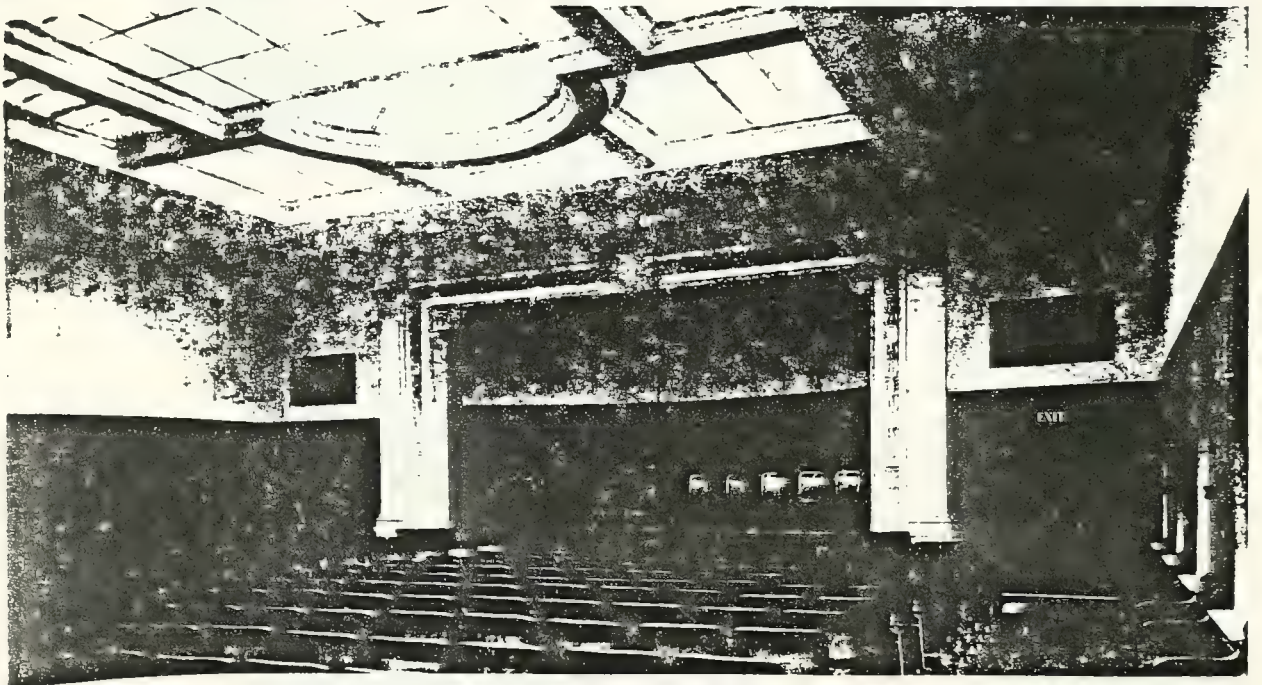


STAIRWAY AND SECOND FLOOR HALL

MASSACHUSETTS COLLEGE OF PHARMACY, BOSTON, MASS.
KILHAM & HOPKINS, ARCHITECTS



DETAIL OF MAIN FACADE



AUDITORIUM LOOKING TOWARD STAGE

ADDRESS 221 LONGWOOD COR. AVE. LOUIS PASTEUR

NAME BOSTON LYING-IN HOSPITAL
 present original

MAP No. 21 N-8E AND 21 N-9E SUB AREA FENWAY-LONGWOOD

DATE 1921-1922 (HOSPITAL) BLDG. PERMIT
1922 (NURSES' HOME) source " "

ARCHITECT COOLIDGE & SHATTUCK BLDG. PERMIT

BUILDER WALTER A. WENTWORTH CO. (NURSES' HOME)
WHIDDEN-BEEKMAN CO., INC. (HOSPITAL) BLDG. PERMIT

OWNER BOSTON LYING-IN HOSPITAL
 original present

PHOTOGRAPHS FW 6 6/5-83; FW 7-83
 (FRAMES OA. & 1A)



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) HOSPITAL

NO. OF STORIES (1st to cornice) 4 plus

ROOF FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (buff) stone CAST concrete iron/steel/alum.

BRIEF DESCRIPTION MEDITERRANEAN REVIVAL BUILDING, PRIMARILY 4 STORIES, WITH PLAN WHICH APPROXIMATES A "U"-SHAPE, CONTAINING RECESSED ENTRY PORTICO (OF 8 PAIRED TUSCAN COLUMNS) IN BASE OF "U". BRACKETED EAVES PROJECT BROADLY. INSCRIPTION ABOVE PORTICO READS, "A.D. 1832 BOSTON LYING-IN HOSPITAL A.D. 1922." DECORATIVE ELEMENTS INCLUDE FRIEZE ABOVE 1ST FLOOR FEATURING ROUNDELS OF INFANTS AND ESCUTCHEONS OVER 2ND STORY WITH STORKS AND RIBBONS ABOVE. CORNERS OF BUILDING ARE DEFINED BY LARGE BLOCKS OF*

EXTERIOR ALTERATION minor (moderate) drastic ADDITIONS WITH METAL WALLS, GLASSED-IN ON MAIN FRONT FACADE.

CONDITION good fair poor LOT AREA 74,039 sq. feet

NOTEWORTHY SITE CHARACTERISTICS HEDGEROW & IRON FENCE AT SIDEWALK

DESCRIPTION:

SIGNIFICANCE (cont'd on reverse)

* TAN STONE. WINDOW TYPES ON CENTRAL BLOCK ARE 6/6 (1ST STORY), 6/6 FLANKED BY 2/2 (2ND STORY); AND 8/8 ON WINGS EXTENDING TOWARDS LONGWOOD AVE. CENTRAL 5TH STORY IS RECESSED FROM LOWER FLOOR EXTERIOR WALLS. "RICHARDSON HOUSE" (NORTH-WEST WING) FOLLOWS CURVE OF TUGO CIRCLE, REFLECTED ALSO IN VAN DERBILT HALL (245 LONGWOOD; SEE FORM).

(Map)



development

ARCHITECTURAL

MEDICINE

Significance (include explanation of themes checked above)

ARCHITECTURALLY NOTABLE, THOUGH ALTERED, MEDITERRANEAN-INSPIRED INSTITUTIONAL BLDG. WHICH WAS HOME FOR MANY YEARS OF THE BOSTON LYING-IN HOSPITAL.

THE BOSTON LYING-IN HOSPITAL WAS ESTABLISHED BY THE COOPERATION OF THE MASSACHUSETTS HUMANE SOCIETY AND MASS. CHARITABLE FIRE SOCIETY, BEING INCORPORATED IN 1832 "FOR THE CARE & RELIEF IN THEIR ILLNESS OF POOR & DESERVING MARRIED WOMEN, & OF THAT CLASS OF UNMARRIED WOMEN WHOSE PREVIOUS GOOD CHARACTER OFFERED ASSURANCE FOR THE FUTURE" (1893 ANNUAL REPORT), I.E., POOR WOMEN IN LABOR. JOHN HEARD, JR. WAS THE FIRST PRESIDENT OF THE CORPORATION; ATTENDING PHYSICIANS WERE DR. ENOCH HALE, JR. & DR. WALTER CHANNING (FIRST PROFESSOR OF MIDWIFERY AND MEDICAL JURISPRUDENCE, AND DEAN, OF HARVARD MEDICAL SCHOOL. THE FIRST USE OF ANESTHESIA IN A U.S. MATERNITY HOSPITAL WAS IN 1847. THE HOSPITAL'S ORIGINAL LOCATION WAS IN A HOUSE AT 718 WASHINGTON ST. LAND WAS ACQUIRED AT SPRINGFIELD & WORCESTER STS. IN 1853 AND A NEW BUILDING CONSTRUCTED, OPENING IN 1855. FINANCIAL PROBLEMS AND INSUFFICIENT NUMBERS OF PATIENTS FORCED THE CLOSING OF THE HOSPITAL IN 1857, BUT IN 1873 IT ^{HAD} REOPENED AT 24 MCLEAN ST. (WEST END) WITH 18 BEDS. BY 1887 THE HOSPITAL HAD EXPANDED INTO AN ADDITIONAL 3 HOUSES ON THE BLOCK, AND ONE MORE LATER. AN OUTPATIENT DEPT. WAS OPENED IN 1881, AND THE NURSES' TRAINING SCHOOL ESTABLISHED IN 1888. THE LONGWOOD AVE. SITE HAD BEEN OWNED BY THE EBENEZER FRANCIS ESTATE AS LATE AS THE 1890'S, AND WAS LINED WITH FRAME MANSARD STYLE DWELLINGS AS LATE AS 1915. PLANNING FOR A NEW HOSPITAL WAS *

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) CURRENTLY RE-USED FOR MEDICAL LABS & OFFICES. RECOMMENDED FOR NATIONAL REGISTER

* UNDERWAY IN 1920. COOLIDGE & BE SHATTUCK WERE SELECTED ARCHITECTS, WITH CONTRACTORS FOR THE HOSPITAL, WHIDDEN-BECKMAN CO., AND NURSES' HOME (THE EAST WING) WALTER A. WENTWORTH CO. GROUND WAS BROKEN FOR THE HOSPITAL ON JULY 7, 1921, AND FOR THE NURSES' HOME ON JAN 13, 1922. THE MOVE TO THE NEW FACILITIES WAS COMPLETED JAN. 1, 1923. COOLIDGE & SHATTUCK RECEIVED THE FIRST HARLESTON PARKER GOLD MEDAL, AN AWARD FUNDED BY PARKER TO BE GIVEN BY THE MAYOR NOT OFTENER THAN ONCE PER 3 YEARS TO THE ARCHITECT OF THE MOST BEAUTIFUL PIECE OF ARCHITECTURE, BUILDING, MONUMENT, OR STRUCTURE WITHIN THE CITY LIMITS OR METROPOLITAN PARK DISTRICT. IN 1965, THE LYING-IN **

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING PERMITS: No. 1798 (Aug. 8, 1921); No. 555 (March 13, 1922); No. 1920 (June 25, 1929)

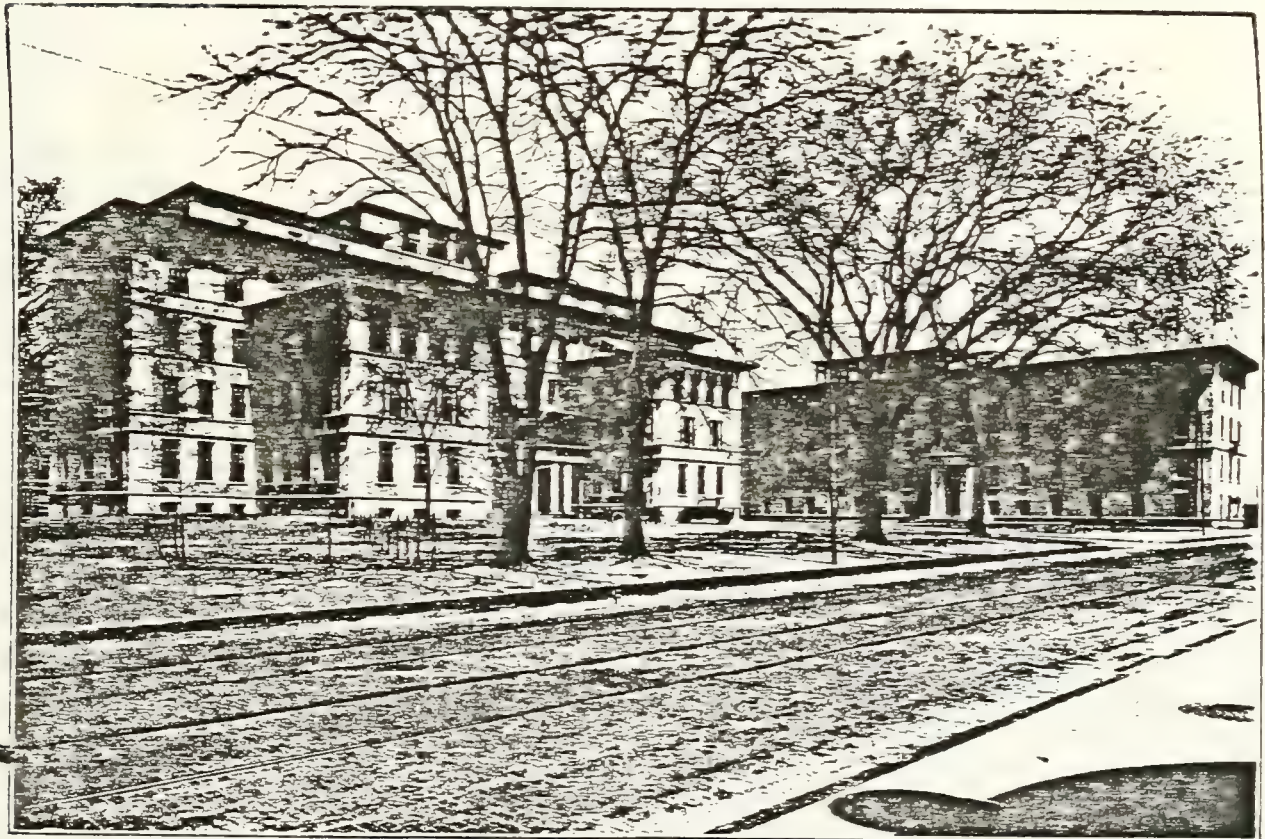
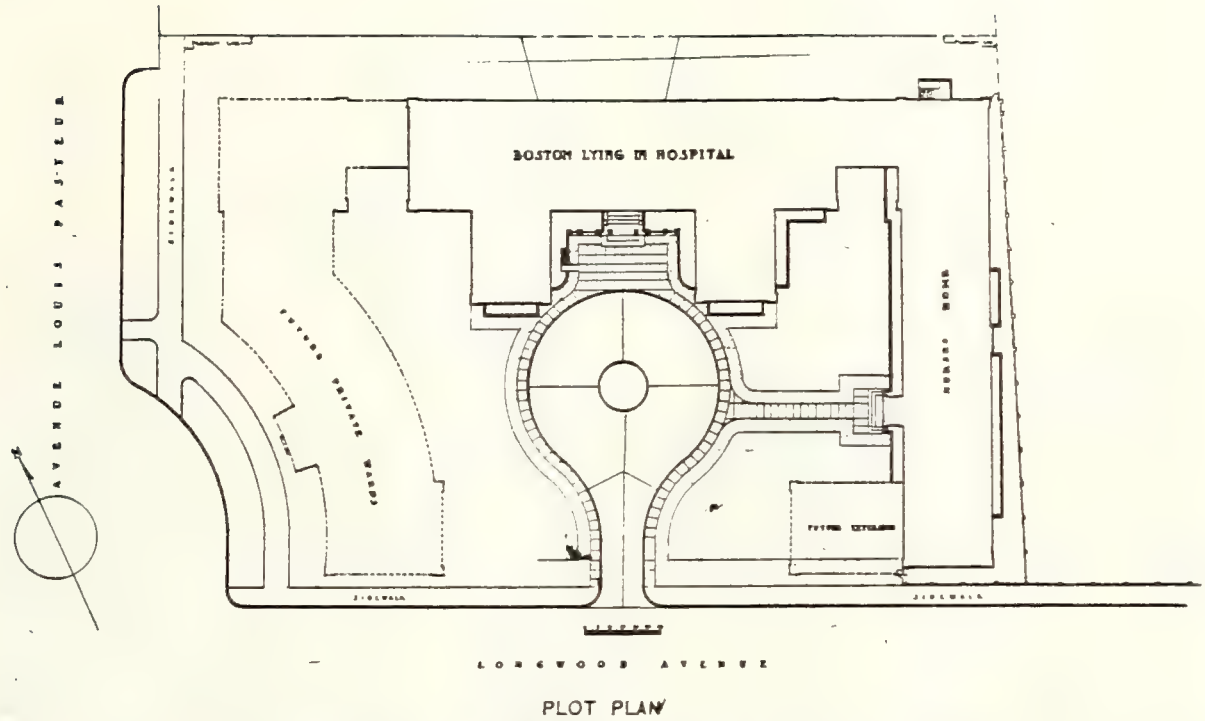
BOSTON LYING-IN HOSPITAL, ANNUAL REPORTS, FOR 1893, 1921, 1922, 1923, 1929.

"BOSTON LYING-IN HOSPITAL," by Andrea Morisi in Aesoulapian Boston.

ATLASES OF ROXBURY. BROMLEY, G.W.

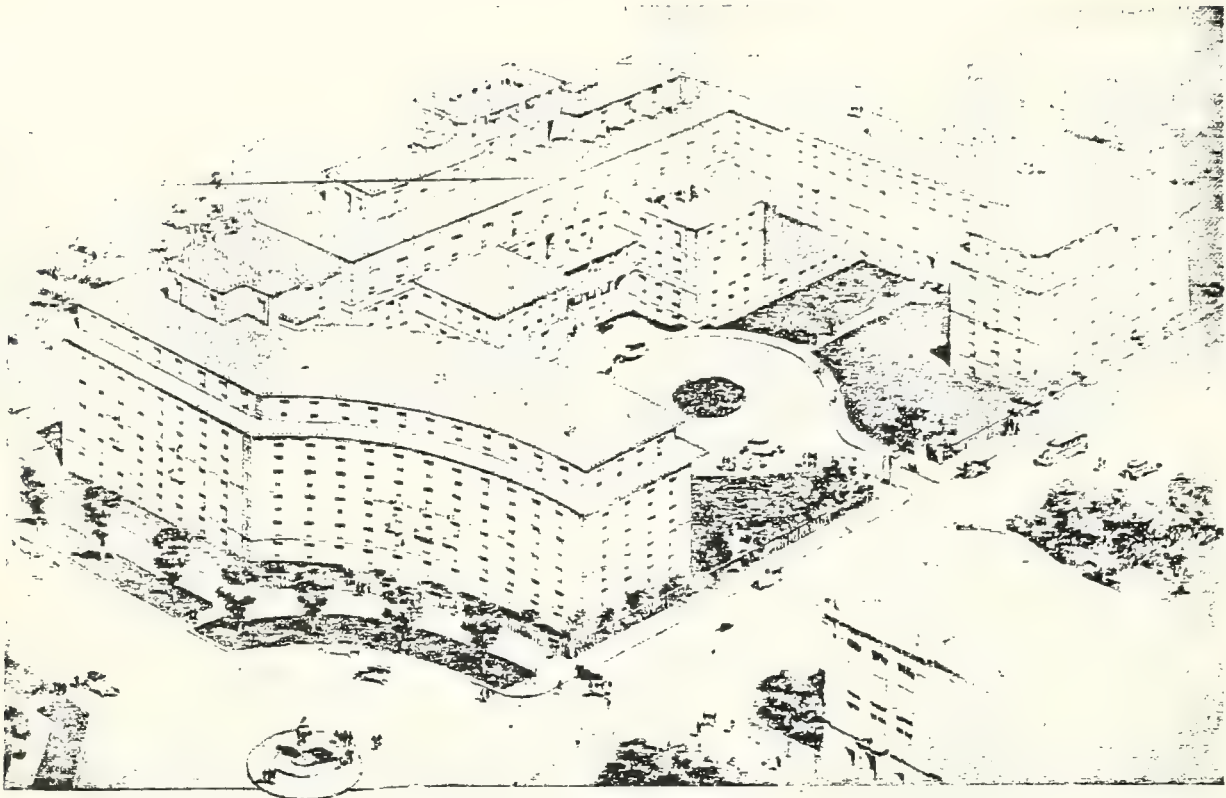
THE AMERICAN ARCHITECT. AUG. 1, 1923. PLANS & PHOTOS.

** MERGED WITH THE FREE HOSPITAL FOR WOMEN, AS THE BOSTON HOSPITAL FOR WOMEN, AND AGAIN IN 1975 WITH THE P.B. BRIGHAM & R.B. BRIGHAM HOSPITALS AS THE AFFILIATED HOSPITALS CENTER. WITH THE CONSTRUCTION OF THE NEW BRIGHAM & WOMEN'S HOSPITAL ON FRANCIS ST., THE LYING-IN DIVISION ON LONGWOOD AVE. WAS CLOSED IN 1981.



NEW HOSPITAL AND NURSES' HOME

From: Boston Lying In Hospital. 90th Annual Report, for 1922

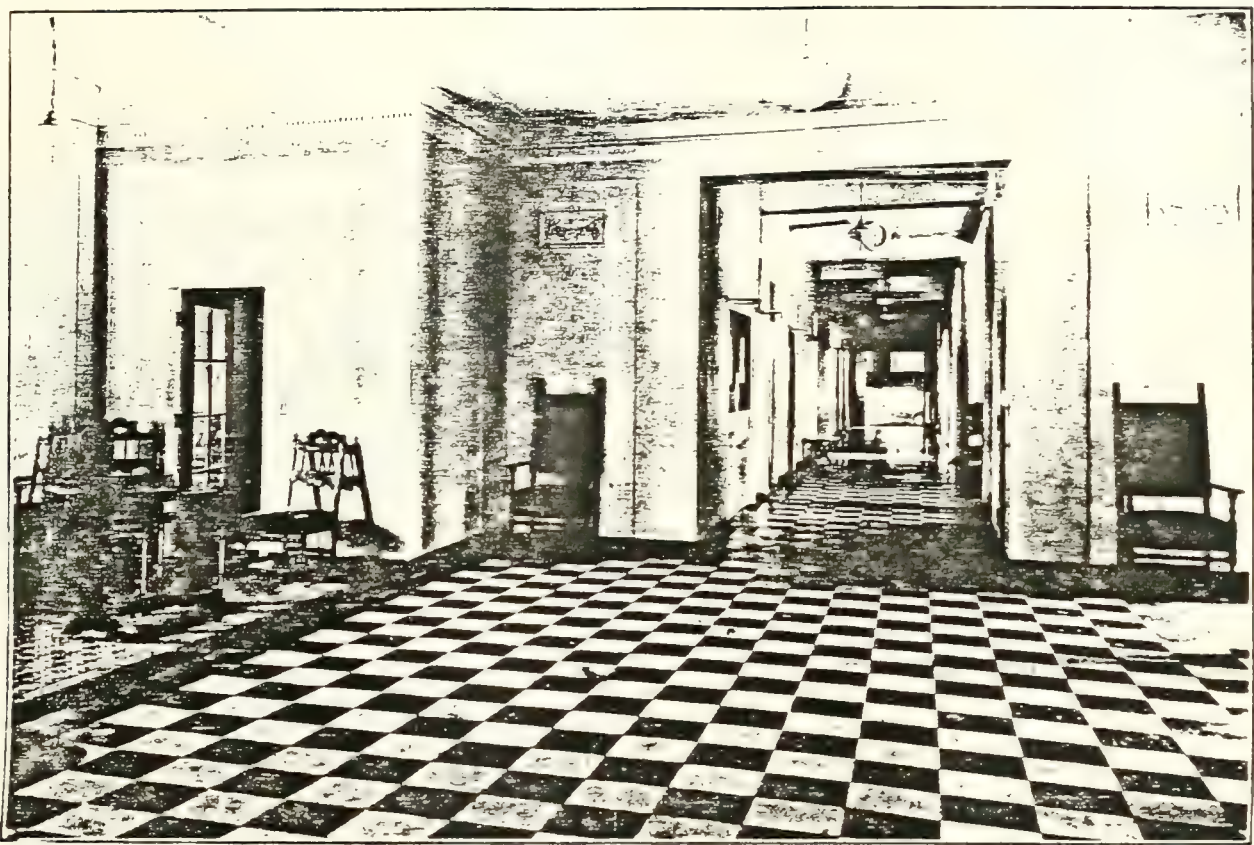


BIRD'S-EYE VIEW OF HOSPITAL

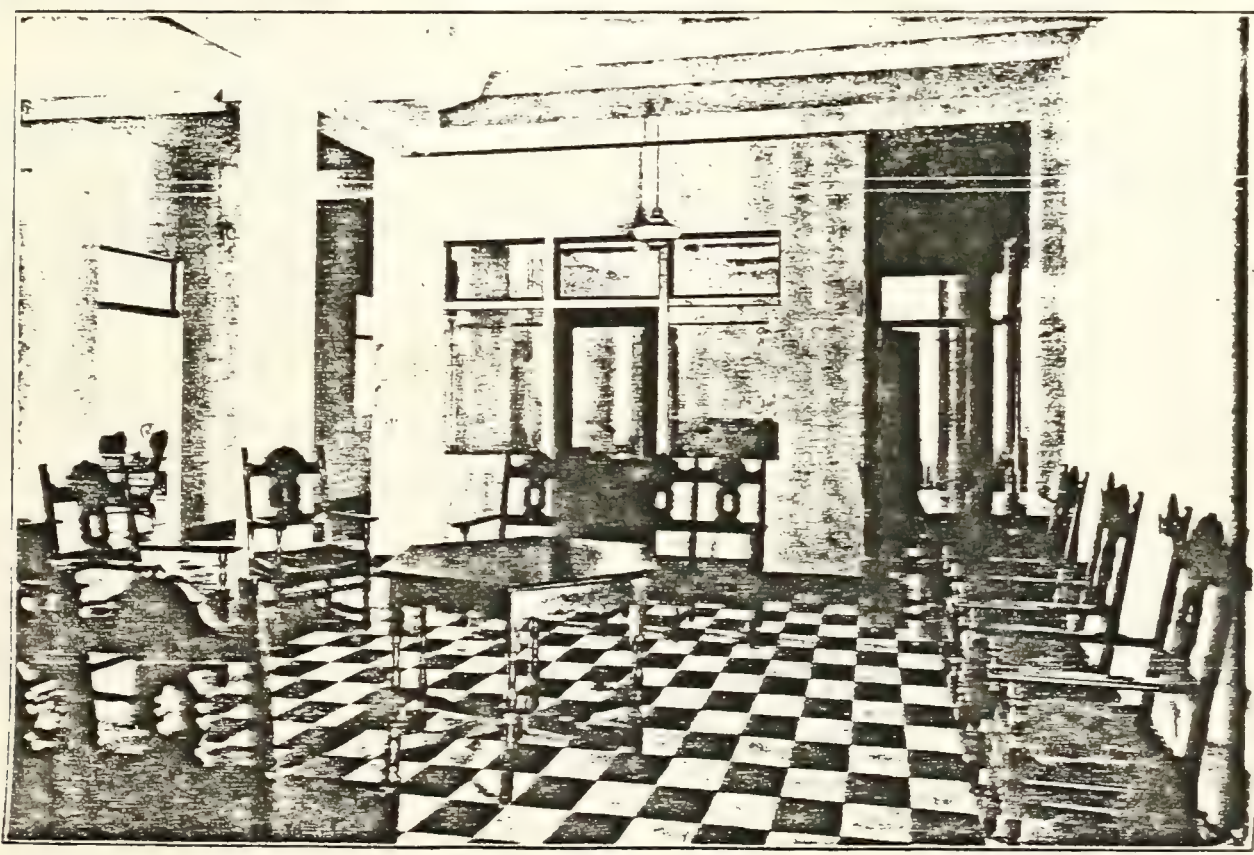
Froms Boston Lying-In Hospital. Annual Report for 1929.
97th Year.



RICHARDSON HOUSE — BOSTON LYING-IN HOSPITAL — NURSES' HOME



HOSPITAL ENTRANCE HALL



CLINIC WAITING ROOM

From: Boston Lying-In Hospital, 90th Annual Report, for 1922.

F/K

ADDRESS 245 LONGWOOD COR. LOUIS PASTEUR

NAME VANDERBILT HALL

present

original

MAP No. 21N-8E & 21N-9E

SUB AREA FENWAY-LONGWOOD

DATE

1926

BUILDING PERMIT

ARCHITECT

COOLIDGE, SHEPLEY,

source

TECT BULFINCH & ABBOTT

BLDG. PERMIT

BUILDER

source

ER L.D. WILLCUTT & SONS Co.

BLDG. PERMIT

OWNER

source

HARVARD UNIVERSITY

SAME

original

present

PHOTO

GRAPHS FW 6 6/3, 6/4-83



TYPE (residential) single double row 2-fam. 3-deck ten apt.

non-residential DORMITORY

NO. OF STORIES (1st to cornice) 4 AND 2 AND 1 plus

ROOF PRESUMED FLAT cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (tan) stone concrete iron/steel/alum.

BRIEF DESCRIPTION MEDITERRANEAN REVIVAL BUILDING, CHIEFLY 4 STORIES IN HEIGHT, ARRANGED AROUND OPEN CENTRAL COURT. PLAN IS DOMINANTLY RECTANGULAR, BUT SOUTHEAST PORTION HAS CONCAVE EXTERIOR WALL WHICH FOLLOWS THE HALF-CIRCLE AT AVE. LOUIS PASTEUR & LONGWOOD AVE. ROOF PROJECTS FORMING BROAD COPPER EAVES. ROUND ARCHES WITH QUINS PROVIDE 1ST STORY WINDOWS AND ENTRIES (CENTERED IN CURVING FACADE AND LONGWOOD AVE. FACADE), WHILE UPPER STORY WINDOWS ARE B/B DOUBLE-HUNG SASH. ENFRAMED WINDOWS WITH BALUSTRADED BALCONIES ARE *

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 76,752 sq. feet

NOTEWORTHY SITE CHARACTERISTICS CENTRAL OPEN COURTYARD; PLAN FOLLOWS LOUIS

PASTEUR'S SEMICIRCLE AT LONGWOOD AVE; SOME TREES & PLANTINGS.

DESCRIPTION:

SIGNIFICANCE (east on reverse)

- * LOCATED IN CENTER OF LONGWOOD FACADE & CIRCULAR FACADE AT 3RD STORY. GATE OF IRON GRILLWORK ENHANCES LONGWOOD AVE. OPENING.
- NORTHWEST SECTION CONTAINS 4-STORY WINGS FLANKING 2-STORY BLOCK AND ARCHED-WINDOWED 1STORY BLOCK.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education ✓
Architectural	✓ _____	Exploration/
The Arts	_____	settlement
Commerce	_____	Industry
Communication	_____	Military
Community/ development	_____	Political



Significance (include explanation of themes checked above)

ARCHITECTURALLY INTERESTING DORMITORY BUILDING, DISTINCTIVE FOR ITS MEDITERRANEAN-INSPIRED STYLE WHICH IS SELDOM SEEN IN BOSTON.

THIS LAND HAD BEEN PART OF EBENEZER FRANCIS' HOLDINGS AND BELONGED TO HIS ESTATE AS LATE AS 1895. A SERIES OF FRAME DWELLINGS LINED LONGWOOD IN THIS VICINITY BY 1873 (STREET ADDRESS # 225-261) AND REMAINED IN 1915.

A BUILDING PERMIT FOR VANDERBILT HALL WAS ISSUED IN 1926. THE ARCHITECTS RESPONSIBLE WERE COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, AND CONTRACTORS WERE L.D. WILLCUTT & SONS CO. THE STRUCTURE PROVIDED LIVING QUARTERS FOR STUDENTS OF HARVARD UNIVERSITY MEDICAL SCHOOL.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON BUILDING PERMIT, OCT. 28, 1926.
ATLASES OF ROXBURY.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	✓	Religion	_____
Architectural	✓	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

ARCHITECTURALLY NOTABLE EXAMPLE OF GEORGIAN REVIVAL INSTITUTIONAL DESIGN WHICH HAS SIGNIFICANCE AS THE PRESENT HOME OF BOSTON'S PUBLIC LATIN SCHOOL, THE OLDEST PUBLIC SCHOOL IN THE UNITED STATES, WHICH WAS FOUNDED IN 1635. ORIGINALLY HOUSED IN THE HOMES OF THE SCHOOL-MASTERS, THE SCHOOL HAD FUNDS APPROPRIATED IN 1645 AND ITS BUILDING STOOD ON THE NORTH SIDE OF SCHOOL ST. NEAR TREMONT. THE FIRST THREE STRUCTURES ALSO WERE ON SCHOOL ST., ONE ON THE NORTH SIDE AND TWO ON THE SOUTH SIDE. (NORTH BUILDINGS USED 1645-1704, 1704-1748, AND SOUTH 1748-1812. BOTH THE LATIN SCHOOL AND ENGLISH HIGH SCHOOL OCCUPIED THE SAME QUARTERS ON BEDFORD ST. (1844-1881) AND ON WARREN AVE. (1881-1922).

THE COST OF THE SITE FOR THE BUILDING AT 78 AVE. LOUIS PASTEUR WAS \$115,443. ARCHITECT JAMES E. MCLAUGHLIN DESIGNED THE STRUCTURE WHICH ACCOMODATED 1,310 PUPILS UPON ITS COMPLETION IN 1922. ITS COST HAD BEEN \$1,083,023.45. IN 1932 AND 1933 THE BUILDING WAS ENLARGED TO ABOUT TWICE ITS ORIGINAL SIZE.

AMONG THE PROMINENT ALUMNI OF THE ~~VAP~~ LATIN SCHOOL HAVE BEEN: JOHN HANCOCK, SAMUEL ADAMS, BENJAMIN FRANKLIN, COTTON MATHER, JAMES BOWDOIN, CHRISTOPHER GORE, RALPH WALDO EMERSON, CHARLES SUMNER, AND PHILLIPS BROOKS. *

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

RECOMMENDED FOR NATIONAL REGISTER DESIGNATION

* THE LATIN SCHOOL HAS BEEN THE CITY'S HIGH SCHOOL WHICH PREPARES ITS GRADUATES FOR UNIVERSITY ADMISSION.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

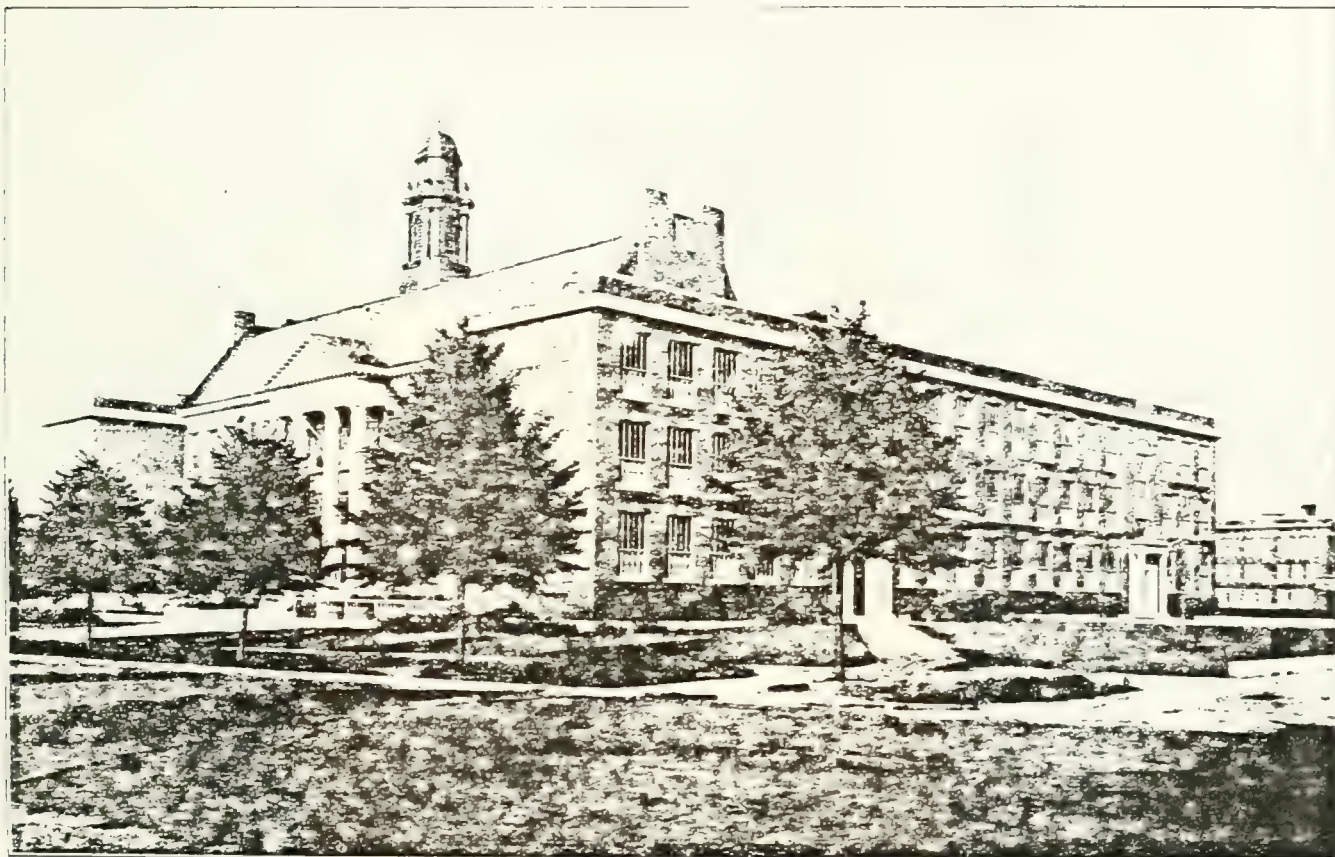
BOSTON LATIN & HIGH SCHOOLS, 1635-1935. ORGANIZATION & ADMINISTRATION. TERCENTENARY REPORT. CITY OF BOSTON PRINTING DEPT. 1935.
ANNUAL REPORTS OF THE BOSTON SCHOOL COMMITTEE. 1923, 1924, 1922
A TERCENTENARY HISTORY OF THE BOSTON PUBLIC LATIN SCHOOL.
BY PAULINE HOLMES. CAMBRIDGE. HARVARD UNIV. PRESS. 1935.

BOSTON LANDMARKS COMMISSION. Building Info. Form No. 533, Fenway
Page 2
78 Ave. Louis Pasteur, Boston Public Latin High School



PALACE RD.





PUBLIC LATIN SCHOOL

FROM: Annual Report of the Schoolhouse Dept.
in Boston City Document No. 24, 1923.
photo facing page 1









