

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

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

OMB No. 1024-0018

BEACON HILL HISTORIC DISTRICT

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Beacon Hill Historic District (Additional Documentation)

Other Name/Site Number:

2. LOCATION

Street & Number: see attached inventory list/data sheet

Not for publication:

City/Town: Boston

Vicinity:

State: MA

County: Suffolk

Code: 025

Zip Code: 02108, 02114

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local: X
Public-State:
Public-Federal:

Category of Property

Building(s):
District: X
Site:
Structure:
Object:

Number of Resources within Property

Contributing
1307

Noncontributing
17 buildings
sites
structures
objects
17 Total

Number of Contributing Resources Previously Listed in the National Register: 1363

Name of Related Multiple Property Listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
- Determined eligible for the National Register
- Determined not eligible for the National Register
- Removed from the National Register
- Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

<p>Historic:</p> <p>DOMESTIC COMMERCE EDUCATION RELIGION LANDSCAPE</p>	<p>Sub:</p> <p>Single dwelling, multiple dwelling Specialty store School Religious facility Park</p>
<p>Current:</p> <p>DOMESTIC COMMERCE EDUCATION RELIGION LANDSCAPE</p>	<p>Sub:</p> <p>Single dwelling, multiple dwelling Specialty store School Religious facility Park</p>

7. DESCRIPTION

Architectural Classification:

EARLY REPUBLIC: Federal
MID-19TH CENTURY: Greek Revival; Exotic Revival (Egyptian Revival)
LATE VICTORIAN: Gothic; Italianate; Queen Anne; Second Empire;
Romanesque; Renaissance Revival
LATE 19TH & 20TH CENTURY REVIVALS: Colonial Revival (Georgian Revival)

MATERIALS:

Foundation: Granite
Walls: Brick, Stone (limestone, brownstone)
Roof: Various
Other:

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Summary

The Beacon Hill Historic District was designated a National Historic Landmark in 1962 as one of the nation's finest and least-altered early urban environments. In addition, the elegant Federal and Greek Revival properties made the property significant for its architecture. All properties in this nomination form are already within the Beacon Hill Historic District National Historic Landmark, but the definition of contributing and non-contributing properties has been unclear in the past. The original 1962 boundaries were limited to the south slope of the hill; and in 1970-72 the boundaries were extended to the present size to include the north slope. It should be noted that the eastern slope, including the State House, is not included within the boundaries of the Beacon Hill Historic District. Studies were begun in the 1980s to expand the documentation and understanding of the architectural development of the Hill, but were not officially completed. The present study has been undertaken to incorporate recent scholarship documenting the early development of historic preservation in Beacon Hill, its relationship to late nineteenth and early twentieth century architectural styles, and its culmination in the creation of the Historic Beacon Hill District in 1955, a local City of Boston designation, one of the nation's earliest. The nomination is also proposing a new terminal date for the period of significance as 1955, coinciding with the creation of the local district designation, and to elevate the documentation of the district to current scholarly and program standards.

Describe Present and Historic Physical Appearance.

Visually marked by the gold-domed State House (NHL, 1960), Beacon Hill is a distinct entity in the city of Boston. The numerous streets that traverse it are contained, with few exceptions, within its boundaries, which are approximately formed today by Beacon Street on the south and Cambridge Street on the north. Embankment Road and Storrow Drive together provide the western boundary, while the State House and Bowdoin Street on the east mark the boundary between Beacon Hill and the urban renewal area known as Government Center.

During the colonial period the area now known as Beacon Hill was a cluster of hills covered with open grassland, and a few pastures and orchards belonging to several farms along its borders. It was adjacent to the Boston Common on the south and to the Charles River on the north and west. To the west, tidal flats stretched along the shores of the "Back Bay," and to the east was the center of urban Boston. By the mid-eighteenth century, the south slope contained John Singleton Copley's farm and the most impressive house in Boston, John Hancock's granite Georgian mansion. Travelers went around the base of the hill on Cambridge Street to the north or along Beacon Street to the south, and could cross east to west to the few frame houses on the north slope, but none could follow a street across the hills from north to south.

Two centuries of development have transformed that bucolic setting into today's densely-built historic Beacon Hill residential district. The first century, which began with the construction of the new State House in 1795, was one of building; the second, beginning at the turn of the twentieth century, was one of preserving, expanding, and adapting. The cluster of hills has been reduced to a single hill traversable in all directions. Pastures and grassland have been transformed into a dense urban residential neighborhood now numbering more than 1200 row houses and apartment buildings. The vast majority of buildings date to the nineteenth century and are constructed of red brick with stone trim. Architecturally, styles include the Federal of the 1790s, various Victorian styles, and Georgian Revivals including Colonial and Federal Revivals beginning in the late nineteenth century. In the twentieth century, styles include the Neo-Federal and English Revival styles from the early part of the century, and the Colonial Revival dominating the style of the mid-century, with an increasing emphasis on fitting in with the existing historic fabric that gives Beacon Hill its distinctive character. Today, Beacon Hill has been subsumed into the heart of an expanded Boston, whose city center has pushed out into the harbor and crowded the north slope of the Hill, and whose residential neighborhoods extend south to

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Dorchester and Roxbury across the filled-in tidal flats of the Back Bay and Fenway on the west. However, Beacon Hill still maintains its distinct identity.

During this long development process, alterations have been made to buildings in all areas of Beacon Hill but are most apparent along the commercial Charles Street, where antique and luxury shops burgeoned in the early twentieth century. Increasing land values in the early 1800s prompted the Mount Vernon Proprietors to change from freestanding mansions to row house development, and continued to influence development in the late nineteenth and twentieth centuries. Commercial buildings and institutions have replaced a small percentage of single family homes, and a larger percentage have been subdivided on the interior to become multifamily residences or altered for studios, offices or shops. Most of the nineteenth century carriage houses and stables have been converted to residences; in recent years some late nineteenth century storefronts have been converted to residences, and some schools and institutional buildings into multi-family housing.

A remarkable number of these changes, however, have been done with an eye toward maintaining the historic character and feeling of the Hill. As early as the late nineteenth century, artists and architects were influenced by the popularity of the Georgian Revival styles in new construction. By the early twentieth century, several realtors and civic associations were encouraging retention of the area's unique character, and since the creation of the local historic district in 1955, all alterations have been strictly controlled. Sustained land values are also responsible for the excellent overall condition of the district's buildings.

In essence, Beacon Hill remains today as it was when first designated as a National Historic Landmark in 1966, a cohesive architectural unit predominantly residential with a related center of commercial activity on Charles Street. Minor modifications to the district reflect the role played by nearly a century of historic preservation efforts in shaping its character, which additional research has revealed.

Boston's Beacon Hill Historic District, laid-out and developed between 1795 and 1808 with architectural standards established by the noted architect Charles Bulfinch, is one of the finest and best preserved examples of a large Early Republican or Federal Period urban area in the United States. Still almost entirely residential in character, Beacon Hill's hundreds of Adamesque-Federal style three-and-four-story brick row houses are well preserved on the exterior with later development largely designed to complement them. As a result, few intrusions exist.

TOPOGRAPHY AND PLANNING

Beacon Hill was originally known as the Trimountain for its three peaks: Pemberton, Beacon, and Mount Vernon. During the course of development the three peaks were leveled. Mount Vernon was the first to be cut down: in 1803 it was reduced by fifty to sixty feet. Beacon was lowered in 1807 and Pemberton Hill was taken down in 1835. The area of Beacon Hill is, then, the Trimountain shorn of its three peaks and renamed for the central one, Beacon.¹

As the hill was reduced in height, it was extended in circumference at three different times. The first extension was made between 1803 and 1805 when the land from the Mount Vernon peak was transported by gravity railroad to fill in mud flats along the Charles River thus creating Charles Street at the western foot of the hill. Next, between 1818 and 1821, the Mill Dam was constructed across Back Bay's tidal flats. When Beacon Street was extended across the dam shortly thereafter, a strip of land was filled out from Charles Street to meet

¹ Nancy S. Seasholes, *Gaining Ground: A History of Landmaking in Boston* (Cambridge and London: MIT Press, 2003). This book thoroughly documents the history of Boston's evolving topography.

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the dam for the second addition to Beacon Hill. Finally, in 1860, the brackish flats north of the Beacon Street extension were filled-in creating the land area of Beacon Hill largely as it is known today.

Physical evidence from the eighteenth century is limited to segments of a few streets and a few late 1790s wooden and brick town houses on the North Slope. The 1790s development incorporated streets already established on the hill and on its north, south, and west boundaries. Cambridge Street as early as 1733 ran from the Charles River around the hill to the Common. Beacon Street, laid out in 1703, formed the south border between the hill and the Common. Two streets ran east and west on the north slope of the hill as well: Southack and May which became Phillips and Revere. Grove, Anderson, Belknap (now Joy), and Garden Streets were laid out in the 1720s and 1730s; Temple and Middlecot (now Bowdoin Street) were in place by 1769.

When the Mount Vernon Proprietors drew up their plans for development of the south slope of the hill, and in 1799 laid out a series of streets parallel to Beacon Street south from the crest of the hill, their focus was strictly on the South Slope, and north-south streets to link the two sides of the hill were not included. In 1805 it became possible to join the two sides of the hill when ropewalks at Myrtle Street, which had previously blocked north-south travel, were removed. However, at that time there was no impetus to do so; while Bowdoin and Joy Streets connected to the fashionable Bowdoin Square area, the area beyond the ropewalk was a seedy working waterfront. No new streets were laid then and the disjunctive street pattern caused by these first two early stages of development can clearly be seen on a map today. Only Charles, Joy, and Bowdoin Streets connect Cambridge and Beacon Streets, while ten other streets stop short of doing so.

The independent street patterns were given additional complexity by the planning and construction of Louisburg Square and the series of small courts branching off Revere Street, all developed during the 1830s and 1840s. Louisburg Square was conceived in an 1826 sketch by Charles Bulfinch and carried out from plans by S. P. Fuller. A narrow cobblestone street rings an oval park which is enclosed by a cast iron fence. The park is shaded by tall elms and has small-scale statues at either end. This development became the model for other enclaves, including Pemberton Square, demolished in the 1890s for the Suffolk County Courthouse, and numerous later cul-de-sacs and "terraces."

Initially, town houses along Beacon Street and Mount Vernon Street were provided with service alleys such as Branch Street and Acorn Street running behind them. As settlement became denser however, town houses on other streets did not have this amenity and a provision was made for service entrances at main facades. Soon, these alleys became streets and were built up with small row houses.

After Mayor Josiah Quincy embarked on a campaign to clean up the North Slope in the mid-1820s, small craftsmen-entrepreneurs filled it with modest row houses in the 1830s and 1840s. These included the series of small courts off Revere Street built to use all available space. The south side of the street had very shallow lots, but because Phillips and Revere Streets had been laid out in the eighteenth century for rural use the lots between them were very large and not readily adaptable to the urban row house. By opening up narrow courts, a series of row houses on both sides and across the end could be fitted into the block, and where there was not room due to the steep slope for the end houses, faux facades were created to mask the problem. These developments began to bring the North Slope into the sphere of Beacon Hill, although it was not clearly identified as part of the Hill until the twentieth century.

Beginning in the mid 1880s and intensifying between the late 1890s and early 1910s, the North Slope lost many of its earlier homes to tenements built to house the new immigrants at a time when this section was considered to be part of the West End neighborhood, an adjacent neighborhood. By the 1890s, as the immigrants

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prospered, massing and exterior ornamentation became more elaborate and many buildings incorporated small storefronts.

The last section to be incorporated into Beacon Hill was the area west of Charles Street, which soon became known as the Flat of the Hill, or simply, the Flat. The final wedge-shaped section filled in the 1860s was bordered on the south by Beacon Street and the Public Garden, on the west by the Charles River, and on the north it met Cambridge Street at the point of its wedge. Once it was filled, Revere, Pinckney, Mount Vernon, and Chestnut Streets were extended across it stopping at its western border. The Flat initially developed with commercial uses, especially stables, serving the Hill and the emerging Back Bay with some mostly modest houses mixed in.

Following the final fill, more ambitious houses were built in the Brimmer Street area, and with the beautification of the Charles River Basin and creation of the Esplanade and Embankment Road in the 1910s, this trend intensified. Several large houses and apartment houses and the final Beacon Hill squares, Charles River Square and West Hill Place, were designed to take advantage of the spectacular view. The creation of Storrow Drive in the 1950s did little to dampen this trend, and houses backing on the river view sprouted roof decks, balconies and banks of "studio" and "picture" windows to maximize the advantage. Land use continued to intensify, resulting in further conversions of former stables into residential or commercial use.

In the 1910s, an emerging "Back to the City" movement brought new residents (or old ones moving back from the Back Bay) interested in the historic character of the Hill. Coming soon after the demolition of older houses on the North Slope for tenements and commercial uses, this led to the creation of several groups, spearheaded by some of the architects working in the Federal Revival and Neo-Federal modes and enlightened realtors, to preserve that character. The West End Associates (1910) and Beacon Hill Associates (1917) were formed to buy and improve threatened properties and resell them to appreciative owners, followed by the Beacon Hill Civic Association (1922), a neighborhood association formed to advocate the interests of the Hill and especially preservation of its historic and aesthetic character. The Association soon developed sophisticated zoning approaches and successfully lobbied for height limits in key areas affecting the Hill. In both the 1920s and 1940s, they successfully fought the removal of brick sidewalks, and in the 1950s achieved the passage of state legislation creating a local historic district.

ARCHITECTURE

The architecture of Beacon Hill is primarily residential and the most common form is the three or four story row house. The earliest buildings date from the 1790s, but the majority were row houses built in the nineteenth century. There are a few frame houses remaining from the late eighteenth century, but the vast majority of buildings are constructed of red brick, most often with granite or limestone trim. The dominant styles of these buildings are Federal and Greek Revival from the early nineteenth century, which then inspired the early Georgian revivals of the late nineteenth century, the Neo-Federal and English Revival styles of 1900-1920, and the mid-twentieth century Colonial Revival. These are interspersed with Italianate and Mansard styles and some examples of the Queen Anne, Romanesque Revival, and Panel Brick of the 1870s to 1890s.

With the proliferation of revival styles in the mid-to-late nineteenth century, a few of the earlier houses were "modernized" with Italianate or other embellishments, but the trend was not widespread. Beginning on the Flat in the late nineteenth century, however, stables and carriage houses were converted to residential living spaces, a trend that burgeoned in the early twentieth century Neo-Federal period. With intensification of both land use and use of individual properties, new construction limited in the 1930s and '40s by the economy and the Second World War, and growing appreciation of the Hill's historic character, conversion of use may be said to have

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developed into a style of its own on Beacon Hill. The practice continues to the present day, with late nineteenth century storefronts and the Park School recently converted to residential use.

More modest alterations of various sorts represent another discernible trend which is often masked by the overall strength of the original architectural character. For example, as the Hill became a mecca for artists during the late nineteenth and early twentieth centuries, studio windows were installed in upper stories of some row houses. In individual houses, the trend toward intensification of use led to added stories, roof top terraces/gardens, and basement-level entries. Other factors contributing to alterations were adaptation to modern residential needs (roof decks, garages), and increasing appreciation of historic design features. Beginning as early as the 1910s, there was also a trend toward “refederalizing” previously altered buildings and “federalizing” Victorian buildings. These influences continue to the present, but since 1955 all alterations have been controlled by the Beacon Hill Architectural Commission.

After row houses, apartment houses are the most numerous building type. They are found in all areas of Beacon Hill, but are concentrated on the North Slope. Commercial buildings are primarily found along Charles Street, while institutional buildings, churches, and schools are distributed throughout the Landmark District.

In general, the lot size of an average row house is the norm for the Hill. While sizes range from 500 square feet on the tiny cul-de-sacs to several thousand on the edges of the area, along Beacon Street, and on the north nearest Cambridge Street where apartment and commercial buildings are more frequently found, the most prevalent lot size is about 3,000 square feet.

While these characteristics prevail across the Hill, each of the three sections has its own character. The North Slope is distinguished by its contrasts; it has both the oldest free-standing houses and the largest number of multi-family buildings. The South Slope, more uniform in building type, has the only large scale mansion houses in the area and the balance of its buildings are row houses with relatively few apartments and commercial buildings. The Flat is characterized by a mixture of service buildings such as former stables and carriage houses, commercial/residential buildings and large apartment complexes, together with the predominant row houses.

Federal Style

Free-Standing Houses

The Federal style is the earliest style to appear on Beacon Hill. It was first expressed in vernacular domestic construction on the North Slope. Vying for the title of the oldest house on Beacon Hill are the wooden dwellings at 1, 5, and 7 Pinckney Street and the brick residence at 43 South Russell Street.²

Dating to at least the early 1800s and possibly as early as 1791, 1 Pinckney Street may have originally been part of 5 and 7 Pinckney Street’s east ell. The western half of the “shop” ell was evidently replaced by the brick building at 3 Pinckney Street (1833). Measuring two bays along Pinckney and three bays along Joy Street, 1 Pinckney rises two stories from a stone basement (barely visible on the Joy Street facade) to a flat roof. Clad with clapboards, the nearly-square building has two entrances: the main entrance at 1 Pinckney with front door surrounds consisting of Doric pilasters and a cornice-headed entablature and a secondary entrance on the Joy Street elevation. In general, windows exhibit simple wooden surrounds, 6/6 double-hung wood sash and are flanked by louvered wooden shutters. The Pinckney Street facade culminates in a wooden dentil course while the Joy Street facade extends approximately one foot above the roof line as a low parapet.

² Allen Chamberlain, *Beacon Hill: Its Ancient Pastures and Early Mansions* (Boston and New York: Houghton Mifflin, 1925), 236-250.

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Extant by at least 1800 and possibly dating to the early 1790s, 5-7 Pinckney Street is a rectangular, gable-roofed, two-story, clapboard-clad residence. Near the center of the four-bay main facade is a pair of doors: the multi-panel eastern door may be original while the western door is divided into four louvered wooden quadrants. The doors open onto a single granite slab and are surmounted by a shallow, cornice headed entablature. To the left of the doors is a large window containing 8/8 double hung wood sash while the pair of windows to the right of the doors and those of the second story are standard size and contain 6/6 double-hung wood sash. Rising from the street elevation's roof slope is a ca. late nineteenth century slate-shingle sheathed dormer exhibiting a tripartite window.

The Joseph Ditson House at 43 South Russell Street was built in 1797 for "paper stainer" Appleton Prentiss. Characterized by severely planar walls, this L-shaped house is laid up in whitewashed brick. The main entrance is located within a deep recess at the center of the three-story street elevation. Enclosed by a low-pitched hip roof, small square windows typical of the Federal style are in evidence at the third story.

Situated across Smith Court from the African Meeting House is a quartet of early wooden house at 3 (William C. Nell Residence, NHL, 1976), 5, 7, and 7A Smith Court. Dating from ca. 1799-1825, these houses, with one noteworthy exception, are difficult to categorize stylistically. Number 3 Smith Court is the most substantial and sophisticated of the four representing the wooden Federal vernacular version of the masonry residences of the South Slope. The five bay main facade is symmetrically arranged around the center entrance bay and culminates in small square windows at the third story. 7A Smith Court is actually oriented towards Holmes Alley, a narrow way whose path was occupied by a rope walk prior to 1800.

Beacon Hill's character as an Early Republic residential quarter, however, is defined by more formal design statements by members of Boston's then fledgling architectural profession rather than the vernacular building traditions of North Slope housewrights. First among the early architects in terms of design talents, if not business acumen was Charles Bulfinch (1763-1844).

The severely elegant First Harrison Gray Otis House at 141 Cambridge Street (NHL, 1970) was designed by Charles Bulfinch and erected in 1796. The house was heavily restored by William Sumner Appleton in 1916 and moved back on its lot in 1926 when Cambridge Street was widened. The three-story brick mansion house is five bays wide under a shallow hip roof. Its facade is symmetrically organized around a door in the center bay with leaded sidelights under a shallow elliptical fan, a Palladian window on the second floor, and a leaded lunette window on the third. Brownstone is used for the splayed lintels and stringcourses that articulate the facade and a curved porch was added after 1801.

Bulfinch designed two other high-style Federal mansion houses for Otis on Beacon Hill, 85 Mount Vernon Street and 45 Beacon Street. Facing a front lawn and bordered on two sides by a cobble-stone-paved driveway, 85, the second Harrison Gray Otis House, documents the original vision of the Mount Vernon Proprietors: free standing houses surrounded by fairly generous amounts of open space. Built in 1802, it stands as the prototypical Federal house whose stylistic details were to serve as models for the development of the rest of the South Slope during this period. Three stories in height, brick with stone sills and lintels and two story wooden pilasters in the two outermost bays, the house has full-length recessed windows on the first floor and progressively smaller windows on second and third floors. The cornice is surmounted by a balustrade and on the roof is an octagonal cupola. Railings at the first floor windows mark the main rooms. A bowed wall on the mansion's west wall represents a Federal Revival addition dating to the late nineteenth century.

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Generally considered to be Bulfinch's finest town house design, the third Harrison Gray Otis House at 45 Beacon Street was built between 1805 and 1808. Four stories in height, it is five bays wide and has a portico featuring pairs of Ionic columns. The portico was originally flanked by recessed brick arches on the first floor which were later filled with granite blocks. Stone window lintels on the second and third floors are flared with keystones; first floor windows are full length. Railings at the second story windows with Greek key and Chinese fretwork motifs mark the main rooms. A balustrade tops the carved wood entablature of the cornice. Originally the east side of the house had a bowed bay and gardens surrounded the house.³

Other freestanding single houses are rather small in scale. Tucked away on a picturesque cul-de-sac off of Joy Street, the wood-frame house at 36 1/2 Joy Court exhibits a vernacular design that blends Federal-style form with Greek Revival elements. Five bays long and 2 1/2 stories high, the structure has a brick gable end. The center door has a simple enframing with corner blocks and sidelights.

Double Houses

A dozen or so double houses were built in the early years of development, perhaps harbingers of the smaller row house ensembles to come. Typical of the Federal style and attributed to Charles Bulfinch, is the pair at 6-8 Chestnut Street dating from 1803-1804. Mirror houses, they share an entrance portico and originally had side gardens. They are three stories in height, are brick with stone trim, and repeat the flared lintels with keystones favored by Bulfinch at this period.

A second Federal pair, 54 and 55 Beacon Street (William H. Prescott House, NHL, 1964), attributed to Asher Benjamin, use the bow front for the first time in 1808 on what is essentially a row house.⁴ The two are four stories in height, six bays wide, and are built of brick with stone sills and lintels and wood pilasters three stories tall. A colonnade stretches across the first story supported on slender Adamesque columns and topped by an iron railing. Arched fanlights surmount the entries, each of which is flanked by full length sidelights.

The houses at 39 and 40 Beacon Street (Nathan Appleton Residence, NHL, 1977) are clearly transitional to the Greek Revival style. They were designed by Alexander Parris in 1818. While there is little actual Greek detail other than Ionic capitals on the porches, proportions have increased, the quality of the details has become broader and stronger, and less attenuated than the Adamesque Federal.⁵

Several flat-front double houses on the North Slope approach but do not quite equal the high quality design of their counterparts on the South Slope. For example, the ca. 1806 double houses at 20 (Charles Sumner House, NHL, 1973) and 22 Hancock Street are characterized by three-bay planar brick facades with simple wooden surrounds at the paired entrances and windows. The houses' columned Greek Revival portico may have been added by number 20's mid-nineteenth century owner, the abolitionist United States Senator Charles Sumner.

Row Houses

The earliest row houses in the Federal style are by Charles Bulfinch at 53, 55, and 57 Mount Vernon Street dating from 1804. Originally a row of four, only number 55 remains relatively unaltered, but all were four story, brick row houses with arched recesses, stone banding, and keystone lintels on graduated windows. The Swan Houses at 13 (Samuel Gridley and Julia Ward Howe House, NHL, 1974), 15, and 17 Chestnut Street, built by Charles Bulfinch in 1804-1805, served as models for row houses throughout the nineteenth century.

³ For the three Harrison Gray Otis Houses, see Charles A. Place, *Charles Bulfinch: Architect and Citizen* (1926; repr., New York: De Capo Press, 1968), 159-167.

⁴ Pamela Fox, "Nathan Appleton's Beacon Street Houses," *Old-Time New England* 60 (1980): 11-124

⁵ *Ibid.*

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They are four stories in height, are brick with stone trim, and their windows decrease in size from the second through fourth floors. Typical of Bulfinch are the recessed first floor windows, the use of railings for the main rooms, the flared lintels, and stone banding. The entries are recessed and supported on two pairs of slender fluted columns beneath a full entablature.

The earliest extensive row of Federal town houses in Boston is located at 11 through 23 Hancock Street. Built in 1808, these red brick and brownstone-trimmed houses echo, verbatim, the form and elements of a town house illustrated in Asher Benjamin's highly influential *American Builder's Companion* of 1806.

Asher Benjamin (1773-1845) was born near Greenfield, Massachusetts. He began his career as a country builder, constructing houses in southern Vermont, Connecticut, and western Massachusetts. He assisted Charles Bulfinch with the construction of the Connecticut State House at Hartford (NHL, 1960) during the early 1790s. Practicing architecture in Boston by 1803, Benjamin rapidly came to the fore not only as an architect proficient in the manner of Bulfinch, but also as an author of an influential series of builder's guides. Benjamin's books ensured the ascendancy of the Bulfinch-Adams style and later the Greek Revival Style in America.

Row houses built in the decades after Bulfinch's activity follow his lead but are often smaller in scale. Numbers 44, 46 and 48 Mount Vernon Street are typical of this second period of Federal activity that was carried out by local builders in the 1820s. They are three-story brick buildings with pitched roofs. Their arched entries are deeply recessed and surrounded by incised brownstone trim. The door surround has a delicately leaded fanlight and half-length sidelights.

In general, row houses of the 1820s are characterized by planar red brick facades with fan-light-surmounted front doors set within arched, deeply recessed entries that are open to the street. Fine examples of this type of town house include 50 (Francis Parkman House, NHL, 1962) to 60 Chestnut Street built in 1824 by contractor John Hubbard. The row's design has been ascribed to Cornelius Coolidge who frequently collaborated with Hubbard on development projects. Historians have recognized this row house group as ranking among the most successful examples of the smaller house of the 1820s.⁶ These red brick, brownstone-trimmed town houses rise three stories from granite block basements to moderately pitched gable roofs. The Chestnut Street houses illustrate a most successful use of the triple window, repeated here in the second and third floors where it becomes the single light source for the larger rooms on those levels.

Similarly, in 1827, John Hubbard and Cornelius Coolidge filled the west block of West Cedar from Chestnut Street to Mount Vernon with a row of fine late Federal town houses with arched portals and side lighted windows. Between 1827 and 1829, several other houses were built across the street, around the corner on Chestnut Street, and on Acorn Street. The lower three houses (6, 7, and 8) on Acorn Street and the adjoining house facing West Cedar (5) date from 1828 and 1829, and reflect a transition in style from late Federal to early Greek Revival. Benjamin's houses at 7, 9, and 11 West Cedar Street, north of Acorn Street, not built until 1833 and 1834, exhibit a more fully developed, if conservative, Greek Revival style.

⁶ Carl Weinhardt, Jr., "The Domestic Architecture of Beacon Hill, 1800-1850," reprinted from *The Proceedings of the Bostonian Society Annual Meeting, 1953*, (1953; repr., Boston: The Bostonian Society, 1973), 15. The work of Cornelius Coolidge as an architect was first documented by Allen Bernstein in his short article, "Cornelius Coolidge, Architect of Beacon Hill Row Houses, 1820-1840," *Old Time New England* 39, no. 2 (October 1948): 45-46. Additional documentation on Coolidge designs can be found in two privately printed compilations: "An index to Boston building contracts recorded in the Suffolk County Registry of Deeds, 1820-1829," and the same title for the years 1830-1839, compiled by Earle G. Shettleworth, Jr., 1995.

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Built during the 1820s, 19 and 23 Garden Street were singled-out by Walter Muir Whitehill in his early 1960s survey of architecturally significant Beacon Hill properties as being unique among the Hill's Federal style row houses by virtue of their shared carriageway.⁷ Red bricked and trimmed with brownstone, these three-story residences exhibit a wide arched opening at the center of the street elevation that is surmounted by a broad brownstone lintel. This very European passageway leads to a rear courtyard that once contained a well, a pump, and a stable. The main entrances to the roughhouses are located on either side of the carriageway with their front doors accessed by short flights of granite and wooden steps.

Institutional/Cultural Buildings

Two Federal style churches were built in 1806 on the North Slope, the African Meeting House at 8 Smith Court (NHL, 1974), and the Old West Church on Cambridge Street (NHL, 1970). The design of the Meeting House, possibly adapted from an Asher Benjamin house design, may have been by Ward Jackson who was personally acquainted with Benjamin and was a member of the Society of Associated Housewrights. The red brick, gable roofed, three-story structure was extensively altered in the mid-nineteenth and again in the early twentieth century. The relieving arches are original but were lengthened and window and door placements were changed. The National Park Service and the Museum of African American History have restored the building to its mid-nineteenth century appearance.

The Old West Church was designed by Asher Benjamin. This square red brick meetinghouse is entered through a 3 ½-story projecting rectangular block, topped by a cupola. The block is articulated through detailing as three stages; the first, containing three doors, has giant paneled pilasters, the second has paired wooden Doric pilasters framing arched windows, and the third features a swag topped clock on each face and square windows. The square plan cupola features paired Ionic pilasters.⁸

Stables

Still extant behind the third Harrison Gray Otis House at 45 Beacon Street is the most substantial Federal style carriage house and stable on Beacon Hill. Built in 1805-1808, the Otis stable is attached to the mansion's kitchen ell. This two-story rectangular structure is enclosed by a low hip roof that retains most of its original slate shingles. Constructed of red brick laid up in Flemish bond, the great arched, off-center carriage entrance is flanked by standard size doors. Preserved within the structure's interior are several original wooden horse stalls.

Also remaining from the Federal period are the Swan stables at 50-60 Mount Vernon Street, built by Charles Bulfinch between 1804 and 1805 for the houses at 13-17 Chestnut Street. Restricted to thirteen feet in height by a deed restriction, they are single-story brick buildings three bays wide on Mount Vernon Street with lower stories built into the hillside in the rear.

In the late nineteenth century the group housed a grocery store, a club and artists' studios, and early twentieth century photographs show them altered for these uses. In the mid-twentieth century, however, they were converted to residences and in the absence of detailed documentation of their original appearance, more or less returned to the appearance of Federal vernacular ancillary buildings. At 60, the door, transom, and double-hung 16/16 windows are surmounted by flat rectangular limestone lintels, and a similar stringcourse delineates a brick parapet above masking a flat roof; while 50 and 56 feature slightly recessed arched window lintels and

⁷ Walter Muir Whitehill, "Report to the Boston Historical Conservation Commission," n.p., Boston Landmarks Commission files, February 22, 1963, 15.

⁸ Nancy S. Voye, "Asher Benjamin's West Church: A Model for Change," *Old-Time New England* 67 (Summer-Fall 1976): 7-15.

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decorative wooden balustrades topping a carved cornice conveying a Chinese Chippendale style. An incline for leading horses from the stable yard at basement level to Mount Vernon Street, is extant behind them, and original elements such as a metal boot scraper and a seemingly out of place granite block near a front door step, allude to their former use.

Greek Revival Style

Free-Standing and Double Houses

One of the last free-standing houses built on Beacon Hill is at 42 Beacon Street (David Sears House, NHL, 1970). It was designed by Alexander Parris in 1819 and introduced the Greek Revival style to Beacon Hill. Built of Rockport granite, the house originally was two stories in height and had a central bay. A second bay was added at 43 in 1832, and the house was further enlarged in 1871. Greek Revival elements include the use of granite for the building, the large columns supporting the portico, and the cartouches on the facade, which were carved by Solomon Willard. However, this was a transitional building from the Federal style and the Greek Revival elements are conservative.⁹

Two Greek Revival double houses built at the ends of the short courts off Revere Street are unique. At the end of Rollins Place is a building that appears to be a two-story frame house finished with a two-story porch supported by Ionic columns. Built in 1844, the structure is actually a blind façade with entries off the porch to the houses at each side of the court. A similar trompe l'oeil effect is found at the Greek Revival frame building at the end of Sentry Hill Place. It dates also from 1844 and while it appears to be a frame house, in this instance with two entries flanked by full-length sidelights, the building is actually two ells of the brick houses at each side of the court.

Row Houses

Greek Revival row houses, most of which were designed by local housewrights, tend to be conservative, a quality that Bainbridge Bunting described as being “characterized by a simple yet charming provincialism.”¹⁰ The most developed Greek Revival row house and typical of the larger size that became a pattern, is located at 59 Mount Vernon Street, built in 1837 by Adam Wallace Thaxter to plans by Edward Shaw. It is a four-story, bow-front house of brick with brownstone trim, and an exceptionally fine Greek Revival entrance treatment. Here, the slightly recessed entry has a beautifully proportioned pedimented surround supported by two Ionic columns *in antis*. Window lintels are pedimented and a frieze of classical wreaths runs beneath the cornice.¹¹

More typical of the reserved acceptance of the Greek Revival style in row houses is the row at 1-5 Joy Street designed by Boston architect Cornelius Coolidge in 1832. Four stories in height, they have the bow front introduced in the Federal period, but now the arched entrance is replaced by a more architectonic rectangular opening whose enframing is composed of pilasters supporting a full entablature, as seen in number 5 which appears as originally built. For numbers 2, 3, and 4 the flared limestone lintels of the Federal period have been replaced by bands of brownstone at the first and fourth stories and by simple lintels with blocks at each end on the second and third floors during the 1850s. Number 5 was altered, possibly removing the brownstone, in the twentieth century. Somewhat more elaborate is the row house at 2 Phillips Street designed by Asher Benjamin between 1843 and 1846 with full length *piano nobile* windows protected by elaborate cast iron railings.

⁹ Edward F. Zimmer, “Alexander Parris’ David Sears House,” *Old-Time New England* 60 (1980): 99-110.

¹⁰ Bainbridge Bunting, *Houses of Boston’s Back Bay* (Cambridge, MA: Belknap Press of Harvard University Press, 1967), 52.

¹¹ Earle G. Shettleworth, Jr., “Edward Shaw, Architect and Author”, introduction to *The Modern Architect* by Edward Shaw, (1854; repr.; New York: Dover, 1995).

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A subdued manifestation of the Greek Revival is also in evidence at 9 West Cedar Street, a town house designed by and for Asher Benjamin. The house rises four stories from a granite basement to a slate shingle-sheathed gable roof. The placement of the front door at the main three-bay facade suggests a side hall interior plan. Set within a shallow recess, the front door is flanked by four-pane side lights. Above the first story, a ca. 1840s cast iron railing runs the full length of the main facade. Currently enclosing a balcony, the original purpose of this cast iron railing was to relieve the planarity of the main façade.

Further east up the hill, handsome groups of Greek Revival row houses blend brownstone Greek Revival entrance enframements with bowed fronts, such as those at 71-83 Mount Vernon Street (1837). At 6, 7, and 8 Mt. Vernon Street (1833), flat front town houses exhibit cornice-headed Greek Revival entrance surrounds composed of brownstone. At 8-20 Louisburg Square (1835-1836), the rhythmic march of the bowed fronts of these 1830s town houses reads as well-proportioned monumental columns that add much interest to their streetscape.

A less formal Greek Revival design statement is expressed in the quartet of town houses at 67-75 Hancock Street. Built during the mid-1830s, these flat front houses possess one of the most extensive, intact collections of cast iron elements on the Hill. Fences, railings, and balconies exhibiting alternating lotus and anthemion motifs testify to the ways in which austere facades can be enlivened by the use of cast iron.

A few Greek Revival buildings remain in the area just west of Charles Street and among them is 59 River Street, a brick building 3 ½ stories in height. It is three bays wide and has a recessed entry with full-length sidelights and a transom characteristic of the vernacular Greek Revival house. A simple corbelled cornice is found beneath the gabled roof and the popular water-struck brick is used in its construction. Similar in design and fenestration to the River Street row house is a group of three Greek Revival row houses located at 94, 96, and 98 Chestnut Street. Enclosed granite steps lead to side entrances in the three-bay brick facades, each with a single multi-pane window over the entranceway.

Institutional/Cultural Buildings

The Boston English High School, later known as the Phillips School before the new school by that name was built in 1862, was built in 1824 at the corner of Anderson and Pinckney Streets. The 3-½ story red brick building in a cruciform plan has a recessed entry with Doric columns *in antis*. The arched windows of the second floor are set in relieving arches. The gabled roof forms full pediments, and is topped by a cupola. The Abiel Smith School located at 46 Joy Street was built in 1834 and has a residential form and scale. The severe, three bay, two story brick structure has a pedimented gable end at the street line. The entry appears to have been moved from the side to the center bay. The Boston English High School has been converted into residential use while the Abiel Smith School is part of the Boston African American Historic Site administered by the National Park Service.

The church presently named St. John the Evangelist on Bowdoin Street is attributed to Solomon Willard and was constructed in 1831. The heavy, dark gray rusticated granite structure is an early and singularly unaltered example on Beacon Hill of the Gothic Revival style. It has a crenellated central tower and parapet, ogival and quatrefoil windows, and heavy pilasters flanking the gable roof. Its center bay entry has been filled by modern stained glass designed by Gyorgy Kepes.

Commercial/Residential Buildings

One of the earliest buildings erected for commercial/residential use on Beacon Hill appears to be the Greek Revival block at 1 Phillips Street/23 Irving Street. It is transitional to Italianate in style and dates from ca. 1850. Five stories in height, the red brick structure has brownstone trim, a paired bracketed cornice and cast

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iron balconies. On the ground floor of the Phillips Street elevation is an excellent example of the Greek Revival commercial facade often referred to in Boston as the “Granite Style,” which uses simple granite piers in a trabeated storefront design.

Stables

One of the last Greek Revival stables on Beacon Hill is at 42 Joy Street. The two-story brick building presents its gable end to the street. Rusticated granite blocks form a trabeated surround to the former double openings and are used at window lintels and sills. Now a residence, the building retains its hayloft, a reminder of its former use.

Italianate, Mansard and Panel Brick Styles

Single Houses

By the mid-nineteenth century, there was little space left for free-standing houses on Beacon Hill. Though few in number, free standing buildings are found on the Flat. Built as a residence ca. 1870, the wood-frame clapboard building at the corner of Chestnut and Charles Streets (65 Chestnut Street), now housing a shop on the first story, is the single example of clapboard, Second Empire Style architecture in the Flat. Five uneven bays in a two-story façade edged by wooden quoining face Chestnut Street beneath a slate mansard roof pierced by four shed dormers. The first story was converted to a storefront with an entrance on Charles Street probably in the early twentieth century when that street was being commercialized.

Double Houses

Two important architects introduced picturesque Victorian styles to Beacon Hill with a pair of sandstone double houses on Mount Vernon Street. In 1846, George M. Dexter of Boston designed a pair of houses at 40-42 Mount Vernon Street, also with sandstone exteriors.¹² Constructed on a corner lot, the design features Greek Revival entrances combined with cast iron balconies and Egyptian Revival treatment of the window and roof cornices. Richard Upjohn, who worked out of New York City, designed a double house in 1847 at 70-72 Mount Vernon Street, one of the last paired houses built on the South Slope. It is in an early Italianate palazzo style, five stories in height and six bays wide. Two outer bays project slightly as pavilions heavily bordered by quoins and a guilloche-patterned stringcourse that separates the first and second stories. Mirror-image houses are entered through arched openings in the pavilions, above which are brownstone balconies supported on consoles. Although altered, the fenestration carries out the style’s use of full-length first floor windows and Italian Renaissance derived surrounds.

Row Houses

The Mansard Style appeared in the 1850s on Beacon Hill, most often on an Italianate base, a style popularized in the New South End in the 1850s. An example of the large-scale row house occasionally found in this period is 3-5 Walnut Street, a 4 ½-story building with a brownstone facade and brick sides. It is six bays wide, has a rusticated first story, and quoins at each corner of the facade. The building has maintained the Italianate details but, constructed on speculation in 1858 and designed by a lesser architect, does not exhibit the boldness of Upjohn’s 1847 model. The architect of 3-5 Walnut Street, Henry P. Hall, also designed a Mansard roof for the Bulfinch house next door at 1 Walnut Street.¹³

¹² *Boston Daily Journal*, May 20, 1847.

¹³ *Boston Daily Journal*, March 27, 1858.

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Later row houses kept the overall scale of their earlier neighbors but added bolder details. The row house at 69 Mount Vernon is a good example. It is a 4 ½ story brick bow front with brownstone trim and has a slate covered mansard roof. Departing from its earlier Greek Revival neighbors are the use of heavy copper coping and dormers on the roof, the large double entry with brownstone pilasters supporting consoles, and a balcony with an iron railing.

A unique Mansard style block of houses at 31-37 Hancock Street was designed in 1859 by Jonathon Preston and William R. Emerson. Under a continuous roof with pedimented dormers, the four houses are set back from the street and their flat fronts sheathed in white marble. Arched entries and oriels punctuate the composition and ornamental cast iron stair rails add to their richness.¹⁴

The French Second Empire/Egyptian Revival house at 57 Hancock Street by William Washburn exemplifies the scale and the striving for bold details that characterize many buildings of the 1860s. Set on a high site, the five-story brick and brownstone structure has dormers on its slate-covered mansard roof that are pylon-shaped, and its portico column capitals have a stylized Egyptian papyrus motif.¹⁵

More typical of the Mansard Style row houses are 2, 4, 6, and 8 Brimmer Street built in 1867. They are 4 ½ stories in height and constructed in brick beneath a fish-scale slate mansard roof. Large in scale, they were built as single family residences. They are arranged in pairs with bow fronts and linked entries. The entries are large-scale with glass double doors beneath Eastlake-style incised door hoods. Similar patterns are used on window lintels. The houses of this block are set back from the street to include garden space in the front and are aligned to follow the curve of the street that provides a streetscape of uncommon elegance.

The Panel Brick Style is well-represented at 35 and 37 Brimmer Street by the Boston firm of Snell and Gregerson and at 41 Brimmer Street (now 165 Mt Vernon Street) by Ware & Van Brunt. All three of the buildings were erected in 1869 of red brick. Numbers 35 and 41 stand three stories tall beneath slate-shingled mansard roofs, while number 37 appears to have been altered with the addition of a three-sided bay window on the third floor and an additional floor added above. Number 35 also had an additional mansard floor added. Decorative use of red brick laid in corbelled strips and panels, which give this style its name, characterize the main facades of all three buildings.

Stables and Carriage Houses

The largest concentration of stables and carriage houses is in the area west of Charles Street dating to the 1860s and 1870s. Typical is the trio of 1 ½ story brick stables with slate mansard roofs at 33, 35, and 39 Beaver Street, which date from ca. 1870. Granite is used for foundations and lintels; the cornice is corbelled brick. Italianate gabled dormers are slate covered and ornamented with incised floral design. Of the three, one has been converted to a residence and two to garage space. The west wall of number 39 in this group of buildings has been exposed as part of a renovation at the west end of Beaver Street.

Numerous stables and carriage houses built on the Flat during the 1870s and later converted to residences, have their Second Empire roofs, cornices, dormers, and massing intact but their facades have been altered to a Neo-Federal appearance. A classic example of this trend at 97 Chestnut Street is a slate mansard roof, wood and slate dormers, and a brick-dentiled cornice, above an arched brick entrance flanked by a single arched side window and a carriage door opening, now a garage door. A common stone lintel spans the window, entrance, and carriage door opening. The converted carriage house and stable at 93 and 95 Chestnut Street is another

¹⁴ *Architect and Mechanics Journal* (Philadelphia), October 1859.

¹⁵ Rochelle S. Elstein, "William Washburn and the Egyptian Revival in Boston," *Old-Time New England* 52 (1980): 63-81.

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good example of this trend, with a single arched window opening in the altered brick façade beneath a paneled brick bandcourse, brick dentiled cornice, and Second Empire-style slate mansard roof and dormers.

Institutional/Municipal Buildings

Named for the great nineteenth century abolitionist, the Wendell Phillips School at 65 Anderson Street was built in 1862 from designs provided by Nathaniel J. Bradlee, a leading mid-nineteenth century Boston architect specializing in the design of commercial and institutional buildings. Prominently sited on a corner lot, the red brick building with brownstone trim is a rare surviving Boston example of an Italianate school building. The principal facades culminate in corbelled brick cornices.

Also dating from 1862 is the granite trimmed red brick Police Station Number 3 at 80 Joy Street. Designed in the Mansard style by Gridley J. F. Bryant, it was constructed at the same time the architect and his associated Arthur Gilman were working on the new Boston City Hall (NHL 1980). This rare example of a pre-Civil War municipal building was used as a police station for one hundred years.¹⁶ Since 1966, with the old cellblock turned into a gymnasium, it has been used by Hill House, a nonprofit organization that provides space for the Beacon Hill Civic Association and the Beacon Hill Nursery School.

Queen Anne, Romanesque Revival, and High Victorian Gothic Styles

Row Houses

By the 1880s, large tracts of land on which blocks of row houses could be built were no longer available on Beacon Hill. Instead, individual lots were filled with a single row house or more often an apartment building. Consequently, examples of row houses in these styles are markedly fewer in number than previous styles. Occasionally, alterations to an existing building were made in one of these styles. The most radical alteration is found at the “Sunflower Castle” at 130 Mount Vernon Street for artist Frank Hill Smith. Architect Clarence Luce altered a 2 ½-story, gable roof, Greek Revival house to a Queen Anne cottage by stuccoing the lower floor, shingling the second floor, and adding an oriel and Tudor half-timbering in the gable end.¹⁷

Multifamily Buildings

Apartment buildings first appeared on Beacon Hill in the last few decades of the nineteenth century. Built ca. 1870-1874, Benedict Chambers at 3 Spruce Street, less than a block from Beacon Street and Boston Common, is the finest example of a Victorian or Ruskinian Gothic multi-family building in Boston. This square five-bay by four-bay building is of red brick with brownstone, and granite trim rises four stories from a low granite basement to a steeply-pitched, two-story mansard roof. Brownstone string courses define the first and second stories, and at the third story become two cornices bracketing a course of angled brickwork. Ornate iron fire balconies flanked by three-story wooden oriels dominate the main facade.

Typical of the trend toward increasing the visual complexity of a building is the Queen Anne apartment by S. J. F. Thayer at 34 ½ Beacon Street, The Tudor, built between 1885 and 1887. It rises to a height of nine stories and has an L-shaped form, extending three bays along Beacon Street, and five bays along Joy Street. The red brick walls with rock-faced brownstone trim are characterized by undulating bowed and polygonal bays. The entry is in a rusticated brownstone base that absorbs the slope of the hill, with two stories on Beacon and only one on Joy. The rusticated brownstone base of the brick building, projecting rounded brick and square metal bays and heavy cornice, are elements often repeated on other apartments on the Hill.

¹⁶ *Boston Daily Courier*, April 21, 1862.

¹⁷ *American Architect and Building News* 4 (September 7, 1878): 85.

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From the 1880s to the early 1900s, apartments were most often built on a scale only slightly larger than that of a single-family house. 5 Brimmer Street (formerly no. 3), built in 1897 in the Queen Anne style, is an example. The brick corner apartment has a rounded bay much the same as its single-family neighbors and exceeds them in size only by its length and breadth but not significantly in height. The eclectic Queen Anne at 43 Garden Street, erected in 1889 of yellow brick and cast stone, is set on the lot standard for row houses on that street. "The Hancock" at 36 Hancock Street, built by Rand and Taylor in 1886, is an example of the larger apartment form less frequently built during this period. Set on a double lot, the seven-story building of rusticated brownstone with Romanesque Revival detailing has a rounded bay and an inset arched entry.

Stables

The trio of Romanesque Revival stables converted to residences at 11, 12, and 13 Byron Street was originally designed in 1895 to serve as a fire house. Its use in this capacity was short-lived because neither its garage portals nor Byron Street itself are wide enough to accommodate motorized fire engines introduced to Boston fire stations around 1910. Yellow bricked, these 1 ½-story buildings have granite trim in roundels carved with the original street numbers of the stables and the date 1895, the same year the yellow brick addition to the State House. The row is articulated by four broad arches ornamented with corbelled brick. This group is among the best preserved of the converted stables.

Institutional/Cultural Buildings

At the corner of Brimmer and Mount Vernon Streets stands the High Victorian Gothic Church of the Advent (30 Brimmer Street), designed by Sturgis and Brigham and erected between 1875 and 1883. Its use of a corner tower and radiating chapels to fill an irregular shaped lot make it a visual landmark in the neighborhood, yet it manages to maintain the setback established by the earlier houses built on Brimmer Street. The church uses Gothic architectural elements including highly coloristic brick and stone work and the complexity of plan and elevation that characterizes this style. The church's Lady Chapel was designed in 1894 by Cram and Goodhue.

In perhaps a final extension of the Gothic mode on the Hill, the former Boston University School of Theology Chapel was built at 27-29 Chestnut Street in 1915-16 from designs provided by Bellows, Aldrich and Holt. It was constructed as an extension to the School of Theology then housed in the double Italianate Thayer Brothers mansion at 70-72 Mount Vernon Street located at the rear of the property. This L-shaped building's white limestone walls and Gothic elements such as the buttresses provide a dramatic contrast with the red brick fabric and Georgian features of town houses on either side. Under the guidance of the Beacon Hill Architectural Commission both buildings were converted to apartments in the 1960s.

Renaissance Revival Style

Row Houses

Historicizing styles of the late nineteenth century and first decades of the twentieth century play a visible if numerically small role on Beacon Hill alterations and infill often used elements of these revival styles. The most prominent example is the Renaissance Revival house for Bayard Thayer at 84 Beacon Street. This 1902 corner row house was designed by architect Ogden Codman. It is an overscaled version of the mansion houses intended for the South Slope by the Mount Vernon Proprietors. Four stories in height and set on a rusticated

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limestone basement, it uses the traditional Beacon Hill materials, brick and limestone, in a new style ultimately based on Renaissance buildings of Rome and Florence.¹⁸

Another building designed in this style with similar massing and materials is found on the Flat at 142 Chestnut Street, designed by Henry Forbes Bigelow for himself. This brick building with its Venetian Revival-Style rear courtyard originally rose four stories above a raised basement. The *piano nobile* was converted to two stories ca.1930 resulting in five stories total, which now house 11 condominiums. Its flat roof with a projecting overhang is supported by limestone fluted modillions and a dentiled cornice. The façade is five bays across with windows evenly ranked across each story. The first story is at street level and is sheathed in heavy limestone block. Quoining highlights both corners and around the central entrance.

Commercial Buildings

Strictly commercial buildings are few in number on the hill. Key among them is the eclectic Renaissance Revival building by McKim, Mead and White of 1890 at 66 Beacon Street. The seven-story brick building is set on a high-rusticated limestone base and is topped by a heavy copper cornice. Limestone window surrounds and quoins are Renaissance-derived as are the elaborate, classically inspired carvings that make up the door surrounds on both Beacon and Charles Streets.

Built in 1916, a garage at 12 Irving Street provides a physical link with the early automobile age. Situated at the northern edge of the historic district boundary, this site's proximity to Cambridge Street, a major gateway to downtown Boston, insured the success of transportation related businesses over time. Composed of concrete and brick with cast stone trim, this garage replaced a livery stable that had been located on this lot since the mid-nineteenth century. Stylistically, this rectangular utilitarian structure nods to the Renaissance Revival style by virtue of its Irving Street garage entrance surrounds, complete with console keystone.

The Georgian Revivals: Colonial Revival, Federal Revival, Neo-Federal and English Revivals

While a few generic revival styles such as these were built on Beacon Hill, a subset of styles that can be grouped as the Georgian Revivals, which looked to both Boston's own past and its English antecedents, played a vastly more important role. While nationally, the nineteenth century origins of the Colonial Revival style are strongly connected with the 1876 Centennial Exposition in Philadelphia, Boston architects became interested in colonial and early American architecture somewhat before this. Indeed, their interest can be traced back to the 1860s beginning with the construction of the Arlington Street Church in 1860. Some have argued, in fact, that Georgian forms never completely disappeared from the Boston scene.

This interest manifested first in a generalized Colonial Revival style making use of a variety of classical design elements. This trend persisted on Beacon Hill well into the twentieth century especially in modest houses and alterations to existing buildings. Meanwhile, increasing study of the Beacon Hill prototypes resulted in an explicitly Federal Revival beginning in the 1890s. By this time, three principal strands of the movement can be identified: High Georgian or Colonial Revival, Late Georgian or Adam, and Federal. The Federal Revival looked specifically to the work of Charles Bulfinch, Asher Benjamin, and the housewrights of the early decades of the nineteenth century on Beacon Hill. The house at 62 Beacon Street by Richard Arnold Fisher in 1915 is difficult to distinguish from its Federal style neighbors.

¹⁸ Henry Hope Reed, "The Town Houses of Ogdon Codman: A Brief Tour," in *Ogdon Codman and the Decoration of Houses*, ed. Pauline C. Metcalf (Boston: David R. Godine, 1988), 130-132.

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The first decades of the twentieth century also saw the development of the Neo-Federal style on Beacon Hill, reinterpreting, rather than copying, the Federal style of the early nineteenth century. In addition, Boston architects were inspired by other historic English styles. Nowhere on the Hill is this trend more evident than on the Flat, where noted architects emulated earlier architectural tenets of the South Slope in their designs while incorporating English Georgian, Greek Revival, and other Classical revivalist influences. These Neo-Federal Style buildings were constructed with similar materials as those used on the South Slope, but with entrances at or below street-level, arched window openings placed at a variety of intervals, and often with larger banks of windows on the upper stories than seen on the early nineteenth century originals.

In a related trend that also relied on historic English design precedents perhaps influenced by enthusiasm for the Arts and Crafts movement in Boston, and the Bohemian artists' colony thriving on the Flat, Richard Arnold Fisher and some of his contemporaries cast further afield in English architecture to introduce eclectic "old English" elements into their designs. This trend culminated in the 1920s with the construction of an "English country cottage" on Joy Street. While this took English historicism in a new direction, the designs continued to rely on the materials seen throughout the Hill, such as red brick, stone, or cast stone trim, and slate roofs.

*Colonial and Federal Revivals*Row houses

While the dearth of available lots on the South Slope after 1850 limited the number of row houses in the Federal Revival style in this section of the Hill, one excellent example is at 2 Spruce Street at the corner of Chestnut. The John S. Curtis house was designed by Chapman and Frazer, a firm active between the 1890s and the 1910s, with clients among the Boston elite. Built on the eve of World War I to replace an early nineteenth century town house, it rises four stories from a low granite basement to a flat roof. The center entrance on the seven-bay Spruce Street facade features a fan light-surmounted front door set within a shallow recess culminating in a keystone arch.

The most innovative example of Federal Revival row house design is the block at 50, 52, 54, 56, and 58 Brimmer Street, 87 Chestnut Street, and 38 Lime Street. Designed in 1912 by architect Richard Arnold Fisher, this row is terminated on each end by what appears to be two freestanding houses on Lime and Chestnut Streets but which are actually attached to the row. The block is all brick on granite basements. The identical end houses are three stories in height, three bays wide, and have a large double door entry beneath a leaded fanlight with Art Nouveau dummy fans filling the width of the opening. The 3 ½ story row houses have fanlights over the entries each in a different pattern.

Double houses reappear on Beacon Hill after 1900. The pair at 90 and 90A Chestnut Street dates to ca. 1915 and is in the Federal Revival style. Characteristic of double and row houses of the period, this three story brick pair has its entries at the street level in the two outer bays. Two small service entries and windows make up the width of the building. On the second story are three bays with splayed limestone lintels on two outer windows, and a rounded, recessed lintel above the central window. A statuette of a reclining, classically draped figure fills the recess. The third floor windows are smaller in scale in Neo-Federal fashion, and the flat roofed building is bordered by a balustrade recalling Charles Bulfinch's work over a century earlier.

Multifamily

After 1920, several real estate speculators managed to assemble multiple lots that could accommodate extremely large apartment buildings. While very different in scale, most of these buildings were designed to be compatible with their neighbors in style.

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Built in 1926-27 from designs by Edward B. Stratton, the Colonial Revival building at 97 Mount Vernon Street at the corner of West Cedar contained fourteen units. This five-story red brick building with cast stone trim is capped by a flat roof encircled by a high parapet wall. A three-bay center pavilion in the ten-bay West Cedar Street facade contains the recessed main entrance. Second-story windows rise from a wide cast stone belt course and the fifth-story windows are set off by a modillion block cornice. Tripartite windows whose design recall a type of 1820s window found at 50 to 60 Chestnut Street and elsewhere on the South Slope, flank the center pavilion.

Another large apartment building constructed on multiple lots is 37 Beacon Street at the corner of Walnut. This massive C-shaped Colonial Revival building, also of red brick with cast stone trim, rises six stories. The recessed main entrance at the center of the Beacon Street façade is marked by Neo-Greek Revival treatments characterized by Doric pilasters and Ionic columns *in antis*. The building's unidentified architect apparently looked to the entrance enframements of the David Sears mansion at 43 and 45 Beacon Street for inspiration.

The Colonial Revival style was frequently combined with other current styles on Beacon Hill. Tenement buildings on the North Slope, some set on two or three lots, employed stock trim in tin or cast stone to achieve a visually active surface. Typical is the apartment at 8 Revere Street. The six story red brick building has stacked octagonal and square bay windows executed in tin and embellished with swags and rosettes in the Adamesque manner. The Renaissance Revival door surround features rusticated brownstone; that material is also used for splayed lintels with keystones.

Institutional/Cultural Buildings

The Bowdoin School on Myrtle between Irving and South Russell Streets was designed by Wheelwright and Haven and erected in 1895 in an eclectic mix of Colonial Revival and Renaissance Revival motifs. The three story red brick school house has recently been converted into apartments. The building, of a larger scale than surrounding structures, is articulated by a series of recessed arches between brick piers and distinguished by classical ornamentation such as a Palladian window and a Corinthian-columned entrance.

A long-standing institution on Charles Street, the Massachusetts Eye & Ear Infirmary, constructed a large dormitory for nurses in 1908-1909. The Georgian Revival style building that anchors the north end of Charles Street was designed by Page & Frothingham.

The Vilna Synagogue at 16 Phillips Street built between 1919 and 1920 by Max Kalman, combines traditional European precedents, variously thought to be the twelfth-century Worms Synagogue in Germany and the Alte-Neue Synagogue in Prague, with Neo-Colonial motifs. Built of brick with brownstone trim, the facade is dominated by double entrance doors with semi-circular stained glass fanlights set within a semi-circular arch, surmounted by a large circular stained glass window with a Star of David motif.

The four-by-eight bay, two-story firehouse built by the City of Boston at 127 Mount Vernon Street in 1947 was designed by the John M. Gray Co. Its modest scale, red brick with stone and cast stone trim, recessed panels under second floor windows on its main façade, stone and brick belt courses, and six over six windows, help it fit into the Beacon Hill neighborhood. The fire department decommissioned the station in the early 1990s, and since 1997, has been used by Hill House as a community center. Alterations made to accommodate this change of use have not significantly altered the building's appearance.

Constructed of red brick with granite and cast stone trim, the original Suffolk University Law School and contiguous C. Walsh Theatre buildings at 20 Derne Street is physically one of the largest expressions of the

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Classical and Renaissance Revival styles on Beacon Hill, taking its cue more from the State House across the street than from the residential buildings around it. Built in 1920 from designs reportedly provided by Gleason L. Archer, the School's founder, this building rises to a height of six stories. Ranged around the upper stories of its principal facades are monumental Doric pilasters while entrance surrounds strike a Renaissance Revival note. Interestingly, Archer planned for the theatre to serve as both a commercial movie theatre to pay for the law school building, and as a lecture hall.

Commercial Buildings

Colonial Revival storefronts provided an appropriate public face for the colonial and Federal furnishings offered for sale in the shops on Charles Street, the principal commercial street on Beacon Hill. Residential to commercial conversions, mainly on the first floor and basement levels, generally entailed the creation of storefronts complete with baseboards, large glass display windows, transoms, shop entrances, and entablatures composed of wood or iron. While some storefronts were not created with a particular style in mind more than a few were designed in the Colonial Revival style, a design mode that reinforced the antique qualities of the area, appealing to patrons representing both the local gentry and an ever-increasing following of tourists and collectors drawn to Charles Street's antique and specialty shops. In some instances, the facades of buildings on the west side of the street were scaled back and rebuilt to accommodate a trolley line.

Storefronts at 15, 89, and 151 Charles Street used multi-pane display windows in an effort to achieve a "Colonial" appearance. All of these storefronts exhibit central entrances. The windows at 15 Charles Street are bowed as well as multi-paned, and like number 89, possesses an entrance enframingent that incorporates a Colonial Revival arch. Number 89 Charles Street was almost certainly designed by Israel Sack who moved his legendary antiques shop begun around 1905, from 85 Charles Street in the late 1920s. At number 89, the center entrance is flanked by large, multi-pane windows at both the basement and first floor. 151 Charles Street is a less artful rendition of the multi-pane display window approach in evidence at numbers 15 and 89. The most elaborate Colonial Revival storefronts are located at the first stories of 103, 105, and 107 Charles Street. These were created around 1940 on the street elevations of ca. 1840 bowed front town houses.

Neo-Federal and English Revival

Single Family Houses, Row Houses, and Stables

Converted carriage houses at 69 and 81 Chestnut Street adapt commonly seen architectural styles into a Federal style palate. The two-bay brick façade of number 81 Chestnut rises three stories with a triple set of sash windows topped by scrolled, Neo-Gothic, ogee-arched, cast stone lintels. A stable/garage entrance on the left flanks the right-side, street-level entrance. The carriage house at number 69 incorporates Second Empire, Greek Revival, and Neo-Federal elements into its two-bay façade, with a slate mansard roof holding two arched dormer windows. Below the roofline, an open wooden pediment is mounted on the brick wall of the third story topping two recessed arches containing large multi-pane casement windows with contrasting stone lintels. At street level, the arched, left-side entrance stands next to a large carriage door opening, now a garage, with a wide stone lintel.

Among row houses that make a less literal interpretation of the Federal style is the pair at 4 and 10 Lime Street. Identically three stories when built in 1912, 10 Lime Street had a story added in 1919. They have street-level, slightly recessed main entries flanking two service entries with multi-paned glass doors under high glass transoms. The emphasis on more glass and larger windows in non-historical forms is apparent in the large tripartite windows on the second floor. More literal are the pair by Richard Arnold Fisher at 144-146 Mount

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Vernon Street, and a similar design at 21 Lime Street They have planar brick facades, arch headed upper-story windows, contrasting stone trim, and arches over the second story windows.

Another South Slope example of the Neo-Federal style is 38 Pinckney Street. Built in 1920, this red brick, wood and cast stone townhouse was designed by the important Boston architectural firm of Kilham, Hopkins and Greeley. Here, Walter H. Kilham, who was part of the early twentieth century movement to preserve the historic Federal and Greek Revival residences of Beacon Hill, deftly blended Federal design elements with a large studio window that dominates the upper story.

In addition to new construction in this mode, earlier buildings were also converted. In an area of the Hill where stables and carriage houses already had street-level entrances, conversions were readily and easily made in the Neo-Federal/English Georgian styles. Row houses on Byron Street, particularly those at 6, 7, 8, 9, and 14, are examples of the relative ease with which these stable and carriage house facades were converted from utilitarian buildings to Neo-Federal/English Georgian residences. Large sash windows in the upper stories top a single large window on the first story in a planar brick façade, with side entrances at street level, and windows topped by stone lintels of various lengths.

Basement entrances became a desirable architectural feature and necessity as the need for housing on the Hill escalated during and after World War II. An early and well-executed example of this trend is found at 21 Brimmer Street. Originally a French Academic style row house by Snell and Gregerson, this building rises four stories over a basement-level entrance. Molded bands of limestone face the basement-level above a granite foundation with an entry in the right bay capped by a matching stone entry hood supported by brackets, giving the building a dignified Georgian appearance. A three-sided wooden oriel with compatible detailing replaced the original entry on the first floor. These modifications to the front facade date from ca. 1939 and are similar to alterations found on the row houses nearby at numbers 31 and 39 Brimmer Street. Similar alterations are in evidence at 35 and 36 Beacon Street.

On Otis Place, two row houses at 5 and 12 Otis Place have basement-level entrance conversions, though no. 12 retained its original stair and door along with the new entrance. Alterations to both properties made after 1940 reflect the English Georgian trend of lower entrances on the Flat and the Hill. A Renaissance Revival row house constructed of granite block in their vicinity, 10 Otis Place, was built ca. 1915 with a basement-level entrance as an original feature and perhaps served as a model.

Fisher and his contemporaries cast further afield in English architecture than the Adamesque Georgian. Some of their finest work is found on Lime Street. Fisher is responsible for 32, 34, and 36 Lime Street, and also 23, all dating from around 1912. The Fisher buildings on Lime Street maintain the Beacon Hill scale but eschew traditional window forms for those configurations which allow greater light to the interior. Fisher's own house at 36 Lime Street has a full story high studio window on its fourth floor.¹⁹ This attitude is even stronger in the converted stables where architects filled the large stable openings with broad doors, generous sidelights and transoms as at 16 Lime Street or entirely with windows as at 89 Chestnut Street.

Reworking English Georgian style for larger windows was not the only solution to the problem of providing more light to the interior. At 24, 26, 28, and 30 Lime Street, is a building constructed as a lodging house for artists about 1906. The inspiration here is an eclectic English country style with bands of windows at each projecting pavilion.

¹⁹ Harold D. Eberlin, "The Architectural Reclamation of Small Areas in Cities," *The Architectural Record* 37 (January 1915): 4-9. The same article features Fisher's designs for 140 Mt. Vernon Street and 50-58 Brimmer Street.

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Perhaps the most self consciously picturesque example of the English Craftsman cottage style is the diminutive brick dwelling at 43A Joy Street. Built in 1926 by architect A. J. Carpenter of Jamaica Plain, this residence stands only a single story below a broad, steeply pitched gable roof that is sheathed in green and gray slate shingles. Located at the southern end of the main facade, the panels of the original front door are surmounted by a pair of small square windows. Indeed, this building relies upon oddly shaped windows for maximum design interest. To the left of the front door and set off by solid paneled shutters, is a long and narrow rectangular window that is divided into three square six-pane segments. The Joy Street elevation's roof slope exhibits a pair of flat roofed double dormers.

Multifamily

Apartment buildings account for the largest number of buildings constructed after 1900 on Beacon Hill. One of a number built between eight and twelve stories in height is 88 Beacon Street. The ten-story, Neo-Federal brick building is set on a rusticated limestone base and has an English basement entrance to obtain as much apartment space as possible. The greater height of the building called for more dramatic ornament to offset the many stories of regular windows, and here a 1 ½ story entry with a carved enframing surrounds a Neo-Georgian broken pediment entry.

While some apartments pushed height increases to the limit after 1900, others accommodated large numbers of residents in a more residential setting by using the courtyard plan. The high style example at 107 and 109 Chestnut Street by William Chester Chase was built in 1913. The four story stucco apartment is L-shaped in plan and the third side of its courtyard is provided by its neighbor. The eclectic style building uses Spanish Classical Revival details such as a tile roof and a marble enframed arch for each entry. Each of the two units varies slightly from the other in its use of a balcony; cornice molding and irregular volumes and window placement, give the whole an individual character found more commonly on free-standing houses than apartments.

Scattered throughout the South Slope, small, multi-unit buildings replaced earlier town houses during the first quarter of the twentieth century. Such is the case at 61 and 65 Mount Vernon Street, both built on the site of late-1830s town houses. Built between 1905 and 1910, the Cabot Apartments at 65 Mount Vernon is a handsome example of the Tudor Revival style. This red brick building with a cast-stone first floor, rises five stories from a low granite-lock basement to a flat roof. A narrow, planar entrance bay flanked by polygonal bays pierced by four windows characterizes the three-bay main facade. The front door is set within a deeply recessed, pointed-arch entrance with spandrels exhibiting carved and raised foliate detail surmounted by a drip mold lintel. The window surrounds of the upper stories along with quoin-edged corners of the polygonal bays, are also of cast stone.

Built in 1911, 61 Mount Vernon Street is a multi-family building whose design is compatible with its early- to mid-nineteenth century neighbors, mixing Classical Revival elements with specific references to earlier Beacon Hill buildings. Designed by Richard Arnold Fisher, this six-story apartment building resting on a low granite basement is faced with rusticated cast stone on the first floor while the main body of the house is red brick with cast stone trim. The main facade consists of a flat entrance bay and a bowed front. The multi-panel front door, accessed by seven granite steps, is set back behind a cast stone, Tuscan-columned portico. The windows of the second and third stories exhibit lintels that echo those of 1820s town houses on the Hill.

While not strictly speaking apartment buildings, the two multi-unit complexes on Embankment Road, Charles River Square (1910), and West Hill Place (1916), make the best attempt to maintain the tradition of Beacon Hill's early single family row houses in a courtyard plan. The former was designed by Frank Bourne and Dana

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Somes and the latter by Coolidge and Carlson. Each consists of a series of three- to four-story red brick and stone row houses arranged in a U-shape with several additional units facing adjoining streets. Charles River Square is Neo-Federal in design, a conscious update of the Federal period row house using Greek Revival elements such as small entry porticos supported by Ionic columns, while West Hill Place with its street-level entries and stone facade elements expresses the English Georgian.

The Neo-Federal style even embellished some of the vernacular apartment houses and tenements built in numbers on the North Slope, such as that at 35 Myrtle Street. It is a five-story, three bay building of red brick with cast stone trim. Its primary decorative ornament is the elaborate tin cornice with dentils, modillion blocks, and egg and dart molding.

Commercial Buildings

A few strictly commercial buildings reflecting the Neo-Federal style were constructed after 1900. Designed by Dana Somes and built in 1922, 130, 132, 134, and 140 Charles Street, is an example which combined three large storefronts with apartments above on the second and third floors. Built of "Tapestry Brick" with limestone trim, it stands nine by three bays beneath a truncated hipped roof of slate shingle. Four large brick chimneys with recessed panels and stone caps rise from the roof. The Charles Street facade is divided into three sections with a storefront in each. The centermost section projects slightly and is topped by a pedimented gable. The brick cornice features large dentils. Brick quoins are found at the exterior corners and at the corners of the center projection.

The three-story garage at 114 Chestnut Street also reflects Neo-Federal design. Constructed of brick and cast stone, it uses the splayed lintels and banding originating with the early nineteenth century Federal style. Its location on the west end of Chestnut Street places it among the stables and carriage houses of the 1860s to 1890s and it consciously attempts to conform to the Neo-Federal style of its period while accommodating the twentieth century's need for enlarged commercial garage space.

Institutional/Municipal Buildings

The Peter Faneuil School at 30 South Russell Street was built in 1910 from designs provided by Kelley and Graves. Designed in a generic Georgian Revival style, this T-shaped building is constructed of tan brick with cast stone trim. Rising three stories from a full basement to a flat roof its main façade measures 14 bays in length. The horizontal orientation of its design is emphasized by continuous sill courses at the first and second stories. A portrait bust of the benefactor of Faneuil Hall Market is located above the entrance. Built in response to the dramatic rise in the North Slope's population of Eastern and Southern European immigrants, the school's construction constituted an unofficial slum clearance project replacing densely built substandard wooden dwellings.

NON-CONTRIBUTING BUILDINGS

Criteria for identifying non-contributing buildings within the Landmark were developed as follows: non-contributing buildings are any that do not relate to the themes of national significance for Beacon Hill. Since the cut-off date for significance has been set at 1955, those buildings constructed after that date have been designated as non-contributing.

A second criterion for designation as non-contributing is with respect to alterations. All buildings with alterations that occurred at any point in their history that seriously compromise their architectural significance without establishing a new significance, are considered as non-contributing. Accordingly, this criterion allows

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the Sunflower Castle at 130 Mount Vernon Street to remain contributing but eliminates a number of more drastically altered buildings. In addition, buildings with prominent alterations beyond the period of significance of the Landmark, after 1955, are designated as non-contributing. An exception to this rule primarily concerns the commercial buildings lining Charles Street. While post-1955 alterations conform to storefront precedents established before 1955 in fenestration pattern, such as the use of muntins, material, and respect for interior floor levels, it is the upper floor exterior walls and fenestration patterns that determine if a building is considered contributing.

Finally, those buildings which through extreme deterioration or fire have lost their integrity are considered non-contributing.

The following buildings have been found non-contributing. The list is not exhaustive as additional buildings dating after 1925 may be identified, or alterations may occur to others which will shift them into the classification of non-contributing.

I. Buildings erected after 1955, beyond the period of national significance

15 Byron Street
62-66 Charles Street
155 Charles Street
161 Charles Street
32-36 Derne Street
77 Joy Street
17 Lindall Place
41 Temple Street
94 West Cedar Street

II. Buildings significantly altered

2 Beaver Street

42 and 44 Charles Street
147, 149 Charles Street
63-65 Hancock Street
53-53A Irving Street
80 Revere Street
37 South Russell Street

III. The following apartment block was constructed before 1955 in an incompatible style or scale and, therefore, is also noncontributing.

145 Pinckney Street

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8. STATEMENT OF SIGNIFICANCE

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

Nationally: X Statewide: Locally: Applicable National
Register Criteria:A X B X C X D XCriteria Considerations
(Exceptions):A B C D E F G

NHL Criteria:

1, 4, and 5

NHL Theme(s):

II. Creating Social Institutions and Movements

2. Reform movements

3. Religious institutions

III. Expressing Cultural Values

1. Educational and intellectual currents

3. Literature

5. Architecture, landscape architecture, and urban design

VII. Transforming the Environment

4. Protecting and preserving the environment

Areas of Significance:

Ethnic Heritage: African-American
Social and Humanitarian Movements
Religion
Art
Literature
Architecture
Landscape Architecture
Environmental Conservation
Historic Preservation

Period(s) of Significance:

1795 – 1955

Significant Dates:

Significant Person(s):

Cultural Affiliation:

Architect/Builder:

Charles Bullfinch
Solomon Willard
Asher Benjamin
Alexander Parris
George M. Dexter
Richard Upjohn

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Gridley J. F. Bryant
Nathaniel J. Bradlee
Sturgis & Brigham

Historic Contexts:

XVI. Architecture

C. Federal

1. Greek Revival

E. Gothic Revival

2. High Victorian Gothic

I. Second Empire

K. Queen Anne-Eastlake

R. Craftsman

M. Period Revivals

1. Georgian

5. Neo-Classical

7. Renaissance

W. Regional and Urban Planning

1. Urban Areas

XIX. Literature

XXIX. Intellectual Currents

XXX. American Ways of Life

XXXI. Social and Humanitarian Movements

XXXIII. Historic Preservation

D. Regional Efforts: New England

F. The Emergence of Architectural Interest in Preservation

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

The historic Beacon Hill residential neighborhood began in 1795 as a real estate development based on its desirable location which offered proximity to the new State House, easy access to the business center, and commanding views of the city and harbor. Its creators included leading political, legal, and business minds of the day and the visionary architect/planner Charles Bulfinch. These factors laid the foundations for a neighborhood that would have significant impact both locally and nationally in many fields.

The involvement of the finest architect/urban planner of the day, together with real estate entrepreneurs of keen legal and financial acumen set a pattern of distinguished architecture and its appreciation (both aesthetic and financial) that continued to attract talented architects, builders, and entrepreneurs in succeeding generations. That pattern led within a century of its development to a movement to preserve the architectural heritage of the Hill.

Proximity to the State House from the beginning attracted, as its investors foresaw, politicians and those interested in influencing them – prominent businessmen, lawyers, jurists, political theorists, and writers. It also soon drew, which investors perhaps did not foresee, political activists eager to promote reform movements such as women's rights and the abolition of slavery; public education; treatment of workers, prisoners, and the insane; and world peace.

The combination of architectural setting, intellectual climate, and wealth attracted talented writers and artists as well. These groups of residents fed off each other's accomplishments and interests generating a heady atmosphere for creativity in diverse fields.

Urban Design and Architecture - Period of National Significance: 1795-1955

While several aspects of Beacon Hill's history rise to national significance, the core of its significance lies in its urban design and architecture. Beacon Hill occupies a unique place among America's most famous historic urban residential districts. Designed as the largest residential development project of Charles Bulfinch, one of the new republic's most influential architects, Beacon Hill represented the urban aspirations of Boston as the city reestablished its identity in a post-Revolutionary world, established its leadership in the China Trade, and became arguably the cultural capitol of the new nation. In addition to shaping its architecture and urban design through his own designs and the continuing work of architects and builders whom he influenced, Bulfinch's involvement lent a stature to the area that resulted in its early recognition among architects and historians as one of the most significant architectural entity in the country. This recognition led to Beacon Hill becoming both a major source of inspiration for the second wave of classical architecture in the United States and a center of early and innovative efforts at historic preservation. These two trends, in turn, entwined to produce an even greater richness in its architecture and urban design.

Planning and Urban Design

The opportunity was present for the development of a fashionable neighborhood in the rural area of the Boston Common at the end of the eighteenth century when the Massachusetts legislature decided to locate a new State House on the nearly empty South Slope of Beacon Hill. Proximity to that elegant building, the center of state political activity and to the historic Common then being beautified, made the area attractive to the wealthy and upper classes of the growing city who were looking for a setting suitable for "gentlemen's estates." The Mount Vernon Proprietors seized the opportunity.

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The Proprietors were a syndication of six prominent Boston citizens: William Scollay, an apothecary; architect Charles Bulfinch; Jonathon Mason, a merchant; Joseph Woodward, a ship owner; lawyer and politician Harrison Gray Otis; and Hepzibah Swan, a real estate investor. They bought 18 ½ acres west of the proposed State House on the South Slope of the hill and began development with the commencement of the State House construction in 1795. Mason and Otis were the long-term mainstays of the Proprietors, extending and developing its holdings for decades. Equally important as a Proprietor, Charles Bulfinch was the designer and planner who gave the development direction and set its aesthetic standards between 1795 and 1817. Their plan was the largest of its kind in Boston. It involved the leveling of Mount Vernon using for the first time a gravity railroad to carry landfill to the Charles River bank, and the laying out of streets and squares over former pasture land. Following General Oglethorpe's 1733 plan for Savannah, Georgia, and his own observations in London and Bath, Bulfinch's 1790s plan proposed gentlemen's estates, which were to be free-standing mansion houses on large plots bordering a large square. Only a few free-standing houses were built, however, before it became apparent that row houses such as those Bulfinch had built in his Tontine Crescent venture on Franklin Street, set on parallel streets as in Philadelphia's Georgian Society Hill, could be elegantly and much more profitably built.

The square idea persisted, however. In 1826, the Proprietors asked S. P. Fuller to design and lay out a square between Pinckney and Mount Vernon Streets, and the plan for Louisburg Square was the eventual, scaled-down result of Bulfinch's grand scheme. The houses surrounding the square were built between 1834 and 1848 on small plots suitable for row houses. The private park is commonly-owned by all property owners fronting it; the first such arrangement in the nation. In 1844, the owners' group organized as the Proprietors of Louisburg Square. They are still in existence collectively maintaining and protecting the square.

In the 1790s, when the Mount Vernon Proprietors drew up plans for the development of the South Slope of the hill and laid out a series of streets parallel to Beacon Street south from the crest of the hill, their focus was strictly on the South Slope and north-south streets were not included as links to the two sides of the hill. In 1805, when ropewalks on Myrtle Street that had previously blocked north-south traffic were bought, it became possible to join the two sides. However, no new streets were laid to the north and west where the Hill sloped toward the river and merged with waterfront activities ranging from ropewalks to brothels. The disjunctive street pattern caused by the first two early stages of development can clearly be seen on a map today: only Charles, Joy and Bowdoin Streets connect Cambridge and Beacon Streets, while ten other streets stop short of doing so. The independent street patterns were given additional complexity by the planning and construction of Louisburg Square and the series of small courts, or "Places," located off Revere Street.

In the mid-1820s, Mayor Josiah Quincy embarked on a fairly successful campaign to rid the area of unsavory activities synonymous with the area since at least the mid-1770s. In the 1830s and '40s, lots adjacent to streets in the western section of the North Slope, including West Cedar Street and parts of Myrtle and Revere Streets, were purchased for townhouse construction by mostly small-scale entrepreneurs. In an effort to maximize what little undeveloped land remained on the North Slope, modest town houses were built along narrow cul-de-sacs off Cambridge Street and especially Revere Street between the 1830s and 1850s. The lots between Revere and Phillips were very large and in some places fell away sharply. By opening up narrow courts, a series of small row houses on both sides could be fitted into the block and the uneven terrain at the ends masked with a faux facade. This was a solution that satisfied the need for lower income housing for the workers who were moving onto the North Slope. The attempt to relate these developments to the more fashionable South Slope can be seen in the elaborate faux facades constructed at the ends of several cul-de-sacs. Much of the unique character associated with Beacon Hill is embodied in these picturesque dead-end ways on the North Slope.

After 1900, when the area west of Charles Street known as the Flat of the Hill was rediscovered by suburban dwellers who wished to live closer to Boston's urban center in one of the nation's earliest "back to the city"

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movements, the area was sensitively renovated by another generation of creative entrepreneurs and architects who extended the Beacon Hill ambiance into a larger area. This movement was stimulated by the Metropolitan District Commission's improvement of the Charles River Basin and development of the Esplanade along the river (now a National Register Historic District), which made the Flat a more desirable place to live. The "rediscovery" of this area coincided with the rising popularity of Colonial Revival and Neo-Federal architecture, and as they looked to individual houses on Beacon Hill for inspiration, those developing the Flat also emulated in several instances the early squares.

Beacon Hill's South Slope developed with a combination of ultimately English planning ideas; the use of squares and free-standing mansions and row houses similar to those developed earlier in the century in Savannah and Philadelphia but adapted to the hill environment. It remains today as a well-preserved example of this period in the nation's urban development. The high quality of the Proprietors' and Bulfinch's urban planning, its intimate streets, consistency and variety, and its skillfully-used topography to gain unexpected townscapes and views, made Beacon Hill among the best urban spaces in the nation. A century later, the innovative work undertaken by the West End Associates, the Beacon Hill Associates, and numerous individuals in revitalizing the North Slope and the Flat west of Charles Street not only began the conscious preservation of what the Mount Vernon Proprietors had created on Beacon Hill but laid important groundwork for the preservation movement in the United States. Beacon Hill also set a precedent for others in the United States when between 1899 and 1902 its residents secured the enactment of the first zoning laws restricting the height of buildings to preserve historic vistas. With these breakthroughs and the creation in 1955 of the first local historic preservation district outside of the South, Beacon Hill has also become a model for municipal preservation of architectural heritage and the benefits to be had by carefully monitoring change through an architectural commission.

Architecture

In the Beginning: Federal and Greek Revival

Beacon Hill's South Slope comprises an area east of Charles Street which includes Beacon, Chestnut, Walnut, Mount Vernon, West Cedar, Pinckney, and several smaller linking streets developed between 1795 and 1860, comprising an outstanding array of mansions and row houses largely in the Federal and Greek Revival styles. These houses set the pattern for much of Boston's nineteenth-century development and influenced the development of a wholly American architecture in the Early Republic. During the South Slope's major period of initial development, modest houses in the prevailing styles were built on the North Slope as well, but the Flat west of Charles Street remained largely unfilled until the end of the period.

Beacon Hill is significant for containing an unusually high number of examples of work by nationally important architects such as Charles Bulfinch, Solomon Willard, Asher Benjamin, Alexander Parris, and the housewrights who translated their work into a vernacular idiom. First among them was Charles Bulfinch who used English and French antecedents for his designs. His free-standing and row houses and his institutional buildings were influential across the Eastern Seaboard in the first half of the nineteenth century, and once again in the first decades of the twentieth century when his designs were reinterpreted for the Neo-Federal style.

As Bainbridge Bunting has pointed out, Bulfinch's early Beacon Hill houses were a major influence on what he calls the Georgian Revivals (including Colonial Revival, Federal Revival, and Neo-Federal), which Boston

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architects were national leaders in developing beginning in the 1870s.²⁰ These styles in turn played an important role in preserving and continuing the architectural character of Beacon Hill in the twentieth century. Bulfinch was active in Beacon Hill from 1787 when he began the Massachusetts State House design, until 1817 when he left for Washington D.C. to work on the United States Capitol. Begun shortly after his return from studies in England, the State House was inspired by the central riverfront pavilion of Sir William Chambers' Somerset House in London of 1778, but Bulfinch lightened and refined his sources achieving a more delicate building. The attenuated proportions of the State House and the simplicity of the brick piers and arches of the first floor characterize his residential work as well. Bulfinch's work reflected his admiration of Chambers and fellow English neoclassicist Robert Adam, whose style was called not only "Federal" but "American Adam"; Bulfinch however made that manner his own. He redirected both the form and the materials of neoclassic architecture to achieve a comprehensive blending of aesthetic and structural needs to develop an American neoclassical style of physical simplicity and refinement.

Before undertaking his residential designs on Beacon Hill, Bulfinch had built his Tontine Crescent in 1793 and 1794. This project was remarkably advanced for its time not only in Boston but beyond its reaches as well.²¹ Although the buildings did not survive beyond the mid-nineteenth century, the *idea* of the Tontine Crescent proved more durable and influenced the development of row houses on Beacon Hill, such as those he designed at 13, 15, and 17 Chestnut Street.

Bulfinch thus introduced to Boston the English row house and established an urban pattern of building with setbacks and lots laid out around a square. His adaptation of the English Georgian style, as seen at 85 Mount Vernon Street, became the Adamesque Federal style with its brick exteriors and recessed arched openings, contrasting limestone banding, the use of graduated window sizes, splayed lintels, arched leaded fanlights, and balustrades bordering gently sloping roofs. Bulfinch's follower, Asher Benjamin, whose work is seen at the Charles Street Meeting House at 70 Charles Street and the Old West Church on Cambridge Street; and Alexander Parris, whose work is seen at 39-40 Beacon Street, picked up these federal motifs and developed them in their own directions.

Bulfinch's influence on Beacon Hill continued throughout the 1830s when the bowed front that he introduced to the city in 1800 at the Jonathan Mason House that once stood on Mount Vernon, was applied to rows rather than free-standing and double houses. His influence also continued in the work of Asher Benjamin, Alexander Parris, Solomon Willard, and Cornelius Coolidge, and in the work of housewrights John Kutts, Joseph Lincoln and Hezekiah Stoddard, Ephraim Marsh, Edward Shaw, and Jesse Shaw. The many design books of two of these men, Asher Benjamin and Edward Shaw, spread the Adamesque Federal and Greek Revival styles nationwide.

As early as the late 1810s, Alexander Parris referenced the Greek Revival style at the Appleton residences at 39 and 40 Beacon Street. Ionic-columned porticos and window lintels exhibiting Greek key motifs were hybridized with Federal features such as bowed fronts and modified elliptical entrance fanlights. Talbot Hamlin observed of this house that there was little in the way of actual Greek detailing, "but of prophetic hints of its spirit- of its concentrated richness contrasted with broad simplicity, of its feeling for large scale... there is a great deal."²² By 1819, Parris had progressed to the bold statement of the Greek style in the white limestone swell-front David Sears house at 42 Beacon Street.

²⁰ Bainbridge Bunting, *Houses of Boston's Back Bay* (Cambridge: Belknap, 1967), 356.

²¹ Quoted in Douglass Shand-Tucci, *Built in Boston* (Boston: New York Graphic Society, 1978), 6.

²² Talbot Hamlin, *Greek revival architecture in America: being an account of important trends in American architecture and American life prior to the war between the states* (New York: Dover, 1964), 100.

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The 1820s, on the other hand, were mainly characterized by a continued celebration of the Federal style with few references to the Grecian mode. By the early 1830s, a subdued manifestation of the Greek Revival is in evidence at 9 West Cedar Street, a town house designed by and for Asher Benjamin. Further east up the hill at 1-5 Joy Street (mid-1830s) and 71-83 Mount Vernon Street (1837), handsome groups of Greek Revival town houses blend brownstone Greek Revival entrance enframements with bowed fronts. At 6, 7, and 8 Mount Vernon Street (1833), flat front town houses exhibit cornice-headed Greek Revival entrance surrounds of brownstone. At 8-20 Louisburg Square (1835-1836), the rhythmic march of the bowed fronts of these 1830s town houses read as well-proportioned monumental columns that add much interest to their streetscape.

The apogee of the Greek Revival on the Hill is considered by several architectural historians to be the A. W. Thaxter House at 59 Mount Vernon Street.²³ Built in 1837 from designs provided by Edward Shaw, this handsome Greek Revival town house is particularly noteworthy for its beautifully delineated and well-proportioned Greek Revival entrance enframements. An English Regency variation of the Greek Revival was employed in the row of houses at 70-75 Beacon Street, constructed in 1828 with ashlar granite facades.

A less formal Greek Revival design statement is manifest in the quartet of town houses at 67-75 Hancock Street. Built during the mid-1830s, these flat front houses possess one of the most extensive, intact collections of cast iron elements on the Hill. Here, fences, railings, and balconies exhibiting alternating lotus and anthemion motifs testify to the ways austere facades can be enlivened using cast iron, a prefabricated material introduced to the world in Britain during the mid-eighteenth century and perfected by James Bogardus in New York City during the late 1830s. Beacon Hill is a nationally significant repository for cast iron elements dating mostly from the 1840s. Other sections of the Hill with fine concentrations of this material include Louisburg Square and upper Mount Vernon Street. Particularly noteworthy are the cast iron front yard gates and fences of 65 to 83 Mount Vernon Street. One of the signature cast iron features of houses dating from the second quarter of the nineteenth century are boot scrapers strategically located on front steps.

On the North Slope, the subdivision of the Joseph Coolidge estate encompassing the block bounded by Cambridge, Bowdoin, Derne, and Temple Streets during the 1840s, resulted in a collection of handsome Greek Revival town houses that approximate or equal the design quality of those of the South Slope. Greek Revival also predominates in the series of unique blocks of modest town houses with faux facades at the ends built along narrow cul-de-sacs or "Places" off Cambridge Street and Revere Street between the 1830s and 1850s. Though few in number, fine vernacular Greek Revival row houses are also found in the area west of Charles Street.

As the row house form became the standard, provision was made for service entrances. While town houses along Beacon and Mount Vernon Streets had access to service alleys such as Branch and Acorn Streets, town houses on other streets did not have this amenity thus necessitating the accommodation of service entrances at main facades. Separated from the main entrance by one or more bays, these entrances typically rose from shallow, below grade wells with the upper halves of the wooden service entrance doors clearly visible from the sidewalk. The service entrance wells contained short flights of granite steps providing access to doors that opened into enclosed tunnels with brick floors and walls. The tunnels in turn, provided access to kitchen ells in back yards. Examples of this approach to bringing goods and services into a domestic property (albeit not as unobtrusively as row houses with access to alleys) include 87 Pinckney Street and 2 Walnut Street, with dozens of other examples scattered about the Hill.

²³ Alex McVoy McIntyre, *Beacon Hill: A Walking Tour* (Boston: Little, Brown, 1975), 36.

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In some cases, South Slope service entrances had locations more typically New York than Boston with these utilitarian entries located under main entrance stairs (e.g., 8 to 22 Louisburg Square), while in a very few cases (e.g., 14 Walnut Street) the service entrance could be accessed directly from the street permitting the service provider to walk directly from sidewalk to rear garden.

The Middle Period: Eclectic Revival Styles

While the architectural character of Beacon Hill was largely set by the mid-nineteenth century in the classically-derived mode, buildable lots became scarce while some building continued and residents still demanded good architecture, employing leading architects of the day. Thus, while styles of the Victorian period do not represent a large portion of the buildings, excellent examples of most are sprinkled throughout the district.

During the 1840s and 1850s, a few Italianate buildings appeared on the South Slope. The first and most influential were a pair of double houses at 40-42 and 70-72 Mount Vernon Street that introduced exotic styles and brownstone facades. The former, designed by George M. Dexter in 1846-47, combined Greek Revival with Egyptian Revival. In 1847, Richard Upjohn designed the second block at 70-72. Upjohn came from England to Boston, but he practiced throughout New England and in New York. One of America's foremost practitioners of the Italianate, and in particular the Gothic Revival style, he served as first President of the American Institute of Architects.

The Panel Brick Style, the decorative use of red brick laid in corbelled trips and panels which came into vogue just as the Flat of the Hill was beginning to undergo residential development, is the first style of major significance in that area. Fine examples are found at 35 and 37 Brimmer Street by Snell and Gregerson, and 41 and 44 Brimmer Street by Ware and Van Brunt, all built in 1869, the first year of the style's appearance in Boston. The firm of Ware and Van Brunt first introduced this style to Boston, and from here it spread to other major cities on the Eastern Seaboard. The two architects' national prominence is in part responsible for the spread. William Ware was important as the founder of two schools of architecture: MIT and Columbia. His partner Henry Van Brunt was a thoughtful architectural critic whose essays were widely read in contemporary journals.

A second example of the Egyptian Revival style on Beacon Hill was built ca. 1875 on the North Slope at 57 Hancock Street and designed by William Washburn. It is an important example of a rare style which was infrequently used for domestic building. The imposing five-story red brick structure raises the pylon-shaped dormers of what Douglas Shand-Tucci has characterized as "an Egyptian mansard roof unique in Boston and possibly in America" to take advantage of the skyline and high corner site.²⁴

The first phase of American Gothic Revival church architecture was represented on Beacon Hill only by Solomon Willard's granite 1831 Church of St. John the Divine on Bowdoin Street, associated first with the conservative wing of the Congregational Church, and later with High Church Episcopalians. The conservative Church of the Advent in High Victorian Gothic introduces the second phase. John Sturgis and Charles Brigham, who worked together from 1866 to 1886, were responsible for the Church of the Advent built on the northeast corner of Brimmer and Mount Vernon Streets between 1875 and 1883. The firm of Sturgis and Brigham was among the foremost practitioners of the High Gothic revival style in the United States. The interior of the Lady Chapel at the Church of the Advent represents the third phase of the Gothic Revival. Designed in 1894 by Cram and Goodhue, it was the first important religious interior by Ralph Adams Cram.

²⁴ Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-1950* (Amherst: University of Massachusetts Press, 1978), 16.

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He went on to become a leading practitioner of the Neo-Gothic style in America, and President of the AIA. Together, these churches form a stylistic continuum of high architectural achievement.²⁵

In 1878, Boston architect Clarence Luce introduced a new English-derived style, the Queen Anne Cottage, in the area west of Charles Street. "The Sunflower Castle" at 130 Mount Vernon Street was one of a few Greek Revival houses in the area. Luce remodeled it as a flamboyant cottage with a characteristic use of mixed materials, asymmetry, and irregular volumes for a picturesque exterior; the client was local artist Frank Hill Smith.

The Renaissance Revival style was not widely used on the South Slope and the Flat, but figures prominently in the main facades of North Slope tenements. Here, elements of the Renaissance Revival style such as console-bracketed lintels and ornate galvanized iron cornices frequently appear in tandem with Georgian Revival splayed keystone lintels. Several hundred of these multi-family buildings with hybridized Renaissance/Georgian Revival styles were built between the 1890s and the 1910s.

The Georgian Revivals: Colonial and Federal Revivals, Neo-Federal and English Revivals on Beacon Hill

Colonial and Federal Revivals

Renewed interest in the western part of Beacon Hill at the opening of the twentieth century coincided with a nationally-renewed interest in Georgian architecture. In New York, Philadelphia, Baltimore, and Boston, urban areas where row houses were the rule, architects were inspired by English Georgian styles, and in particular, the work of the Adam brothers. Architectural critic Montgomery Schuyler described the movement's influence on New York's row houses in 1906 and 1911; row houses lost their stoops for English basements and entries at sidewalk level, houses moved flush to the sidewalk, and in general, brick structures were trimmed with limestone, granite, or bluestone, rather than brownstone.²⁶

The triumph of the Classical over the individualistic manners of the earlier decades, popularized and symbolized by the Columbian Exposition in Chicago in 1893, occurred all over the nation. However, Bainbridge Bunting concluded that the early date at which this new tendency appeared in Boston was significant. In the new Back Bay district, he noted, "light colored stone structures utilizing Classical forms appear at least seven years before the Chicago Exposition of 1893 and some fifteen months before McKim, Mead and White began the plans for their famed Boston Public Library."²⁷

Bunting described the trend's early evolution in Boston and the important role played in its development by the Beacon Hill model. As early as 1869, he noted, the Boston Society of Architects devoted three programs to Colonial architecture. At the February meeting of that year the values inherent in Colonial architecture were discussed; at another meeting Reverend S. G. Bulfinch addressed the society on Charles Bulfinch's architectural activity and illustrated the talk with his grandfather's original drawings; and in May, according to the minutes, W. R. Emerson gave a "sermon on his text, the destruction of old New England houses, which he pronounced the only true American architecture which has yet existed."²⁸ In 1874, Professor Ware's advanced students at Massachusetts Institute of Technology were for the first time assigned field trips to measure and draw the

²⁵ Ibid., 175.

²⁶ Bonnie Parsons Marxer and Heli Meltsner, "Beacon Hill Historic District," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1985), 8:8.

²⁷ Bunting, *Houses of Boston's Back Bay*, 290-291.

²⁸ Ibid., 356.

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towers of late Georgian churches in Boston. Two of these projects were published in the 1875 *Architectural Sketch Book*.

In 1877, the same year that the McKim party made its famous sketching tour of Marblehead, Salem, Newburyport, and Portsmouth, the young Arthur Little made a similar pilgrimage to study Colonial remains. In 1878, he published the results in *Early New England Interiors*, the first work published in Boston in connection with the Georgian Revival. In May of 1878, the Boston Society of Architects announced a summer contest with cash prizes for measured drawings of early buildings.

At century's end, when Boston architects and their patrons were "thoroughly conversant with the architectural traditions of western Europe," there developed among them "the reassuring realization that despite history's rich artistic treasures, one of the choicest flowers of all had bloomed at home, on Beacon Hill, that the chaste Federal mansions that Bulfinch and his contemporaries had built in the early years of the nineteenth century offered the best models for the modern Boston architect."²⁹

The first examples of the style appeared in 1890 in the Back Bay, then still the center of new architectural activity in Boston although strong hints of the approaching revival were in existence as early as 1860 in the Arlington Street Church. "If not chronologically the first," he added, "certainly the most important of the late nineteenth-century architectural revivals in Boston was the Federal. Making its appearance in 1890, this style leaped into immediate prominence."³⁰ Numerous individual houses followed its debut and by 1899 the first group of speculator-built houses was designed in this style. Eventually, a number of notable remodeling jobs were also done in the Federal vein. The last Back Bay dwelling to be constructed before the Second World War was designed in a modified version of this style in 1939.

The new style began as a generalized Colonial Revival style making use of a variety of classical design elements. The trend persisted in Beacon Hill well into the twentieth century, especially in modest houses and in alterations to existing buildings. Before 1900, however, as familiarity with the prototypes and interest in more archeologically-correct interpretations increased, three principle strands of the movement had emerged in Boston: High Georgian or Colonial Revival, Late Georgian or Adam, and Federal.

Douglas Shand-Tucci suggests in *Built in Boston* that "the overall Classical Revival was perceived in Boston in the 1890s not as a sign of backsliding, but as a revivification, even an enlargement, of an accumulated and indigenous local heritage of form and detail that was clearly susceptible to new and vital life." He also notes that it was "perhaps for these reasons that the Classical tradition in Boston only very rarely differentiated itself into the more exotic Renaissance-derived modes." Nowhere is this truer than on Beacon Hill.³¹

Houses of the High Georgian style are for the most part large, including the more pretentious apartment houses. "It would seem," Bunting thought, "that owners desiring more lavish ornamentation than could be obtained within the chaste Federal idiom chose the heavily laden High Georgian manner."³² Especially in the case of the grander apartment houses, architects exploited the possibilities of cast stone to reproduce the most elaborate ornamentation associated with the High Georgian to produce striking effects in keeping with the large scale of the buildings.

²⁹ Ibid., 289.

³⁰ Ibid., 326.

³¹ Shand-Tucci, *Built in Boston*, 145.

³² Bunting, *House of Boston's Back Bay*, 345.

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The Federal Revival looked to Bulfinch's and Benjamin's interpretation of the English Adam style, which was particularly evident in the attenuated proportions of ornamentation on the main façade of Benjamin's Old West Church as well as in the delicate Pompeian-derived motifs in evidence on the fireplace mantles of the first Harrison Gray Otis House. In effect, architecture on the Hill in this period includes revivals of the Adam style that look directly to late eighteenth-century British examples as well as a revival that revisits the Adam style through the eyes of the late eighteenth/early nineteenth century Boston architects. Many of the classically-inspired buildings on the Hill in this period also incorporated elements of Greek Revival designs in the neighborhood by Benjamin, Alexander Parris, and the second generation of architects and builders.

Neo-Federal and English Revivals

On Beacon Hill, the source of so much inspiration for it, the new style trend appeared in force on the Flat where most of the building opportunities existed. New buildings in this western section of Beacon Hill were most often architect rather than builder-designed and followed the period's taste for the Adamesque. Their Georgian Revival designs integrated elements from the English Georgian models in combination with Charles Bulfinch and Asher Benjamin's interpretation of those same models elsewhere on Beacon Hill.

Many also incorporated new proportions and design elements resulting in a new fourth strand of the movement, a Neo-Federal style. This was, in effect, a two-tiered influence, the result of which was the closer architectural linking of the western and southern slopes of Beacon Hill in a sophisticated series of references to the older architecture.

Not a simple re-working of older motifs, many of the architect-designed buildings added a new insistence on increased light to the interior and more freedom in altering the older buildings' proportions. The work of one architect stands out in the area during this period, that of Richard Arnold Fisher (1868-1932), designer of many homes and apartment houses in Boston and other localities in New England. Among his best known works in the city were residences on Beacon Hill, including a house on Beacon Street for Dr. Morton Prince which attracted attention from *The Architectural Review* in February 1907, a residence at 101 Chestnut, and the Lincolnshire Apartments at 20 Charles Street.³³ Fisher practiced alone from 1902 to 1915 when most of his work on Beacon Hill was undertaken. In 1912, Fisher designed for the Brimmer Street Trust the block at 50-58 Brimmer, 87 Chestnut, and 23 and 38 Lime Street. Notable here is Fisher's sensitive Neo-Federal scale. When the lots were cleared, he elected to maintain the series of small lots with two "book end" buildings at either end. The mixture of row houses with set-backs and mansion-like houses is a clear reference to Charles Bulfinch and Solomon Willard's work on the South Slope. More strictly Federal Revival are Fisher's pair of houses at 144-146 Mount Vernon Street, and a single one at 21 Lime Street, with their English basement entries, flat roofs, and no setback. Here the reference to Bulfinch's use of relieving arches is direct.

Another accomplished architect working in this genre was Walter H. Kilham, one of the principals in the firm of Kilham, Hopkins, and Greeley, who lived at 42 West Cedar Street. Kilham was part of the early twentieth century movement to preserve the historic Federal and Greek Revival residences of Beacon Hill. He also wrote *Boston After Bulfinch* (1947), the first scholarly work to discuss Boston's Victorian era architecture. In 1920, Kilham deftly blended Federal Revival design elements with a large studio window that dominates the upper story of 38 Pinckney Street.

³³ Parsons Marxer and Meltsner, "Beacon Hill Historic District," 8:9.

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If, as Vincent Scully has observed, the Queen Anne movement “recreated the whole process of the English Renaissance itself” as it progressed from “a late medievalism toward an eventual 18th century classicism,”³⁴ Beacon Hill architects of this period felt free to rummage in the entire inventory for inspiration, and to innovate as well. Perhaps inspired by the enthusiasm for the Arts and Crafts movement in Boston and the Bohemian artists’ colony thriving on the Flat, Fisher and his contemporaries cast further afield in English architecture than the Adamesque Georgian. Some of their finest work is found on Lime Street. Fisher is responsible for numbers 32, 34, and 36 Lime Street, all dating from around 1912. These buildings maintain the Beacon Hill scale but eschew traditional window forms for those configurations that allow greater light to the interior. Fisher’s own house at 36 Lime Street has a full story-high studio window on its fourth floor. Two full stories of copper-edged windows centrally aligned on the front facade of 32 Lime Street uniquely provide light to the neighboring row house, also designed by Fisher. This attitude is even stronger in the converted stables where architects filled the large stable openings with broad doors, generous sidelights and transoms, as at 16 Lime Street, or entirely with windows as at 89 Chestnut Street.

Reworking Georgian styles for larger windows was not the only solution to the problem of providing more light to interiors. The building at 24, 26, 28, and 30 Lime Street was constructed as a lodging house for artists about 1906. The inspiration here is an eclectic English country style with bands of windows at each projecting pavilion. The “old English” aspects of this style carried on into the 1920s with the construction of an idiosyncratic “English country cottage” at 43A Joy Street.

Boston, where the Society of Arts and Crafts Boston was founded in 1897 as the first in the nation, was one of the major design and philosophical nuclei of the American Arts and Crafts movement that flourished from the 1890s to the 1930s, influencing all aspects of creative life in Boston. Leading the charge were architects, and Craftsman style buildings proliferated in Boston’s suburbs by the early twentieth century. Led by Harvard Professor of Fine Arts Charles Eliot Norton, a long-time friend of John Ruskin, leading Boston designers turned to their own colonial past for inspiration while also maintaining close connections with the movement’s English origins. This may explain the otherwise surprising appearance of “old English” buildings on Beacon Hill.

New Forms of Building: Apartments and Tenements

New forms of building appeared on Beacon Hill as well as elsewhere in Boston in the latter part of the nineteenth century. Among the European-style innovations in Boston in this period were luxurious apartment buildings known as “French flats,” first introduced to Boston at the Hotel Pelham on nearby Boylston Street during the late 1850s. Mocked at first as places “for the newly wed and nearly dead,” apartments caught on as a residential alternative in Boston as well as in other cities. At about the same time, in Boston and other East Coast cities the purpose-built tenement concept of housing multiple families living modestly under one roof began to replace the earlier pattern in which immigrants set up housekeeping as they could, crowded into substantial town houses of an earlier era that had been vacated by affluent families resettling in more fashionable parts of town. By the 1880s, multi-family buildings joined the older freestanding, double and row house forms on Beacon Hill, especially on the North Slope. Perhaps due to the difficulty of acquiring more than a few lots both apartment and tenement buildings throughout the area, particularly those built before the turn of the century, tend to be designed on the standard lot-size module, and only four or five floors high. When 7 Phillips Street was built around 1890, for example, it replaced a five-bay-by-two-bay clapboard-clad Federal whose short wall faced Garden Street. Building on existing footprints usually resulted in compact red or yellow brick buildings with rectangular forms that rubbed elbows with neighboring structures.

³⁴ Shand-Tucci, *Built in Boston*, 134.

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In the more socially-elevated east side, well-designed small apartment houses were erected between ca. 1880 and 1900. A Romanesque Revival five-story building at 11 Temple Place and the Panel Brick 43 Garden Street built in 1888, are good examples of local builders' adaptation of these styles to multi-family housing in the row house environment. These buildings, respectful of the neighborhood's setback line, standard lot size and height, are generally well integrated into the basic pattern of the street and are good examples of the sympathetic addition of multi-family forms to the single family row house streetscape. The 1886 Hancock Apartment building by architects Rand and Taylor at 36 Hancock Street, however, breaks with this form at seven stories. While therefore larger and scaled differently than its row house neighbors, its increase in height is small enough and its design distinguished enough to add variety rather than dissonance to the streetscape.

After 1900, the trend in many American cities was to build large and stylish apartment buildings that were frequently assigned names that referenced British and Scottish counties and towns, Native Americans, and American presidents. On the South Slope and the Flat several large luxury apartment buildings were constructed during the first half of the twentieth century, but with the exception of the Lincolnshire and the Bachelor Apartments at 65-66 Beacon Street, these tended to rely on street numbers rather than evocative names for identification. The few large apartments on the South Slope that were built for an affluent clientele included the five-story red brick Federal Revival building at 97 Mount Vernon Street that was built in 1926 and 1927 from designs provided by Edward Stratton, and 39-40 Beacon Street that rises six stories from three contiguous house lots. In 1940, 39-40 Beacon Street was built blending Federal Revival elements with a main facade marked by Ionic columns that echo those of the Alexander Parris-designed Appleton Houses of 1819 a few doors to the west.

Tenement construction on the North Slope began between 1880 and 1890 to house European immigrants who were replacing the African American, Irish, and Yankee Protestant families that had lived there. Unlike New York City where windowless rooms in tenements were not uncommon, Beacon Hill's North Slope with its many alleys, cul-de-sacs, and passageways, provided at least one wall of a multi-family building with access to light and air for even rooms located at the center of a building. As tenement construction proliferated, however, state legislation in the 1890s mandating fire safety precautions, and the growing concerns of the Boston Board of Health regarding adequate access to natural light and air, brought about changes in tenement design. The result was buildings with indented mid-segments with "dumbbell" and modified "dumbbell" forms. Usually three- to five-stories tall, even cheaply-constructed tenement buildings housing poorer renters further emphasized the basic three-bay row house scale by the placement of their entries. These are often paired on either side of a party wall or in the outer bays of a six-bay structure as at 35-37 Revere Street and 21 Temple Place.

Limited primarily to raised-brick lintels and corbelled cornices in the mid-1880s, as at 7 Phillips Street, North Slope tenement ornamentation also evolved by the late 1890s as some residents prospered. Over time, elements from the Classical, Renaissance, and Georgian Revival styles were freely blended on principle elevations to achieve formal design statements. Stained-glass transoms and ornate galvanized iron cornices bristling with brackets, modillion blocks, and dentil courses, enlivened the facades of tenements. The Neo-Federal style was also applied to tenements such as at 35 Myrtle Street, a five-story three-bay building of red brick with cast-stone trim. Its primary decorative element is the elaborate manifestation - however the tenement is not to be confused with more luxurious apartment hotels. Named tenements on the North Slope were few and far between with the noteworthy exception of the Hillside on Joy Street and the West End on Myrtle Street that fell somewhere between an upscale apartment hotel and more modest tenement housing.

Some of these North Slope tenements were built by and for Jews. Three Boston architectural firms were primarily responsible for their design, including: Frederick A. Norcross; Silverman, Brown, and Hienan; and

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Max Kalman. Indeed, Kalman was also responsible for the design of the Vilna Shul Synagogue (1919) on Philips Street which is today the last of over a dozen Jewish houses of worship that were once located in the West End/North Slope.

Historic Preservation and “Compatible Architecture”

The “rediscovery” of the Hill and the movement for historic preservation sparked by concern over the loss of Federal period houses to new tenements and large apartments had their own effect on both old and new buildings on Beacon Hill in the twentieth century. During the late nineteenth and early twentieth centuries the popularity of the Flat of the Hill and the western part of the North Slope with artists and Bohemians led to the construction of a variety of idiosyncratic buildings in the Arts and Crafts, neo-Federal, and other fashionable styles, and the early conversion of stables into loft spaces and studios, an early example of “adaptive reuse.” These stable conversions predominate in pockets of the district such as Beaver Place and the west end of Chestnut Street in the Flat, but were also common on the South Slope. In the early- to mid-1880s, for example, Boston architect William Ralph Emerson, who was better known for his shingle style houses in the suburbs, converted the old Jonathan Mason Stable at 24 Pinckney Street into a residence. It became known as the “House of Odd Windows” after Emerson added windows in a variety of shapes giving the boxy, rectangular brick Federal style stable a very picturesque Queen Anne look. This was one of the earliest examples of this type of self-consciously picturesque conversion. This century-old trend of adapting carriage houses and stables for new uses while retaining their original outward appearance or style continues into modern times as seen in the Graham Gund-designed stable conversion at 2 Beaver Street completed in the early 1980s.

Architect Frank A. Bourne, who with his artist wife Gertrude Beals Bourne moved into the “Sunflower Castle” in 1904 in the vanguard of the Back to the City movement, pursued a successful practice renovating old houses and other buildings for the growing influx of well-heeled Bostonians whose domestic ideal was a completely up-to-date interior within a quaint exterior on an historic street. Beacon Hill provided that ambiance, and in turn, they enhanced it. Not constrained by Sumner Appleton’s principles of archaeological truth, these “restorations” by Bourne and others often brought nineteenth-century buildings back to a colonial past they had never seen, or incorporated contemporary interpretations of Georgian progenitors by Richard Arnold Fisher, Dean Somes, and others. However, their owners’ attraction to the area was clearly its antiquity. They wished to preserve that appearance with material progress limited to the indoors.

One component of the conversion process on both the Flat and the North Slope was the creation of gardens. William Codman and Elliott Henderson, among the first to see the possibilities of restoring the old buildings in ways that would appeal particularly to artists and those who worked downtown, included new gardens as part of their plan, attracting favorable comment in the press.

In new construction, the West End and Beacon Hill Associates, who like the original Mount Vernon Proprietors believed in the value of good architecture, insisted on high architectural standards. All new buildings were to be made of red bricks in the Georgian revival style, an early example of “contextual architecture.” In addition to maintaining the overall character of the Hill, this practice extended the traditional style of Beacon Hill structures onto the Flat integrating that area into the neighborhood as a whole. Also like their predecessors, the Associates created opportunities for and benefited from the talents of a group of like-minded architects. These architects in turn also garnered commissions from other individuals and groups investing in the area, many of whom were somehow related to the Associates. (On his own, for example, founder William Coombs Codman developed the Lincolnshire Hotel at 20 Charles Street and the commercial building at number 30, which he turned into the Codman Company office.) These architects included Frank Bourne and his colleague Dana Somes, who designed Charles River Square and new buildings on Brimmer Street between Chestnut and Lime Streets, and the firm of Coolidge and Carlson who designed West Hill Place, as well as Richard Arnold Fisher.

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Altogether, the Beacon Hill Associates were responsible for four low-rise apartments and sixty single-family houses in the area.

Charles Street was one area where the Beacon Hill Associates focused their efforts; many earlier houses underwent conversion to become the shopping center for the Hill. While some storefronts were not created with a particular style in mind more than a few were designed in the Colonial Revival style, a design mode that reinforced the antique qualities of the area appealing to patrons representing both the local gentry and an ever-increasing following of tourists and collectors drawn to Charles Street's antique and specialty shops. Colonial Revival storefronts provided an appropriate public face for the Colonial and Federal furnishings offered for sale within.

Storefronts at 15, 89, and 151 Charles Street used multi-pane display windows in an effort to achieve a "Colonial" appearance. All of these storefronts exhibit central entrances. The windows at 15 Charles Street are bowed as well as multi-paned, and like 89 Charles Street, it possesses an entrance enframingent that incorporates a Colonial Revival arch. The storefront at number 89 was almost certainly designed by Israel Sack, who moved his legendary antiques shop there from 85 Charles Street during the late 1920s. The center entrance is flanked by large, multi-pane windows at both the basement and first-floor levels. Those at 151 Charles Street are a less artful rendition of the multi-pane display window approach in evidence at numbers 15 and 89. The most elaborate Colonial Revival storefronts are located on the first stories of 103, 105, and 107 Charles, created around 1940 on the street elevations of ca. 1840 bowed-front town houses.

Conversions and Reversions

Conversions of old buildings to new uses became a trend when the Flat was intensely developed in the early twentieth century. While new building occurred on sites cleared of barns, stables, and various outbuildings, many of the area's most substantial buildings were converted to residences. The combination of the new designs and re-used structures saves the area from the academic nature of most of the Neo-Federal work going on at the time, and maintains the historical appearance of mixed-use long associated with the Flat.

As interest in historic preservation gained momentum in the 1930s and '40s, numerous houses received restorations and/or embellishments. Some buildings, such as the former Swan stables at 50-60 Mount Vernon Street, which had been altered for commercial use in the late nineteenth century, were returned to a more Federal appearance. Another "re-Federalization" was at 10 Walnut Street, built ca. 1810 and 1811 and drastically redesigned in the Italianate Mansard style during the mid-nineteenth century. An 1865 photograph shows a brownstone-faced first story and brownstone-trimmed brick upper stories set-off by brownstone quoins with a polygonal oriel at the second story and double-arched dormer windows surmounted by a wooden segmental arch projecting from the slate-shingle mansard above a bracketed cornice. During the 1920s, 10 Walnut Street's Victorian facade was removed and a Federal Revival facade was constructed in its place.

In this period, alterations to purely residential properties were generally incurred at ground and roof levels. While some were dictated by use such as studio windows and skylights for artists and more substantial dormers to gain additional rental space, others were for aesthetic reasons, such as replacement Federal or Colonial Revival entrance surrounds. Interestingly, Colonial Revival entrance treatments often took the form of the Georgian rather than the more appropriate Federal Revival style, a state of affairs linked to the commonly held notion that the South Slope's beginnings dated more deeply back into the eighteenth century. For example, both 8 Acorn Street and 1 Joy Street exhibit pedimented Georgian lintels while 85 Pinckney Street was the recipient of a Gibbsian surround during the 1920s.

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The revival of interest in the Georgian mode and its history on the Hill combined with the needs of changing use, produced, in addition to many new buildings with street-level entrances, a number of conversions of high-stooped Victorian houses to an English basement arrangement with street-level entrances. This trend, which continued through the period leading up to the creation of the historic district, was especially evident on the Flat which had a higher concentration of Victorian houses but appeared elsewhere on the Hill as well. One such conversion located at 21 Brimmer Street, originally designed by Snell and Gregerson, is a good example of a well-designed basement-level front entrance replacing an original steep front stair. Sometimes such alterations occurred as part of a conversion to institutional use as offices or dormitories; this one in 1939 was evidently done for continued owner occupancy.

Most rooftop alterations in this period were made with the intent of carving out more rental space by better illuminating and enlarging dark, cramped attics originally intended for servants and storage. These roof-level alterations usually entailed the removal of paired original, narrow gable-roofed dormers in favor of large, single, full-length dormers and substantial copper, galvanized metal, or wooden dormers, such as at 18 Louisburg Square.

As the Hill became a mecca for artists during the late nineteenth and early twentieth centuries, studio windows ranging from single large panes, such as those from ca. 1895 at 5 Otis Place to 24-pane windows, were installed in upper stories of row houses with interesting examples found at 66 and 68 Chestnut Street and 1 Acorn Street. A good example of a post-1920 skylight addition is still in evidence at 82 Mount Vernon Street.

From the earliest period, Beacon Hill row houses had service entrances at main facades, typically separated from the main entrance by one or more bays and rising from shallow, below-grade wells, with the upper halves of the wooden service entrance doors clearly visible from the side walk; or located under main entrance stairs (e.g., 8 to 22 Louisburg Square). In a very few cases (e.g., 14 Walnut Street) the service entrance could be accessed directly from the street permitting the service provider to walk directly from sidewalk to rear garden. After 1920, many of these service entrances were used to provide access to apartments located in basements and rear ells. This new use of the service entrances added to the mystique of the Hill as an "old quarter" with living spaces tucked away in every nook and cranny of the neighborhood while at the same time ensuring the economic viability of the houses.

With the creation of the Historic Beacon Hill District in 1955, all renovation and new construction on the Hill came under binding review by the Architectural Commission using standards and criteria based on the architectural survey carried out for its creation, and precedents developed during the previous fifty years.

Under its aegis, the preservation of old buildings by conversion to new uses so long practiced on the Hill has continued. When the back-to-back former Boston University chapel at 27-29 Chestnut Street and Thayer Brothers Mansion at 70-72 Mount Vernon Street were threatened by demolition for luxury apartments in 1963, the Beacon Hill Architectural Commission instead required its adaptive reuse and thirty-one upscale apartments were created in 1965 within the shells of these buildings.

Historic Preservation - Period of National Significance: 1863-1955

Historic Preservation is a multifaceted current in the history of Beacon Hill, and in nearly all of these facets Beacon Hill was a national leader. Its intellectual roots lie in the same reverence for history that created the Massachusetts Historical Society in 1792 and led the Boston Athenaeum to acquire George Washington's library, unwanted anywhere else, in 1807. More specifically, it grew out of the community's interest in the late nineteenth and early twentieth century in American architecture, decorative arts, and antiques, and an

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appreciation of the quality of the area's historic buildings and urban design; it has close ties to the Colonial Revival in American architecture. As a protest movement and a force for social change that resulted in changes in law and government policy both locally and nationally, historic preservation has been an important force locally in creating community cohesion and definition. Finally, it resulted in the protection and preservation of this unique urban landscape that significantly contributes to our understanding of architecture and urban lifestyles of the Early Republic, and to the overall identity of Boston. For these reasons, historic preservation cuts across numerous NHL themes and areas of significance.

The Hancock House

As noted above, history was a major interest in Boston and especially on Beacon Hill, which produced several of the nation's most important historians. Historic preservation, however, had a poor start on Beacon Hill when the Hancock Mansion, located on the present site of the west wing of the State House, fell to the wreckers' tools in the summer of 1863, an event that Charles Hosmer has called perhaps the most significant failure in the early days of the preservation movement in the United States.³⁵

In 1859, John Hancock's heirs offered the building and land to the Commonwealth at somewhat below the commercial value of the land itself. The legislature passed a resolution to purchase the property and the governor expressed his approval of a proposal to use the house as a governor's residence. However, there was a delay in perfecting the title and some state officials opposed the purchase. In 1863, Charles Hancock approached a member of the Board of Aldermen to have the city buy the place, but by the time the city committee was ready to act it was too late to save the house. Hosmer also notes that the failure of the State of Massachusetts and the City of Boston in the case of the Hancock Mansion created a latent distrust of legislative machinery among New England preservationists.³⁶ This phenomenon may explain why, although Beacon Hill became an early model for the preservation of architectural heritage and indeed pioneered some approaches before they were used in other historic areas, it did not become the earliest historic district in the country.

The failure to save the Hancock Mansion did not denote a lack of interest in preserving Beacon Hill's historic architecture. John Sturgis's creation of measured drawings of the Hancock Mansion before its demolition probably represented the first time in American history that an old house was recorded in this manner. They became an important document in the fledgling interest in Colonial architecture, soon to blossom into both the area of restorations and the Colonial Revival style.

Height Restrictions

In the late 1860s when some visionaries reacted to concern about the shrinking stature of the Bulfinch state house in the city's growing skyline by proposing the construction of a new and larger state house, or at least monumentally enlarging its dome, the original was preserved when the legislature balked at the expense. A compromise was reached in 1874 by covering Bulfinch's dome in gold leaf to highlight its visibility.

By the 1880s, the idea was emerging that the problem should be addressed not by changing the dome but by controlling change in the surroundings. In 1886, editors for the *Evening Transcript* wrote that the "most imminent danger" to the statehouse was it being dwarfed by high adjacent buildings on either side of Beacon Street. Land acquisition and clearance to create a park around it was discussed, but in 1887 former city council president William H. Whitmore, who had been active in the fights to save the Old South Meeting House and the

³⁵ Charles B. Hosmer, Jr., *The Presence of the Past* (New York: G. P. Putnam, 1965), 38.

³⁶ *Ibid.*, 102.

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Old State House, suggested to the legislature that restricting building heights in the area would accomplish the same end with less expense.³⁷ Thus, height restrictions with a preservationist rationale entered public discourse on Beacon Hill four years before anywhere else in the country.

There were precedents in Beacon Hill's history for the use of restrictions on property rights to protect the quality of the environment. The Swan Stables at 50-60 Mount Vernon Street were built by Charles Bulfinch between 1804 and 1805 as carriage houses for the trio of town houses at 13, 15, and 17 Chestnut Street he designed for the daughters of Proprietor Hepzibah Swan in the earliest phase of residential Beacon Hill development. Mrs. Swan's property ran uphill through the block with the stables at the rear facing Mount Vernon Street and, according to the terms of conveyance, these or any subsequent structures could "not exceed 13 feet" in order to protect the views of other proprietors' houses across Mount Vernon Street.

The City of Boston had pioneered deed restrictions governing height, setback, and materials of buildings as a means of ensuring an attractive result in its landfill development of the South End as early as the 1840s and 1850s, with the practice continuing in the development of the Back Bay beginning in the late 1850s. When these proved inadequate to protect the visual quality of the Commonwealth Avenue Mall and Copley Square in the 1890s, the Parks and Parkways Commission and the state legislature, respectively, created height limits to do so.

The Beacon Hill issue arose again in 1899 because of two new tall buildings under construction on Beacon Street. Governor Wolcott in his 1899 address to the legislature called for Beacon Hill height restrictions to give the statehouse "protection" similar to that afforded Commonwealth Avenue and Copley Square to protect a public investment and a civic icon. Heretofore used only to shape and preserve the visual character of a developing neighborhood, height restrictions were now invoked as a means of preserving the setting of one historic structure. Although many expressed concern about the potential expense of compensating owners for lost property value, Beacon Hill resident and future Supreme Court justice Louis Brandeis, among others, assured legislators that no compensation would be necessary. After lengthy debate, between 1899 and 1902 height restrictions were enacted around the statehouse. Many statehouse neighbors seemed sincerely concerned about the dome's visibility, but they also saw the potential for height restrictions as a way of relieving pressures for replacement of existing old houses on the Hill by large apartment and office buildings.

"The Back to the City" Movement

By the turn of the century Beacon Hill had suffered a generation of decline as the newer and much larger Back Bay became a more fashionable district and the Hill's more fashion-conscious families moved there. Tenement building for the influx of immigrants in the West End and commercial expansion of the downtown were also encroaching from the north and east. The height restrictions around the statehouse occurred just as Beacon Hill residents began working to reverse that decline.

After 1900, the area west of Charles Street was rediscovered by suburban dwellers who wished to live closer to Boston's urban center in a "Back to the City" movement, one of the nation's earliest. This particular part of Beacon Hill attracted people for its ambiance and privacy in the center of the city and many thought of themselves as "redeeming" the area to its old desirability as a residential neighborhood. In fact, although the area is among the most sensitively renovated, it became more quaint and fashionable in the twentieth century than it had ever been in the nineteenth.

³⁷ Michael Holleran, *Boston's "Changeful Times," Origins of Preservation and Planning* (Baltimore: Johns Hopkins University Press, 1998), 262.

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Architect Frank A. Bourne and his artist wife Gertrude Beals Bourne, who moved into the “Sunflower Castle” in 1904 and rescued it from deterioration, were in the vanguard of a movement of mostly well-to-do young professionals, some of whose families had left a generation earlier, back to the Hill.³⁸ By 1915, *Architectural Record* devoted attention to the “Back to the City Movement” on Beacon Hill and in Philadelphia’s Society Hill. Similar neighborhood restoration in New York’s Greenwich Village, Providence’s College Hill, Charleston’s Battery district, and other American and European cities, was challenging the widely held urban real estate assumption of inevitable decline and conversion by replacement. This was the urban counterpart of a similar contemporary trend, the restoration of derelict farmhouses as automobiles began making them accessible.

Many of Beacon Hill’s newcomers were related in some way to the bohemian arts scene that was gaining momentum on the Flat on the river side of Charles Street and on the western side of the North Slope. In an early example of “adaptive reuse,” several of the more adventuresome converted the old stables into studios and residences. Bourne pursued a successful practice serving these well-heeled new urbanites whose domestic ideal was a completely up-to-date interior within a quaint exterior on an historic street. Beacon Hill provided that ambiance.

The Charles Street Antiques Trade

In their quest for the elegance of earlier times, many of these cultured and moneyed couples like the Bournes eschewed the darkness and clutter synonymous with Victorian design for well-edited, lighter-hued rooms whose furniture was characterized by evidence of hand carving associated with “real” colonial antiques. These tastes led them to join a nascent movement toward appreciation of American antiques and fuel a new industry which would transform both Charles Street and America’s attitude toward its past.

Beginning with the establishment in 1905 of the first antiques business of legendary dealer Israel Sack, the number of antiques shops on and near Charles Street rose rapidly - from four in 1910 to 27 by the time of the stock market crash in 1929. The antique shops of Sack and others attracted knowledgeable collectors who made their home on the Hill and others associated with the “Back to the City” movement. The ongoing popularity of the Colonial Revival aesthetic and the formation in the area of nonprofit organizations dedicated to the appreciation and preservation of buildings and objects associated with Colonial and Federal Boston, also stimulated interest and contributed to Beacon Hill becoming synonymous with antiques and fine art. After 1940, New York City became the undisputed leader in the antiques trade, but it was Boston and more specifically the Beacon Hill-based antiques industry, that blazed the trail for antiques as big business.

Collecting antiques in New England as discussed in *Antiquers* by Elizabeth Stillinger, began around 1850 with Cummings Davis’s collection of artifacts associated with old Concord, Massachusetts, families.³⁹ At first, antiques collectors were viewed with skepticism by main-stream Americans (if they were noticed at all) as an odd hobby practiced by incurable eccentrics. During the 1860s and 1870s, however, Sanitary Commission fairs and centennial celebrations featured colonial kitchens complete with early American cupboards, butter churns, spinning wheels, pilgrim cradles, and the like, which fascinated Victorian-era fair goers. Closer to home the group working to preserve the Old South Meeting House, which included Beacon Hillers such as Wendell Phillips and Julia Ward Howe, used displays of antique objects in their fundraising efforts. During the late nineteenth century, antiques began to find a place in self-consciously picturesque home decorating.

³⁸ Harold D. Eberlein, “The Architectural Reclamation of Small Areas in Cities,” *Architectural Record* 37 (January 1915): 2-25.

³⁹ Elizabeth Stillinger, *Antiquers* (New York: Knopf, 1980), 22-34.

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In the more rarified circles of collecting it had become clear that some American antique furniture, silver, and ceramics were of museum quality, representing the work of the most skilled craftsmen of eastern seaboard cities in the Colonial and Federal periods. The awakening to the fine arts aspect of American antiques resulted in the watershed Hudson Fulton exhibition at the Metropolitan Museum of Art in New York City in 1907. The furniture of Boston-area collector Eugene Bolles, much of it from Charles Street antiques shops, figured significantly in this exhibition. These developments broadened the base of interest in "old things" that culminated in the 1920s with the creation of Virginia's Colonial Williamsburg and Michigan's Greenfield Village by John D. Rockefeller and Henry Ford, respectively. During the 1910s and 1920s, the Brooklyn Museum, the Metropolitan Museum, and the Museum of Fine Arts began installing their period rooms.

Bolles, a Boston attorney, eventually amassed a collection of 600 pieces of the highest-quality American furniture of the seventeenth through early nineteenth centuries; his collection, greatly influenced by Sack's advice, was given to the Metropolitan Museum. Dwight Blaney of 82 Mount Vernon Street was also a devoted patron of Sack's Charles Street antiques emporium. Bolles and Blaney were among the founding members of the influential Walpole Society of antiques collectors in 1910.

By 1920, Sack owned the largest antiques shop on Charles Street and his reputation began to spread across the country. Important collectors such as Bolles and Blaney began coming to him. In addition to important Boston area collectors, Sack played a significant role in shaping the tastes of industrialists like Henry Ford. In 1923, Ford paid Sack a visit at his Charles Street store to ask him how to furnish the Wayside Inn in Sudbury, and Sack was hired as a consultant to furnish the fabled inn with the finest antiques. Soon, the developing national market for antiques began listening to him, and by association enhancing the reputation of Charles Street and encouraging a taste for the past.

Architectural Preservation and Restoration

The interest in antique furniture paralleled a growing concern for the study of American architecture and the preservation of antique houses. In 1910, the same year that the Walpole Society was founded, William Sumner Appleton, a scion of Beacon Street Appletons who later lived at 16 Louisburg Square, founded the Society for the Preservation of New England Antiquities (SPNEA). He soon acquired and restored the first Harrison Gray Otis House on Cambridge Street as its headquarters. With his meticulous approach to documentation and restoration, Appleton became a powerful force in the field of historic preservation nationally. While most of his projects were elsewhere, in 1913 when the Alexander Parris-designed David Pinckney Parker House (1819) at 40 Beacon Street was threatened with possible demolition, Appleton publicized its architectural significance in the bulletin of his new society. He went on to lead early preservationists in an effort to find a buyer who would be a sympathetic steward for the house.

In the 1920s, the area's new and old residents worked together for the Charles Street Meetinghouse, then occupied by the First African Methodist Episcopal Church, when it was threatened by the widening of Charles Street. In the end, the Meeting House was moved back and neighbors raised money for Frank Bourne to restore its 1807 exterior. In return, the congregation agreed to give the Society for the Preservation of New England Antiquities an option of first refusal in case the building was ever sold. This approach later became common practice in preservation grants but was apparently developed specifically for this case.

Appleton was not alone in his pursuit of architectural history and restoration; these subjects were much in the air on Beacon Hill in the early twentieth century. Among Beacon Hillers pursuing these topics, Allen Chamberlain was painstakingly researching for his 1925 *Beacon Hill: Its Ancient Pastures and Early Mansions*,

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documenting the topographical and architectural origins of the Hill. Joseph Everett Chandler, a leading advocate of the Colonial Revival style and a pioneer in the field of historic architectural restoration and preservation, also lived in the neighborhood. An 1889 graduate of the Massachusetts Institute of Technology School of Architecture, Chandler wrote *The Colonial Architecture of Maryland, Pennsylvania, and Virginia* in 1892 and in 1916 published *The Colonial House*. As early as 1907-08, he was restoring the Paul Revere House in the North End, and worked on many other restorations including Salem's House of the Seven Gables in 1917. By the early 1930s when he lived at 81 Charles Street he was involved in the reproduction of "Pioneer Village" in Salem, Massachusetts, an important "conjectural" recreation project commemorating the Puritan settlement in 1630. Although his restorations to an earlier period were often controversial, he was an early advocate of keeping historic houses in their original setting realizing the value of such buildings within the context of neighborhood history. And at one time or another in the 1920s and '30s, no fewer than three of the key players in the trend-setting restoration of Colonial Williamsburg, architects William G. Perry and Andrew H. Hepburn of Perry, Shaw and Hepburn, and landscape architect Arthur A. Shurcliff, lived on the Hill.

Revolving Funds

In 1910, longtime friends, realtor William Coombs Codman and architect Frank Bourne formed a pioneering real estate trust called the West End Associates. Alarmed by the rapid loss of eighteenth- and early nineteenth-century houses on the Hill's North Slope as new tenements were being built in their place, Codman and his friend Elliott Henderson were among the first to see the possibilities of restoring the old buildings and improving the ambiance with small gardens. The West End Associates was formed for the purpose of buying houses on streets such as Myrtle, Revere, and Pinckney to keep them out of the hands of "greedy developers" by selling them to persons who would appreciate them. With the profits from the sales, Codman bought more run-down houses and turned them around for other qualified buyers, forming a "revolving fund." These efforts predated by a number of years Susan Pringle Frost's purchase, restoration, and resale of threatened houses in Charleston.

In 1917, Codman formed the Beacon Hill Associates to expand his efforts to reinvigorate the North Slope and the Flat, ensuring that both areas would retain their old buildings and small residential scale and be known as neighborhoods of first-class homes. The Beacon Hill Associates continued the revolving fund approach using it to acquire and rehabilitate several buildings on Charles Street, recognizing early on in their efforts that it could become Beacon Hill's main promenade and commercial center.

Like the original Mount Vernon Proprietors, the Associates were people of vision. They recognized the value of the historic architecture and insisted on high architectural standards for renovation years before the City of Boston created comprehensive zoning laws. Like their predecessors, they used shrewd business acumen to achieve their goals, and often profited by doing so.

Zoning

Many Beacon Hill residents noted that their efforts to preserve their historic neighborhood required reinforcement through government powers. The height restrictions they had won kept apartment buildings from overwhelming the neighborhood, and the street commission's regulation of building lines did the same for commercial uses on Beacon Street. That commission's review of commercial garage locations was also important in part because Beacon Hill's edges were vulnerable where the "revived" neighborhood met its utilitarian surroundings, and in part because as the Hill was adapted to twentieth-century lifestyles the residents needed parking as well.

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The scale of new development required new approaches and the neighborhood preservers saw the possibilities of achieving their ends through zoning, which had recently been introduced into the United States but which at the time was limited mainly to land use. The Beacon Hill Association set up a “Zoning Defense Committee” to use the new tool to fend off the intrusions, led by restoration architect Frank A. Bourne and realtor William Coombs Codman. Soon, the Committee went beyond defense measures and initiated zoning measures to reduce the allowable density hoping it would prevent further apartment construction on the Hill. Their efforts coincided with the City of Boston’s drafting of its first comprehensive zoning law in 1923. The Association engaged the Murray Hill Association of New York to evaluate zoning issues on Beacon Hill, and when the city’s first zoning ordinance became law in March, the following year almost all of the resulting recommendations of the Association were included. It was one of the first in the nation to include height restrictions.

Zoning as it developed in many cities benefited outlying areas of suburban character while providing little or no protection to old residential areas near the city center, but Boston’s zoning did protect close-in neighborhoods and did so with an explicit preservationist rationale. The planning board in explaining the new zoning law noted that a direct benefit of zoning, which was “perhaps of more value in Boston than in any other city in the United States, would be the protection and preservation of old historical buildings and sites,” such as the “famous Beacon Hill district.”⁴⁰

Historic District

However, while zoning victories protected Beacon Hill from encroachment by inappropriately- scaled projects on its fringes, and private preservation, restoration, and improvement efforts remained popular in the 1920s, ‘30s and ‘40s, the idea of a preservation district did not take root here. When approached by preservationists in Charleston for assistance in their pioneering efforts in the 1920s, William Sumner Appleton could not offer any helpful ideas on saving historic districts because he had never considered such an approach. As Michael Holleran notes in *Boston’s “Changeful Times,”* Appleton had little faith in any preservation technique except ownership by an organized society, and, although it had been working in Boston for a generation and in Charleston for at least a decade, was skeptical of the idea of private restoration and resale.⁴¹ His definition of the field of preservation was art-historical and did not include urban planning. He saw houses as antique objects and focused on developing methods to evaluate individual historic structures objectively and preserve them in a carefully documented manner. As preservation gained momentum, it was moving along different paths. Appleton’s rigorous methodology would be a major factor in developing the systematic preservation discipline that would make historic districts possible under the police power, but he would not lead that charge.

Perhaps, as Hosmer and Holleran suggest, it was because of the lingering distrust of governmental action from the Hancock fiasco that Beacon Hill did not pursue a district until well after those in Charleston, New Orleans, Alexandria, and other southern cities were in place.⁴² It may also have seemed in the 1920s that the zoning initiatives were working well and development pressure all but ceased in the 1930s. After World War II, however, with returning veterans seeking housing and colleges and business schools proliferating in Boston in response to the GI Bill, pressure once again increased.

Concern for preserving the Beacon Hill neighborhood had not waned. Even during World War II when the gold dome of the State House was painted a dull gray for security in a city filled with naval facilities, the Association

⁴⁰ Holleran, *Boston’s “Changeful Times,”* 264.

⁴¹ *Ibid.*, 267.

⁴² *Ibid.*, 266; Charles B. Hosmer, Jr., *Preservation Comes of Age* (Charlottesville, VA: University Press of Virginia, 1981), 237.

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circulated a pamphlet urging preservation of “the Colonial atmosphere of our Hill.” There continued to be significant commercial value, the pamphlet explained, in the simple beauty of their Beacon Hill houses, shops, and streets. Even in wartime, visitors were coming from all over the United States to wander through the historic streets and browse the shops. People came, the association said, precisely because residents had maintained the spirit and tradition of old New England. They urged a commitment to putting up signs and other fixtures designed in keeping with the neighborhood’s traditional architecture while resisting the temptation to modernize inappropriately, and to maintaining the traditional exterior of buildings even when renovating the interior.

In 1947 with the Depression and World War II over and a serious housing shortage in the city, threats began to escalate. In that year, the street commissioners again sent crews to replace the brick sidewalks with concrete and Beacon Hill fought its “Second Battle of the Bricks.” As in the “First Battle of the Bricks” twenty-seven years before and several other skirmishes between, the neighborhood won. In 1951, however, they lost another old battle. The Old Ladies Home, which stood on a large parcel between lower Pinckney and Revere Streets at Embankment Road and which the neighborhood had managed to protect from over-scaled development in the 1920s, was replaced by River House, a massive modern six-story apartment building of yellow brick at 145 Pinckney Street. Clearly, a better approach was needed.

John Codman (William Coombs Codman’s son, who had joined his father’s firm in 1922) would lead the charge for a local preservation district. He began by investigating initiatives pioneered elsewhere, primarily in the South, beginning in 1931 in Charleston, 1937 in the French Quarter of New Orleans, and followed in 1946 by Alexandria. Codman and the Beacon Hill Association embarked on a new crusade to designate the Hill a Historic District. Following the precedent in the earlier districts, Codman commissioned architectural historians Carl Weinhardt and Henry Millet to do a survey of the Hill, resulting in two large-scale maps marking the architectural style of buildings and the current use of each structure.

While Richard Waite and Edward Brown, two lawyers from the Hill, drafted the legislation, Codman worked with Mayor John Hynes, city councilors, and state legislators to secure political support. The Association filed a bill with the state legislature in January 1955 calling for the South Slope to be designated a Historic District; a strategic decision based on a widely held belief that including the North Slope and the Flat in the same bill would make the bill’s passage impossible. Once the District was in place, the proponents felt it could be expanded; in fact a few years later it was.

The early 1950s were not a propitious time for advocating the value of the past in Boston, which was focusing on modernizing itself with the creation of massive highway projects, including the elevated Central Artery and Southeast Expressway, the Mystic River Bridge, and Storrow Drive, but the Civic Association took on the challenge. Using tactics learned in the Battles of the Bricks and zoning controversies, the Association first cultivated the press for support, and perhaps because of the very volume of change in the city, found it. Among other papers, the *Boston Daily Record* endorsed the measure, noting, “A hundred years before; we tore down John Hancock’s beautiful home near the State Capitol and have regretted the act ever since.”⁴³ Then residents turned out in force to lobby, and on July 28, 1955, Senate Bill 605 passed the legislature and was signed into law by Governor Christian Herter creating the Historic Beacon Hill District, with the Beacon Hill Architectural Commission to oversee it. It was the first such district outside of the South.

⁴³ Moying Li-Marcus, *Beacon Hill: The Life and Times of a Neighborhood* (Boston: Northeastern University Press, 2002), 107.

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Beacon Hill as an Intellectual Center - Period of National Significance: ca. 1830-1900

Boston in the nineteenth century was called the “Athens of America,” and for much of that century the city was arguably the nation’s chief cultural center. Because of its wealth based on manufacturing, shipping, and foreign trade; the lingering Puritan ethic of responsibility to the community and reverence for learning; and the famous cultural and educational institutions that ethic had spawned, the city was able to support intellectual leaders with funding and followers as few others could. It was precisely during these years that Beacon Hill developed and became the home of both leaders and followers of several of the movements that changed the conceptual framework of the beliefs and behavior of American citizens.

In the field of intellectual history Beacon Hill has been the home of several of our most prominent thinkers and activists. It is nationally important for its outstanding contribution in the nineteenth century to the abolition of slavery and the history of black/white relations, and led the way in several other areas of reform as well. It was also the center of literary activity in Boston when Boston (with nearby Concord) was the literary capitol of the nation. In the late nineteenth century and the first half of the twentieth, it was a national leader in the development of appreciation of the nation’s early architecture and of techniques of historic preservation, culminating in creation of the nation’s first local preservation district outside of the South in 1955.

Unitarianism and Reform Movements

The remarkable blossoming of new ideas had its roots in the Unitarian movement that swept through the area’s Congregational churches at the turn of the nineteenth century, becoming known as “the Boston Religion.” The two strains of intellectual achievement and leadership for action that intertwined in the intellectual development of Beacon Hill residents of this period are probably best exemplified in the person of William Ellery Channing (1780-1842). Called “the apostle of Unitarianism,” Channing, who lived at 83 Mount Vernon Street in the heart of Beacon Hill, was minister at several Cambridge and Boston churches. A popular preacher, speaker, and writer, he led a tumultuous revolt, albeit with a gentle message, against the Calvinist theology of the Congregational Church which had dominated New England since its settlement by the Puritans. This shift in the bedrock of belief became the foundation for many social and humanitarian reform movements.

Channing rejected several orthodox tenets: the Calvinist doctrine of salvation of the elect; the idea of the Trinity, substituting the concept of Jesus as God’s mortal messenger; the idea of original sin and the basic depravity of man; and the vision of God as vengeful and unyielding rather than merciful and loving. Central to the new movement was the idea of man’s capacity for improvement and for goodness. Channing’s belief in man’s perfectibility and responsibility to his own conscience was an important element in his social activism. He stressed the link between Unitarianism and the importance of humanitarian reform. As the most eminent Unitarian minister of his day, in 1820 Channing formed a conference of liberal Unitarian ministers that later became the American Unitarian Association.

Channing had wide influence on literary and social reform movements as well as religion and church organization. As early as 1830 in his “Remarks on National Literature,” he called on Americans to encourage their own national scholars and writers, rather than depend on those from abroad.⁴⁴ His remarks helped to stimulate an indigenous creative literary movement and prepared its audience to value a homegrown product.

Although he played a pivotal role in forming a separate denomination, Channing did not wish to set up a hierarchical sect. The hardening orthodoxy he feared, however, became a reality to the new generation of men

⁴⁴ Parsons Marxer and Meltsner, “Beacon Hill Historic District,” 8:12.

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and women who came to maturity during the “Romantic Age.” They challenged what they saw as a shallow, materialistic, and bloodless Unitarianism, with a movement loosely called Transcendentalism. Deeply religious but non-sectarian, its members were idealistic, spiritualistic, intuitive, experimental, and devoted to humanitarian causes.

Never as widely influential as the religion it sought to reform, the movement dramatized the conflicting strains of economic and spiritual idealism that were to remain a constant in American culture. It also provided a context for and gave impetus to a powerful literary expression, whose main spokespeople were Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller. Active between 1830 and 1855, transcendentalism remained influential until nearly the end of the nineteenth century.

Among the founding members of the “Transcendentalist Club” were Beacon Hill residents Bronson Alcott, Elizabeth Palmer Peabody, and William Ellery Channing. Although the movement had, and has, a reputation for extreme vagueness, these members at least were activists who expressed their philosophy in pioneering but concrete ways.

Bronson Alcott (1799-1888), the father of Louisa May Alcott, was an educator whose humane pedagogic theories were not widely accepted by his American contemporaries but were the forerunners of what came to be known a century later as progressive education. However, the principles of his Boston Temple School were accepted at an English school named Alcott House during Alcott’s lifetime. Alcott was also an abolitionist and an advocate of women’s rights, and led a short-lived experiment in Utopian living at Fruitlands. Never well-off in his own right, he lived with his daughter Louisa May at 20 Pinckney Street and at 10 Louisburg Square.

Elizabeth Palmer Peabody (1804-1894), known as the originator of the kindergarten in America, made her home at 21 Pinckney Street. A remarkable woman, she served as secretary to W. E. Channing, taught in Bronson Alcott’s school, and opened a bookstore in Boston in 1839 that became the informal club for its intellectual community. Here, Alcott, Emerson, James Freeman Clarke, and George Ripley planned the transcendental community of Brook Farm; and Margaret Fuller held the first of her “Conversations” on literature and philosophy. Peabody, sister-in-law of Nathaniel Hawthorne and Horace Mann, first published Thoreau’s *Civil Disobedience*. She also edited and published *The Dial*, the critical literary magazine of the Transcendentalist movement. In 1860, using principles pioneered in Germany by Friedrich Froebel, she opened the first kindergarten in the United States. Her numerous books and lectures helped spread the kindergarten idea throughout the country.

The Abolition Movement and Black/White Relations in the 19th Century

Passions ran high over these ideas and Boston’s writers and publishers spread them throughout the nation. But it was abolition and the related area of black/white relations in which Beacon Hill made its most dramatic impact. Ever since the Revolution, many Bostonians had found it hard to rationalize the existence of slavery in a nation founded on the concept of liberty. The Boston Town Meeting had prohibited the slave trade before the Revolution and Massachusetts had banned slavery since 1783. With the fiftieth anniversary of the fight for freedom fresh in their minds, William Lloyd Garrison’s clarion call for abolition in the *Liberator*, first published in 1831, struck home. In a city that had a proprietary interest in textile factories it was a controversial topic that split families and friends, as well as political parties.

Slavery, which had been little practiced in Massachusetts for years, was ruled illegal in the Commonwealth in 1783 based on the state constitution of 1780, making it the first free state in the union. The Beacon Hill community of local freemen, swelled by runaway slaves who were drawn by its free-state status and maritime

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economy, which provided mobility and anonymity as well as employment opportunity, became one of the earliest, largest, and most influential in the country. African-Americans in the area had previously lived in the North End, but after the Revolution community leaders began to quit that overcrowded area for the relatively undeveloped north slope of Beacon Hill around Pinckney, Joy, Phillips, and Revere Streets. Here, where the Hill sloped toward the river and its myriad waterfront activities, affluent African Americans built a settlement of moderate-size wooden and masonry dwellings, of which a few examples survive along Joy and Phillips Streets and especially Smith Court.

The magnet and keystone of the community was a new meeting house. The building, now called the African Meeting House, perhaps the oldest black church building still standing in the United States, was constructed by black craftsmen and laborers in 1806. Built as the First African Baptist Church, it was a center for African-American religious, educational, and political activity during the nineteenth century. The social forces at work in construction of the African Meeting House are emblematic of America's troubled race relations, and of the double strand of dissonance and unity that is woven through the area's history. The building, erected because white discrimination would not allow blacks and whites to worship or be educated together, was funded with both black and white money, and its building committee was integrated. A school for black children was opened in its basement in 1808.

The Boston African American National Historic Site (BAANHS) on Beacon Hill has been created to commemorate the members of the black community who settled there in the nineteenth century, and their courageous resistance to injustice, segregation and slavery. The individual sites on the Black History Trail are spread across the south and north slopes of Beacon Hill. Included in the District are the following BAANHS sites of particular national significance: the African Meeting House at 8 Smith Court, the Charles Street Meeting House on Charles Street, the Abiel Smith School at 46 Joy Street, the Lewis and Harriet Hayden House at 66 Phillips Street, the Middleton-Glapion House at 5-7 Pinckney Street, five Smith Court residences, the John J. Smith House at 86 Pinckney Street, the Phillips School at Anderson and Pinckney Streets, and the John P. Coburn Residence Gaming House at 2 Phillips Street.

Archaeological excavations at the African Meeting House and other sites associated with the African-American Community date from the mid-1970s and represent one of the earliest investigations of a site with well-documented African-American associations in the urban North. Test excavations in the alleys and yard around the Meeting House took place in 1975 and '78. A second series examined portions of the basement and west yard in 1984-85. Additional excavations took place during the summer of 2005 in areas to be affected by planned renovations at the Meeting House. Significant artifact deposits associated with African-American use of the Meeting House and Smith School were recovered from these excavations, including numerous toys reflecting children's uses of the spaces around the buildings.

Among the many notable leaders in the community were Thomas Paul, Sr. (1773-1831), the first minister of the African Meeting House, and his daughter, Susan Paul (1809-1841), a teacher, abolitionist, and suffragette, who lived at 36 West Cedar Street. Paul served as the first minister of the African Meeting House from its completion in 1806 until 1828. He was also a great evangelist who traveled the New England countryside helping to establish the Baptist churches of white as well as African-American congregations, and served as Missionary to Haiti. Susan Paul was an accomplished teacher and writer. She taught at the Abiel Smith School on Joy Street during the 1830s and wrote the oldest extant African-American biography on the life of the black evangelist James Jackson, published in 1835. She was also an officer in the Boston Female Anti-Slavery Society founded by Maria Weston Chapman in 1832, and was one of the first black women to join the New England Anti-Slavery Society. She also founded an African-American children's choir.

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Other community leaders who lived on the Hill at various times included Prince Hall and his son Primus, William Cooper Nell, and John J. Smith. Prince Hall was the founder of the first black Masonic order in the United States, and both he and Primus Hall were leaders in the struggle for schools for black children. Nell, who lived at 3 Smith Court, was the first published black military historian writing about African-American contributions to the Revolution and War of 1812. Smith, a native of Virginia, settled in Boston in 1840 at the age of twenty and entered the barber's trade, one of the few trades dominated by blacks for most of the nineteenth century. Smith's Bowdoin Square barbershop became a community gathering place for African Americans intent on learning the latest news on the black abolitionist movement. Prominent white visitors to Smith's shop included Senator Charles Sumner. Smith prospered as a barber, raising enough capital to establish several more barbershops. During the 1840s and '50s, Smith was a crusader in the struggle to integrate the Boston schools. He served with the all-black Fifth Calvary during the Civil War, and after the war served three terms in the state legislature.

The African Meeting House became the focus of a movement that would create new patterns of race relations. In 1832, William Lloyd Garrison formed the New England Anti-Slavery Society in the basement of the Meeting House and issued its Declaration of Anti-Slavery Sentiments from its pulpit. In addition to the eradication of slavery, the group also pledged to rid the North of crippling discrimination. Financial and moral support for this early movement came in large part from the black community, as well as from a growing number of reform-minded white abolitionists willing to risk the wrath of their conservative friends. For both blacks and whites, in fact, it was a risky stand; Garrison was almost killed by a mob of Boston mercantile employees in 1835. Blacks deeply appreciated Garrison's respect for and aid to their community and worked actively to provide for his protection. Black bodyguards armed with clubs followed him from his office to his home each evening, although, because of his commitment to nonviolence they had to be careful not to be seen by Garrison.

Another forum for Abolitionist activity was the Charles Street Meeting House, built in 1807 as the segregated Third Baptist Church. From its pulpit Wendell Phillips, brilliant orator, writer, and leader in the service of this movement; Charles Sumner, Senator from Massachusetts and longtime dedicated abolitionist; William Lloyd Garrison, and Sojourner Truth all proclaimed their messages before the Civil War.

In addition to the African-American activists, Beacon Hill was home to several of Boston's most influential white abolitionists. Charles Sumner was born on the site of the Bowdoin School at Myrtle and Irving and lived for many years at 20 Hancock Street. Wendell Phillips was born in his father's house (Mayor John Phillips) at 1 Walnut Street and lived in various places around the Hill, including West Cedar Street. Samuel Gridley Howe, a dedicated advocate of the cause, and his wife Julia Ward Howe, who became famous as the author of *The Battle Hymn of the Republic*, lived at 13 Chestnut Street, and also at 32 Mount Vernon Street. And John Albion Andrew, the staunch abolitionist who became Governor in 1861 and secured approval for the first black regiment in the Civil War, lived at 110 Charles Street.

In 1846, Howe founded the Committee of Vigilance, in which the most dedicated white and black abolitionists worked together. Its Beacon Hill members included Alcott, Richard Henry Dana, Charles Sumner, Wendell Phillips, James Freeman Clarke and black lawyer Robert Morris. Its primary goal was to protect fugitive slaves, which it accomplished by hiding runaways from Federal justice and supplying money and transportation to Canada. Sometimes the group made daring rescues of runaways already taken into custody.

When the Fugitive Slave Law was passed in 1850, Beacon Hill residents, like abolitionists throughout the nation, were galvanized into further action. There are several documented "stops" of the Underground Railroad that helped runaway slaves evade the law on both the north and south sides of the hill. One such stop was the house of black leader and former runaway Lewis Hayden and his wife Harriet, who lived at 66 Phillips Street.

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Harriet Beecher Stowe visited the Haydens and their fugitive slave guests here in 1853, shortly after *Uncle Tom's Cabin* was published. Others are 3 Smith Court, Holmes Alley, and 62 Pinckney Street.

When, despite the best efforts of Sumner and his fellow "Free Soilers" in the Senate the Kansas Act extended the right to hold slaves into the Kansas territory, potentially tipping the balance permanently in favor of slavery, Bostonians responded by creating the Emigrant Aid Company to support New England settlement in Kansas in an effort to keep it free. Charles Sumner's neighbor when he lived on Pemberton Square, textile magnate Amos A. Lawrence became a primary investor and guiding voice in the venture. One of the first settlements was named Lawrence in honor of its most generous supporter. When clashes between the "Free-Soilers" and bands of armed Missourians known as "Border Ruffians" turned into "Bleeding Kansas," Lawrence began buying the Sharps breech-loading rifles that were shipped to the settlers marked as "books," and became popularly known as "Sharps Rights of the People."

Boston's record for the education of its young black citizens after the Revolution is surprising, considering its relatively liberal treatment of the black community. Although Boston's educational system was not legally segregated, few black children attended school before 1800, and those who did were subjected to discrimination and mistreatment from white students and teachers. As a result of this treatment, blacks, led by Prince Hall, petitioned in 1787 and again in 1800 for the establishment of a separate black public school. Failing in this, they organized the first private African School in 1798. Initially, students gathered in the home of Primus Hall, Prince Hall's son, but by 1806 classes taught by Elisha Sylvester, a white school teacher, were meeting regularly in the basement of the newly built African Meeting House. It was not until 1834 that Boston built a school for Beacon Hill's black children. Partially funded by a white benefactor, merchant Abiel Smith, the school is named for him.

Only a few years after its construction, racial controversy in Boston's public schools began again. Black leaders began a boycott of the Smith School in 1848 objecting to its segregated education, which also denied black children the opportunity for schooling nearest to their houses. Leading the boycott was black historian William C. Nell, who lived next door at 3 Smith Court. In 1849, Benjamin Roberts, a black parent of a Smith School child, brought suit against the city to obtain desegregated education. Senator Charles Sumner was the plaintiffs' lawyer and black lawyer Robert Morris served as co-counsel. They lost the case in court but won political victory in the Massachusetts legislature in 1855. Ironically, the case became the chief precedent for the doctrine of "separate but equal education" cemented in *Plessy vs. Ferguson* (1896) and not overturned until *Brown vs. Board of Education* in 1954. After 1850, the Smith School was closed, and after 1855 desegregated education for boys on Beacon Hill focused on the old Boston English High School renamed Phillips School in 1844, at Anderson and Pinckney Streets. It was the first such integrated school in Boston, continuing until 1862 when a new school was built at Anderson and Phillips Streets.

The Abiel Smith School was reused as the headquarters of the 54th Massachusetts Volunteers during the Civil War. When the war began black soldiers were not allowed to join the Union Army, but in 1863 at the urging of black and white abolitionists, and with the strong leadership of Governor John Andrew, the first black northern regiment was recruited. A majority of the members of the Massachusetts 54th Volunteers lived on Beacon Hill, as did their white colonel, Robert Gould Shaw. Both slopes of the Hill suffered heavy losses on the battlefields.

After the Civil War, the black community on Beacon Hill swelled with black migration from the south, but toward the end of the century blacks began moving away from the North Slope to the South End and Roxbury. Typical of this period was longtime black community leader John J. Smith who lived at number 86 Pinckney Street beginning in 1878, the year he became the first African American to win a seat on the Boston Common Council. After the Civil War, Smith also served three terms in the state legislature. He lived at 86 Pinckney

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from 1878 until he moved to a new residence in Boston in 1893. The next generation of leaders would live elsewhere, like Harvard-educated newspaper editor and voice against the racism of the early twentieth century, William Monroe Trotter, who lived in Dorchester. The African Meeting House was closed in 1897 but the Charles Street Meeting House congregation remained through the Depression. While the black community dominated the north slope of Beacon Hill until almost the end of the nineteenth century, after the Civil War it exerted a decreased influence on the national scene. With the loss on the battlefields of the Civil War of so many talented young men destined for leadership, the surviving white abolitionists, reformers, and writers continued to carry the old banners, though with diminished vigor and increasing pessimism as the world changed around them.

The habit of working for social change carried on into the twentieth century, however. Typical of the later generations of social reformers on the Hill was Marian Nichols, the second of three daughters of an affluent Boston physician's family at 55 Mount Vernon Street. Nichols helped recruit women for government service, fought for women's suffrage, and helped reform state legislation. In 1920, she ran unsuccessfully for state representative from the Beacon Hill District. In 1945, she became the first woman member of the Council of the National Civil Service Reform League.

Marian's sister, Rose Standish Nichols (1872-1960) was an ardent peace activist and one of the organizers of a pacifist club that met regularly at Cornish, New Hampshire; other notable members of her group included Mrs. Woodrow Wilson and Mrs. Winston Churchill. During the Versailles Conference of 1919 she approached President Wilson about representing American women. When Wilson dismissed her request, Rose nonetheless forged ahead and appeared at the conference uninvited and advocated for peace on behalf of American women. She was one of the founders of the Women's International League for Peace and Freedom, remaining an active member until shortly before her death in 1960.

Another member of that generation who was no more afraid to take on an unpopular cause than the abolitionists was Arthur Hill, a founder of the law firm Hill & Barlow and first president of the Beacon Hill Civic Association. Arthur Hill, urged on by his colleague and Beacon Hill neighbor, Felix Frankfurter, accepted the Sacco-Vanzetti case as their last counsel in 1927, thus incurring the wrath of fellow members of the Somerset Club.

Literature and the Arts

As important to the life of Beacon Hill residents as the spiritual and activist movements was the creation of a culture of literary excellence. The home of many writers and scholars of national importance between ca. 1830 and 1900, it is also significant for the remarkable number of minor but supportive novelists, poets, essayists, historians, and journalists. Indeed, it may be said that for many decades anyone with literary ambitions felt the need to live here at some point, or at least to visit its famous authors and literary salons.

To name only the best known of this literary army in the nineteenth century we find writers of fiction like Richard Henry Dana at 361 Beacon and 43 Chestnut Streets; Nathaniel Hawthorne briefly at 54 Pinckney Street in 1842; William Dean Howells (active in Boston from 1866 to 1888) at 16 Louisburg Square in 1882 and 4 Louisburg Square between 1883 and 1884 after famously living on "the outer fringes of respectability" on Pinckney Street; Henry James briefly at 10 Louisburg Square; Louisa May Alcott, mentioned above; Thomas Bailey Aldrich at 59 Mount Vernon Street and 131 Charles Street; Lucretia Hale at 127 Charles Street; and Margaret Deland at 112 and 76 Mount Vernon Street, and Louise Imogen Guiney at 16 Louisburg Square. Among others in the early twentieth century, George Santayana lived on the Hill ca. 1912; and novelist John P. Marquand, author of Pulitzer Prize-winning *The Late George Apley* (1937), lived at 43 West Cedar Street.

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One of Beacon Hill's most significant literary products was history. By the 1830s, Boston was well on its way to establishing a tradition of historical writing as literature. In that decade, Jared Sparks in Cambridge pored over George Washington's letters for the 12 volumes on Washington that began his *Library of American Biography*, while George Bancroft produced the first volume of his prodigious *History of the United States*. Beacon Hill became the fulcrum at this time, as the nearly blind William Hickling Prescott at 55 Beacon Street pioneered the scientific approach to history with his *Reign of Ferdinand and Isabella*; followed by equally ambitious works on the conquest of Mexico and Peru. Prescott's use of literary form popularized the reading of history by Americans setting the stage for his neighbors John Lothrop Motley at 11 Chestnut Street (*The Rise of the Dutch Republic*), and Francis Parkman at 8 Walnut and 50 Chestnut Street, whose works such as *The Oregon Trail* in 1849 made him the preeminent historian of the era. Also among the long list of pioneers in the historian's craft was William Cooper Nell at 3 Smith Court, who wrote about African-American contributions to the Revolution and War of 1812, becoming the first published black military historian. In the twentieth century, Pulitzer Prize-winning historian and biographer Samuel Eliot Morison at 44 Brimmer Street carried on this great tradition with his studies of the Puritans (*Builders of the Bay Colony* and *The Puritan Pronaos*), his official history of the United States Navy in World War II, and numerous maritime histories and biographies (*Maritime History of Massachusetts, 1783-1860*; *Admiral of the Ocean Sea*).

Politicians like Charles Francis Adams and Daniel Webster who lived at different times at 57 Mount Vernon Street, characteristically used literary tools to reach the public. Adams' novelist son, Henry, was born at the house in 1838 and grew up there. Among the essayists are Oliver Wendell Holmes at 164 Charles and 296 Beacon Streets; and Mark De Wolfe Howe in the twentieth century at 114 Mount Vernon Street. There were also poets like Cyrus Bartol at 17 Chestnut Street and Celia Thaxter at 98 Pinckney Street in the late nineteenth century, and in the twentieth century, specifically in the 1920s, Robert Frost, Robert Lowell and Sylvia Plath when she was a student of Lowell's at Boston University in the 1950s.

The Hill was home to numerous publishers and editors as well. James T. Fields at 84 Pinckney and 148 Charles Street published not only his neighbors and other leading writers of the New England Renaissance, but leading British and European authors as well. Howells and Aldrich were both editors of the highly influential *Atlantic Monthly*, a magazine that served as a showcase for Transcendentalists and other emerging American authors; and Alice Brown at 96 Pinckney Street edited *Youth's Companion*, one of the seminal children's magazines in the country. The prestigious publishing house of Little, Brown and Co. was located on Beacon Hill for over 125 years before leaving at the beginning of the twenty-first century.

After 1848, the Athenaeum was conveniently located across Beacon Street from the State House easily accessible for Parkman and the numerous other writers on the Hill who were among its founders. Boston's outstanding library of the period and progenitor of both the Boston Public Library and the Museum of Fine Arts, it is now a separate National Historic Landmark just outside the Beacon Hill district.

Informal clubs and salons played a large role in the city's literary life as well. It seemed relatively easy to organize groups with similar strong ideas; several were on Beacon Hill. One such group that met on Chestnut Street at the Sargent House called itself the Radical Club and included such writers as Emerson, Whittier, William Lloyd Garrison, Thomas Wentworth Higginson, and Margaret Fuller. Later in the century, the most important literary salon in Boston took place in the Charles Street home (No. 148, no longer extant) of Annie Adams Fields, the publisher's wife. Among its visitors were such luminaries as Longfellow, Emerson, Lowell, Mark Twain and Henry James; and from abroad Thackeray, Dickens, and Matthew Arnold. Mrs. Fields' close friend, Sara Orne Jewett, author of *The Country of the Pointed Firs*, spent long periods of time in this Charles

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Street house. That Annie Fields' influence extended into the twentieth century as well is clear; here she introduced Jewett to Willa Cather.

Celia Thaxter (d. 1894), popular poet, artist, businesswoman, naturalist, and writer, bridged the literary and art communities of Beacon Hill. Her poems first appeared in *The Atlantic* and became one of America's favorite authors in the late nineteenth century. Emerson, Hawthorne, Longfellow, Whittier, Aldrich, and Jewett were among her circle of friends. *An Island Garden*, about her flower garden on the Isles of Shoals, famously painted by American Impressionist Childe Hassam, is considered among the best autobiographical garden books from the late nineteenth and early twentieth centuries. With little training other than home schooling and painting lessons with Childe Hassam, she became equally well known for her book illustrations and her hand-painted china designs of olive branches, poppies, and seaweed. Both artists and writers frequented her homes on Pinckney Street and the Isles of Shoals until her death in 1894.

In the Colonial period, Beacon Hill had been the home of John Singleton Copley, on whose land the Mount Vernon Proprietors built their development, but that development did not at first attract artists. In the early 1800s, Gilbert Stuart was the "court painter" of Beacon Hill gentry, but lived in rooms on Summer Street. During the second quarter of the nineteenth century Chester Harding lived just outside the NHL district boundaries in the Federal town house at 16 Beacon Street (Chester Harding House, NHL, 1965) near the Athenaeum, where several of his portraits now hang; and Francis Alexander, also a portrait painter lived on West Cedar Street around 1850. However, there was not a critical mass of painters on the Hill until the late nineteenth century.

At that time, the energetic group of young artists known as The Boston School was the dominant art force in the city and a major influence in American painting. Painters of The Boston School, many of whom were connected to the School of the Museum of Fine Arts, were in broad terms Impressionists. Highly influenced by the Dutch painter Jan Vermeer, however, they were more conservative and academic in execution than the French Impressionists. At this time, Boston was also a leading center for women artists. As one art critic reported in 1889, "there is nothing that men do that is not done by women now in Boston."⁴⁵ Many of these artists gravitated toward Beacon Hill and by the 1890s created a significant artists' presence there.

Anne Whitney (1821-1915), who like Thaxter was a poet before she became an artist, was among the earliest artists to settle on the Hill. Born in Watertown, Massachusetts, to a family of comfortable means and abolitionist sympathies, by 1860 she was skillful enough as a sculptor to have her work exhibited at the National Academy of Design in New York City. The Civil War delayed her plans to study in Italy and in the interim studied with William Rimmer in Boston. From 1866 to 1870 she studied in Italy. Following another sojourn in Europe in the early 1870s she settled at 92 Mount Vernon Street on the Hill where she worked for almost 20 years "in an increasingly naturalist style." During this period, much of her work was focused on portrait busts, many of political reformers and progressives like herself, including William Lloyd Garrison in 1878, now in the collection of the Massachusetts Historical Society; Harriet Beecher Stowe; and Lucy Stone. Among her best known works were the Samuel Adams statue at Dock Square and Leif Ericson on the Commonwealth Avenue mall. A late great work in 1900 is the seated bronze statue of Charles Sumner at Harvard Square.

Laura Coombs Hills (1859-1952) was a noted painter of miniature portraits and still-lives. Born in Newburyport, Massachusetts, she studied at the Art Student League of New York and the Cowles Art School in

⁴⁵ Museum of Fine Arts, Boston, "A Studio of Her Own: Boston Women Artists, 1870-1940," accessed July 27, 2001, <http://www.tfaoi.com/aa/2aa/2aa492.htm>.

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Boston before perfecting her miniaturist style in England. Over time, Hills was placed in the highest ranks among American artists by fellow artists and the leading critics of her day. Her pigment handling was compared to John Singer Sargent and, in the opinion of several critics, her work surpassed English miniaturist Holbein. In addition to miniature portraits her work included still lifes, Indians, gardens, and flowers. She also created illustrations for Louis Prang & Company Valentine cards. She became the first miniature painter elected to the Society of American Artists and was a member of many art clubs and societies. She received numerous awards nationally and internationally. Never married, she lived with a sister and divided her time between her studio at 66 Chestnut Street and a house at Newburyport.

By the 1890s, the noted artists Maurice and Charles Prendergast had studios at the Swan stables on Mount Vernon Street. Maurice Prendergast (1859-1924) was an early modernist painter. Born in St. John's, Newfoundland, he moved with his family to Boston where he attended grammar school. Initially employed by a show-card painter, Prendergast worked for more than ten years on the production of these advertising materials while sketching landscapes in color. Maurice and his younger brother Charles Prendergast (1869-1948), a noted artisan and frame-maker, toured Europe in 1886 and again during the early 1890s. Maurice's work began to veer away from the conventional to a more modern approach that reflected the influences of Whistler, Manet, and Pierre Bonnard. Henceforth, Prendergast's work reflected influences of the modern movement and his technique became aligned with post-Impressionism.

During the late nineteenth and early twentieth century, the Flat of the Hill was, along with the North Slope, a popular place for artists and bohemians, which led to the construction of a variety of idiosyncratic buildings in the Arts and Crafts, Neo-Federal and other fashionable styles, and the early conversions of stables into loft spaces and studios. In 1895, a row house built as a school at 5 Otis Place was converted to artists' studios for Ignatz M. Gaugengigl (1855-1932), a Bavarian-born artist who spent most of his professional life in Boston and was a prominent member of The Boston School; and Phoebe Jenks (1847-1907), a portrait and genre painter born in New Hampshire and trained in Boston, after which she divided her career between New York and Boston.

Gaugengigl was trained at the Royal Academy in Munich by Johann Raab and Wilhelm von Diez beginning in 1874, and after studies in Italy and Paris, resided in Boston by 1878. A specialist in intimate genre scenes, studio interiors, portraits, and, occasionally, landscapes and still lifes, he soon became an integral part of the Boston School. He was an indefatigable member of the numerous art and social clubs that encouraged them – the Tavern Club, the Boston Art Club, the Paint and Clay Club, the Copley Society, the Guild of Boston Artists, and the St. Botolph Club; and exhibited work at their shows with great success. Gaugengigl was a highly regarded social figure and his connections brought him lucrative portrait commissions. Beginning in the 1890s, he depicted many prominent Bostonians in both small-scale panels and some larger canvases. A teacher as well as an artist, he was on the council of the Museum School for over twenty years and was one of the directors of the Guild of Boston Artists. One of his students at the Boston Art Club was Frederick Childe Hassam. Gaugengigl lived at 5 Otis until his death in 1932, and his reputation and connections undoubtedly contributed to the area's popularity with artists.

Phoebe Jenks, who had her art studio at 5 Otis at the same time as Gaugengigl, and apparently owned the building with him, began her study of art in Boston in 1873. She was married to Lewis E. Jenks, a prominent Boston silversmith. Jenks achieved quick success with her art, and, like Gaugengigl, exhibited her works at the Boston Art Club and the National Academy of Design. Although she also painted landscapes, Jenks was known primarily as a portrait painter and figure-genre artist, and often used women and children as her subjects.

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The extent to which artistic endeavors had penetrated into Beacon Hill is demonstrated by the school of embroidery that the Episcopal Sisters of St. Margaret established at their Louisburg Square convent. The order, established in 1873 as a branch of the Anglican order based in Sussex, acquired 15, 17, and 19 Louisburg Square, ca. 1880. In addition to their hospital work, the Sisters established the Embroidery Room that became St. Margaret's School of Embroidery, located first at the Louisburg Square building and later at 23 Chestnut Street, where it was active until 1932. One of their specialties was embroidered banners and vestments in the English Arts and Crafts style, which they made both for their own convent and for many prominent parishes, including St. James the Less in Philadelphia, as well as All Saints Ashmont, Dorchester, the Church of the Advent on Brimmer Street, and St. John The Evangelist on Bowdoin Street.

Born on Beacon Hill, Gertrude Beals Bourne (1868-1962) grew up in the Back Bay and New York and began her career as a painter in the 1890s. Her realism in works from the 1890s allies her stylistically with the American landscape tradition exemplified by Winslow Homer and Childe Hassam, who both exhibited paintings during the 1890s at the Boston Art Club where Bourne frequently exhibited through 1905. Her work, which continued well into the 1940s, is included at the National Museum of American Art, the Corcoran Gallery of Art, and the Boston Museum of Fine Arts.

Gertrude Beals married the architect Frank Augustus Bourne in 1904 and moved into the "Sunflower Castle" at 130 Mount Vernon Street on Beacon Hill. There, they became part of a community of artists and helped to re-gentrify the Hill in the first decades of the twentieth century. Frank helped to found the Beacon Hill Association while Gertrude founded the Beacon Hill Garden Club. Among their friends were artists Laura Coombs Hills, Maurice Prendergast, his brother Charles Prendergast, and landscape architect Frederick Law Olmsted, Jr. The Bournes linked Beacon Hill's flourishing artists' community, the Back to the City movement, and the emerging interest in preservation of the Hill's historic architecture. They were joined by another couple where the wife was an artist and the husband an architect. Jane Houston Kilham (1877-1930) studied in Paris where she met Walter H. Kilham, then on a Rotch Traveling Scholarship. The couple moved from Brookline to Beacon Hill around 1920, living at 42 West Cedar Street. Jane Kilham helped establish the Boston Society of Independent Artists shortly before her death in 1930.

People and Community on Beacon Hill – Potential Local and Regional Significance

Prior to English settlement, the Shawmut Peninsula's hills, streams, and ponds provided excellent places for the seasonal encampments of Native peoples who came to harvest the abundant fish and shellfish in the surrounding waters. Little is known about the prehistoric use of Beacon Hill itself; however, prehistoric remains from the adjacent Common document the presence of Native Americans from as long ago as 5,000 years BC. These include the remains of a wicker weir to capture fish dating from that time, discovered below 18 feet of nineteenth-century fill and 15 feet of accumulated silt and clay along the former western shoreline of the peninsula.

Stone tools from elsewhere in the Common suggest that natural food resources were plentiful and once supported a considerable Native population, who at the time of European exploration of the North American coast were Algonquian speakers. By the time the Puritans arrived, however, the Shawmut was virtually devoid of Native inhabitants; the local Massachusetts had been decimated by a plague that had swept the area in 1616 and 1617 after initial contact with European fishermen and several years of warfare with the Tarrantine from the north.

The Puritans established Boston in 1630 and it grew into an important center of Colonial commerce, government, and culture. Originally known as the Trimountain for its three peaks, Pemberton, Beacon, and

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Mount Vernon, by the eighteenth century the area that would be known as Beacon Hill was still pastureland. It remained so until these peaks were cut down, beginning with Mount Vernon in the 1790s, to develop the land.

The historical development of Beacon Hill included greater diversity than has been popularly recognized until relatively recently, encompassing three distinct neighborhoods: the South Slope, the North Slope, and the Flat at the western edge. Each of these sections has had a different evolution involving different social and ethnic groups, but all have merged into the distinctive Beacon Hill neighborhood. In addition to the strong unifying element of architectural and urban design characteristics, all share a common heritage of intensive community participation in creating and preserving the character of the neighborhood.

South Slope

When the Mount Vernon Proprietors bought land west of the proposed new State House on the south slope of the hill, they planned to create a residential area that would reflect Boston's recovery from the war and its high hopes for the future. Proprietor Charles Bulfinch was the designer and planner who gave the development its direction and set its aesthetic standards from 1795 to 1817.

Their plan was the largest of its kind in Boston. It involved the leveling of Mount Vernon and the laying out of streets and squares over former pasture land. Bulfinch's 1790s plan proposed gentlemen's estates, freestanding mansion houses on large plots bordering a large square. Only a few free-standing houses were built before it became apparent that row houses set on parallel streets could be built elegantly and much more profitably. However, even as their plans changed, the Proprietors continued to ensure that it would be a pleasant place to live using good urban design and, where necessary, deed restrictions to preserve views. In 1826, the Proprietors laid out Louisburg Square between Pinckney and Mount Vernon Streets, and row houses were built between 1834 and 1848 around a private park with ownership commonly held by all the property owners fronting on it, the first such arrangement in the nation. In 1844, a group of property owners organized themselves as the Proprietors of Louisburg Square. This group is still in existence collectively maintaining and protecting the square. Their organization and sense of group responsibility set a pattern on Beacon Hill, and have been repeated in other cities where neighborhood conservation has taken root.

North Slope

Development of the North Slope was less comprehensively planned than that of the South Slope. Between 1795 and 1860, affluent African Americans built their community around Smith Court, Joy and Phillips Streets. From the beginning a center of political and cultural activity, this community remained vibrant through most of the nineteenth century. At the same time, the streets at the northeastern corner of the North Slope - Bowdoin, Temple and Hancock - were developed with town houses approaching the quality of design in evidence on the South Slope. The town house development on these streets was apparently linked by geographic proximity to the fine residential enclave at Bowdoin Square that developed during the 1790s, of which the first Harrison Gray Otis House (1796) at 141 Cambridge Street was part.

In the mid-1820s, at the same time that he tackled the waterfront around Quincy Market, Mayor Josiah Quincy embarked on a fairly successful campaign to rid the area extending up the North Slope from the waterfront, of the unsavory activities that had been synonymous with the area since at least the mid-1770s. In the 1840s, the area east of Joy Street was built up with handsome Greek Revival town houses occupied by merchants, physicians, attorneys, hoteliers, and produce dealers at nearby Quincy Market. In the same period, lots adjacent to streets in the western section of the North Slope, including West Cedar Street and parts of Myrtle and Revere Streets, were purchased for town house construction by mostly small-scale entrepreneurs. In an effort to maximize what little undeveloped land remained on the North Slope, they built modest town houses along narrow cul-de-sacs off Cambridge and Revere Streets between the 1830s and 1850s. The attempt to relate these

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developments to the more fashionable South Slope can be seen in the elaborate faux facades constructed at the ends of several cul-de-sacs. They formed a strong and long-lasting housing base in the community for lower income clerics and workers.

From the mid-1880s through the early 1910s, thousands of Jews and other immigrants from central, eastern, and southern Europe flocked to Beacon Hill's North Slope and settled in tenements built for them on the sites of earlier town houses. They rapidly built a community with neighborhood stores and synagogues, and soon began to participate in politics, becoming part of the politically-powerful ward boss Martin Lomasny's constituency. In 1904, congregation Anshi Libavitz purchased the African Meeting House and converted it to a synagogue. Many Russian Jews made subsistence livings as rag peddlers, while others found employment in Boston's textile and shoe industries. Unlike some immigrant sections, the neighborhood was economically diverse; along the north slope of Beacon Hill one contemporary noted "the struggling people" and "the prosperous and responsible Boston citizens" were physically only blocks apart.

Many of the tenements built in this period were designed with stores at the ground level, offering another avenue for advancement for ambitious residents. They also introduced the concept of neighborhood stores to Beacon Hill, and while many Hill residents initially disapproved of them, they eventually played a role in unifying the North and South Slopes.

Just as Jews and Italians had taken the place of African Americans, the Jews, in turn, began to migrate to outer neighborhoods such as Dorchester, Roxbury, and Mattapan in the late 1910s. By the late 1920s, this exodus was essentially complete with a few elderly Europeans and their first-generation American offspring left to greet yet another wave of newcomers to the North Slope: the small homeowners attracted by the efforts of the West End Associates in restoring the remaining old houses and improving the ambiance of the neighborhood. Their arrival and efforts at neighborhood improvement did much to link the North Slope and the South Slope and strengthen the sense of community on Beacon Hill.

The Flat

In 1807, when land had been filled west of Charles Street about as far as today's River Street, the Proprietors advertised the new lots as desirable for "industrious merchants" who "will find the distance from the center of the Town no more than a healthy and convenient walk."⁴⁶ This provided services necessary for the growing community on the South Slope and set the pattern for the area's nineteenth-century development. By the 1830s and '40s, a public bathhouse and swimming school stood at the foot of Chestnut Street, and a number of wharves extended into the river on the west side of Charles Street. As filling continued through the 1860s, "industrious merchants" continued to develop the Flat with commercial uses serving the Hill and the emerging Back Bay, with some mostly modest houses mixed-in. By the 1890s, so many stables were located on lower Chestnut Street that Bostonians called that section "Horse Chestnut Street."

At this time, an artists' colony was beginning to emerge here as well, and some buildings began to be converted for use as studios. The Flat, and nearby parts of the North Slope, attracted many seeking a bohemian lifestyle, including a number of gay artists and poets from Boston's flourishing gay intellectual community. In the 1880s, the aesthetic philosophy of the English writer Oscar Wilde exerted a profound influence in Boston on a group known as the Visionists, and when Wilde came to Boston to lecture at Harvard in 1882, he is said to have stayed at the "Sunflower Castle," which enhanced the area's gay and bohemian reputation.

⁴⁶ Seasholes, *Gaining Ground*, 139.

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By the early twentieth century, development of the esplanade along the river had made the fringes of the area a more desirable place to live, and many of the more “ramshackle” structures were cleared for new houses, many of them quite ambitious. Still, many of Beacon Hill’s newcomers were related in some way to the bohemian arts scene, and much of the Flat retained a bohemian character.

The newcomers brought a zeal for improving the neighborhood coinciding with the work of the Beacon Hill Associates. The development of Charles Street as a shopping center for the neighborhood did much to strengthen the ties between the Flat and the North and South Slopes and create a united community.

The Flat was created by placing fill on low-lying flats. More of Boston than any other major American city was created by such means. Cribbing and retaining structures were often used to hold fills in place and restrain the action of water. Archaeological examination of such structures can help document land-making processes, and the fills themselves often contain significant artifact deposits useful in dating the fill-events and documenting aspects of the community’s trade and consumer behavior.

Community Activism

Beacon Hill residents had been politically active fighting for a variety of causes, including, in the case of the black community on the North Slope, for civil rights. In the late nineteenth century, with both a renewed appreciation of the special qualities of the Hill and increasing threats to its integrity from development, that activism turned toward protecting the Hill.

Between 1899 and 1902, Beacon Hill residents banded together to secure the enactment of the first zoning law restricting the height of a building. In the 1920s, a group of Beacon Hill neighbors stormed a street commission hearing to protest the city’s decision to repave some of Beacon Hill’s streets, demanding the retention of the old brick sidewalks. The landmark confrontation, which is remembered as “the First Battle of the Bricks,” also brought about the founding of the Beacon Hill Civic Association. This group soon turned its attention to zoning issues as the City of Boston began drafting its first comprehensive zoning law, and was able to get almost all of its recommendations included. Shortly thereafter in 1929, another neighborhood improvement institution, the Beacon Hill Garden Club, was formed. This group, with its annual “Hidden Gardens” tour, became a unifying focus for the community and a source of funding for community improvement projects as well.

In 1947, Beacon Hill fought its Second Battle of the Bricks when housewives, children, and grandmothers brought chairs and rugs to sit down and “guard their time-honored bricks from vandalism” from crews sent to replace the bricks with concrete. Using its time-honored combination of confrontation with authorities and favorable press coverage, the neighborhood won again, but the repetitive nature of the threat led the Civic Association to seek a better approach.

These same tactics failed in 1951 when another old battle resuscitated, this time resulting in a major defeat for the preservation advocates. In the 1920s, when the Old Ladies Home had left their Victorian building on a large parcel between lower Pinckney and Revere Streets at Embankment Road for Jamaica Plain, the Association had mobilized and brought to bear some of the City’s best legal minds to argue for them; and had defeated two separate proposals for massive projects that they saw as an “opening wedge” that would lead to larger buildings. Now, with the Depression and World War II over and a serious housing shortage in the city, they lost. A modern six-story apartment building of yellow brick, River House, went up at 145 Pinckney Street, spurring the search for more effective controls.

In their crusade to designate the Hill a Historic District, the Association used tactics learned in the Battles of the Bricks and zoning controversies, lobbying, and turning to the press for support. While Richard Waite and Edward Brown, two lawyers from the Hill, drafted the legislation, John Codman was busy working with Mayor

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John Hines, city councilors, and state legislators to secure political support. When the Association filed a bill with the state legislature in January 1955 asking that the South Slope be designated a Historic District, it passed the legislature and was signed into law by Governor Christian Herter. Thus, the Historic Beacon Hill District was created, with the Beacon Hill Architectural Commission to oversee it.

The grass-roots involvement in harnessing both private efforts and public policy that has characterized the Beacon Hill neighborhood from its beginnings did not stop with the creation of the District, however. Citizens remained vigilant in monitoring and influencing developments affecting the character and quality of life in their community, like the insertion of underground parking under the Boston Common in the late 1950s or the proposed demolition of the BU chapel for luxury apartments in the 1960s; a tradition that continues today. Beacon Hill's concern over the condition of the Public Garden and the Common, which many consider the "front yard" of Beacon Hill but which are still the central public spaces of the city, has since the 1970s fostered the growth of the Friends of the Public Garden into a major voice for stewardship of Boston parks.

Non-Aboriginal Domestic Historical Archaeology

Prior to the introduction and eventual mandated use of indoor plumbing systems, the rear yards of both residential and commercial properties included facilities for the supply and storage of water and the disposal and management of human and other wastes. Accordingly, the yards of historic properties include features associated with these functions: wells, cisterns, trash pits, and of course, privies. The manner in which these facilities were used, and filled when abandoned, is critical to understanding historic sanitation practices and to defining the interpretive contexts of the artifact assemblages recovered from such features. Such artifact assemblages have the potential to document aspects of everyday behavior and values recorded in no other way. Variability in refuse disposal behaviors has been documented in association with ethnicity, occupation, and economic means. Closely tied to these issues is the development of municipal infrastructures for the collection of refuse, the delivery of clean water, and the removal of sewage.

Such features and artifact deposits can be expected in the extant yard areas of Beacon Hill and may also survive in truncated form under the shallow basements of later structures. While no formal excavations have been professionally reported, several undocumented excavations are rumored to have taken place.

Conclusion

Designated as a National Historic Landmark in 1962, the Beacon Hill Historic District was recognized as being nationally significant for its Federal and Greek Revival architecture and its early urban design. In the ensuing years, however, additional documentation on the architecture and urban planning, which expands the period of significance well into the twentieth century, has been developed. In addition, new areas of significance such as historic preservation and intellectual currents ranging from social reforms to literature have been investigated to a greater degree and have been found to contribute to the national significance of the property. The combination of the original areas of architecture and urban design alongside the newly documented topics of nineteenth-century reforms and the historic preservation movement, gives the Beacon Hill Historic District its multilayered national significance.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark. NR#66000130, December 19, 1962
- Recorded by Historic American Buildings Survey: Harrison Gray Otis House, HABS MA-962; 56 Beacon Street HABS MA-1322; 64 Beacon Street HABS MA-1319
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

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

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10. GEOGRAPHICAL DATA

Acreage of Property: 105 acres

UTM References:	Zone	Eastings	Northing
	19	329375	4691700
		330065	4691695
		330070	4691350
		329200	4691080

Verbal Boundary Description:

An area bordered by a line beginning at a point at the northeast corner of the intersection of Beacon Street and Embankment Road, then running east on the north side of Beacon Street to the western lot line of the State House, north along the lot line of the State House to the north side of Mount Vernon Street, east to the projection of the west side line of Hancock Street, north along Hancock Street to the projection of the north side line of Derne Street, east along Derne Street to a projection of the west side line of Bowdoin Street, north to the intersection of a projection of a line parallel to and forty feet distant south from the south side of Cambridge Street, coinciding with the rear property lines, then northwest by Charles Circle to the east side line of Embankment Road, then southwest and south to the starting point at a line projecting from the north side line of Beacon Street. A separate but adjacent area is bordered by the intersection of the western lot line of the Harrison Grey Otis House at 141 Cambridge Street (also known as 13 Lynde Street), and the north side line of Cambridge Street, east to the projection of the west side street line of Staniford Street, north to a projection of the north lot line of the Old West Church and the Harrison Grey Otis House, then west along the north lot lines to the intersection with the west lot line, then south to the starting point at Cambridge Street.

Boundary Justification:

Because this is updated documentation for the Beacon Hill Historic District National Historic Landmark the boundaries remain the same as the existing NHL boundaries; no change is being made to the boundary. Included are those elements of the built environment that have survived with considerable integrity from the period of first settlement to 1955. The boundaries include natural features such as remnants of the Trimountain and man-made features such as the filled land of the area west of Charles Street, the roads, the modern and historical property lines, the buildings within them, and possible artifacts beneath the earth's surface.

Consideration was given to including the Park Street District and the State House in the National Historic Landmark. The State House is within the boundaries of the local district, but it is an individually designated National Historic Landmark. The Park Street District is also within the boundaries of the local district but is listed separately on the National Register of Historic Places. Both were therefore omitted from the Landmark.

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11. FORM PREPARED BY

Name/Title: Pauline Chase-Harrell, President
Edward W. Gordon, Consultant
With Katy Hax Holmes and John J. McCarthy
Incorporating original nomination and 1988 Amendment by Heli Meltsner and Bonnie Parsons
Marxer

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Date: May 2006

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National Historic Landmarks Program
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DESIGNATED A NATIONAL HISTORIC LANDMARK
December 19, 1962
ADDITIONAL DOCUMENTATION APPROVED
March 29, 2007

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
1	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
1A	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
2	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
3	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
4	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
5	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
6	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
7	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
8	ACORN ST.	1828-1829		Federal/Greek Rev.	C	Cornelius Coolidge
7, 9	ANDERSON ST.	1899		Renaissance Revival	C	
11	ANDERSON ST.	1840-1842		Grk.Rv./Ital.Mans.	C	
13	ANDERSON ST.	1899		Ren. Rev.	C	W.E. Clark
14	ANDERSON ST.	1901		Grgn. Rev./QA	C	F.A. Norcross
16	ANDERSON ST.	1901		Grgn. Rev./QA	C	
18-20	ANDERSON ST.	1899		Ren./Grgn. Rev.	C	F.A. Norcross
27	ANDERSON ST.	1910		Renaissance Revival	C	
26-28	ANDERSON ST.	1897		Ren./Grgn. Rev.	C	C.A. Halstrom
29	ANDERSON ST.	c. 1900s		Ren./Grgn. Rev.	NC	
30	ANDERSON ST.	c. 1900s		Renaissance Revival	C	
31	ANDERSON ST.	c. 1900s		Ren./Grgn. Rev.	C	
32	ANDERSON ST.	c. 1900s		Georgian Revival	C	
33	ANDERSON ST.	c. 1900s		Ren./Grgn. Rev.	C	
34	ANDERSON ST.	c. 1900s		Ren./Grgn. Rev.	C	
35	ANDERSON ST.	1862			C	Nanthaniel J. Bradlee
36	ANDERSON ST.	c. 1900s		Ren./Grgn. Rev.	C	
37-39	ANDERSON ST.	c. 1900s		Ren./Grgn. Rev.	C	
40	ANDERSON ST.	1896		Q.A./Ren.Rev.	C	West & Granger
41	ANDERSON ST.	c. 1900s		Renaissance Rev.	C	
42	ANDERSON ST.	c. 1900s		Q.A./Ren.Rev.	C	
43	ANDERSON ST.	c. 1900s		Ren./Grgn.Rev.	C	
46	ANDERSON ST.	see 37				
		Revere				
		St				
51	ANDERSON ST.	c.,1890s-1900s		Ren./Grgn.Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
58-60	ANDERSON ST.	see 92 Myrtle St.				
55-57	ANDERSON ST.	mid-19th century		Greek Revival/Ital.	C	
59	ANDERSON ST.	1805- 1814		Greek Rev./Ital.	C	
61	ANDERSON ST.	1896			C	Clark & Russell
64-66	ANDERSON ST.	see 65 Pinckney St.				
65	ANDERSON ST.	1823-25		Greek Revival	C	
25	BEACON ST.	1926		Federal Revival	C	Putnam & Cox
33	BEACON ST.	1825		Federal/Greek Revival	C	Cornelius Coolidge
34	BEACON ST.	1825		Greek Revival	C	Cornelius Coolidge
34 1/2	BEACON ST.	1885-87		Queen Anne	C	Samuel J. F. Thayer
35	BEACON ST.	1840s		Greek Revival	C	
36	BEACON ST.	1858			C	
37	BEACON ST.	1940		Colonial Revival	C	Herman L. Feer
39, 40	BEACON ST.	1818- 1819	1835, 1888	Federal/Greek Rev.	C	Alexander Parris, Hartwell & Richardson (1888)
41	BEACON ST.	1838		Greek Revival	C	
42-43	BEACON ST.	1819-21	1871	Greek Revival	C	Alexander Parris, Snell & Gregerson (1871)
44	BEACON ST.	1823		Greek Revival	C	
45	BEACON ST.	1805- 1808	1858	Federal/Mansard	C	Charles Bulfinch, Henry P. Hall (1858)
46, 47	BEACON ST.	1898		Renaissance Revival	C	
48	BEACON ST.	1903		Classical Revival	C	Arthur Vinal
49	BEACON ST.	1870s		Panel b./Ital. Mans.	C	
50	BEACON ST.	c.1870		French Academic	C	
51	BEACON ST.	c.1860		Italianate	C	
52	BEACON ST.	1898		Classical Revival	C	R. Clipston Sturgis
53	BEACON ST.	1856		Italianate	C	Nathaniel J. Bradlee
54, 55	BEACON ST.	1808		Federal	C	Asher Benjamin
56	BEACON ST.	1819		Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
57	BEACON ST.	1819		Federal	C	
58	BEACON ST.	1825		Italianate Mans.	C	
59	BEACON ST.	1825		Italianate Mans.	C	
60	BEACON ST.	1825		Federal/Greek Rev.	C	
61	BEACON ST.	1825		Federal/Greek Rev.	C	
62	BEACON ST.	1915		Federal Revival	C	Fisher, Ripley & Leboutillier
63	BEACON ST.	1821		Federal/Greek Rev.	C	Ephraim Marsh
64	BEACON ST.	1821		Federal/Greek Rev.	C	Ephraim Marsh
65-66	BEACON ST.	1890		Renaissance Revival	C	McKim, Mead and White
67, 68, 69	BEACON ST.	1917		Renaissance Revival	C	H. Van Buren Magonigal
70	BEACON ST.	1828		English Regency	C	
71	BEACON ST.	1828	19th century	English Regency	C	
72	BEACON ST.	1828		English Regency	C	
73	BEACON ST.	1828		English Regency	C	
74	BEACON ST.	1828	19th century	English Regency	C	
75	BEACON ST.	1828		English Regency	C	
76	BEACON ST.	1906		Colonial Revival	C	A.W. Longfellow
77	BEACON ST.	1855		Italianate	C	
78	BEACON ST.	c.1880		Queen Anne	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
79	BEACON ST.	1847		Greek Revival	C	Gridley J.F. Bryant
80-81	BEACON ST.	1926		Neo-Federal	C	
84	BEACON ST.	1912		Renaissance Revival	C	Ogden Codman
86	BEACON ST.	1911		Neo-Federal	C	Wheelwright & Haven
87	BEACON ST.	c.1885		Romanesque	C	Little & Russell
88, 89	BEACON ST.	1851		Greek Rev./Ital.	C	Job Turner
90, 91	BEACON ST.	1851		Greek Rev./Ital.	C	Job Turner
92	BEACON ST.	c.1940		Neo-Federal	C	Saul E. Moffie
93	BEACON ST.	1849		Greek Rev./Ital.	C	George M. Dexter
94	BEACON ST.	1849		Greek Rev./Ital.	C	George M. Dexter
95	BEACON ST.	1910		Neo-Federal	C	William G. Rantoul
96	BEACON ST.	1911		Neo-Federal	C	Wheelwright, Haven & Hoyt
7, 11, 15, 17, 19	BEAVER PL	c.1920	re-surfaced?	Neo-Federal	C	
	BEAVER PL	1914		Colonial Revival	C	
21, 25	BEAVER PL	c.1920		Ecclectic Neo-Federal	C	
27, 29	BEAVER PL	c.1875		English Italianate	C	
33, 35	BEAVER PL	c.1870		Italianate	C	
37, 39	BEAVER PL	c.1870		Italianate	C	
2	BEAVER ST.	c.1870	c.1980	Italianate/Modern	NC	
2	BELLINGHAM PLACE	1843-1847		Grk. Rev./Mansard	C	
3	BELLINGHAM PLACE	1843-1847		Grk. Rev./Mansard	C	
4	BELLINGHAM PLACE	1843-1847		Grk. Rev./Mansard	C	
9	BOWDOIN ST.	c.1900		Renaissance Revival	C	
11	BOWDOIN ST.	c.1843-45		Grk. Rev./Mansard	C	
13	BOWDOIN ST.	c.1843-45		Greek Revival, 2nd fl. Balcony	C	
15	BOWDOIN ST.	c.1843-45		Greek Revival, 2nd fl. Balcony	C	
17	BOWDOIN ST.	c.1843-45		Greek Revival, 2nd fl. Balcony	C	
19	BOWDOIN ST.	c.1843-45		Greek Revival	C	
21	BOWDOIN ST.	c.1843-45		Greek Revival	C	
23	BOWDOIN ST.	c.1843-45		Greek Revival	C	
25	BOWDOIN ST.	c.1843-45		Greek Revival	C	
27	BOWDOIN ST.	c.1843-45		Greek Revival	C	
29	BOWDOIN ST.	c.1843-45		Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
31	BOWDOIN ST.	c.1843-45		Greek Revival	C	
33	BOWDOIN ST.	c.1843-45		Greek Revival	C	
35	BOWDOIN ST.	1831		Gothic Revival	C	Solomon Willard attributed
37, 41	BOWDOIN ST.	c.1900s		Ren./Grgn.Rev.	C	
43	BOWDOIN ST.	c.1840s		Grk.Rev./Mansard	C	
45	BOWDOIN ST.	c.1900s	c. 1950	Greek Revival	C	
19, 21	BRANCH ST.	1820s		Mid 19th c. util.	C	
29-31	BRANCH ST.	1820s		Mid 19th c. util.	C	
33	BRANCH ST.	1850s?		Mid 19th c. vernac.	C	
1	BRIMMER ST.	see 112 Pinckney St.				
2, 4, 6, 8	BRIMMER ST.	1868	unk	Greek Rev. Mansard	C	
5	BRIMMER ST.	1888	1897	Queen Anne	C	Henry Savage 1888, John Bemis alterations 1897
7	BRIMMER ST.	1867		Mansard	C	
9	BRIMMER ST.	1867	unk	Mansard	C	
10, 12	BRIMMER ST.	1868		Mansard	C	
11	BRIMMER ST.	1867		Mansard	C	
14	BRIMMER ST.	1868		Mansard	C	
15	BRIMMER ST.	1884	c. 1970	Jacobethian Revival	C	S. Edwin Tobey
16, 18	BRIMMER ST.	1868		Mansard	C	
17	BRIMMER ST.	1883			C	Sturgis & Brigham
19	BRIMMER ST.	1869	unk	Italianate Mansard	C	Snell and Gregerson
20, 22, 24	BRIMMER ST.	1868		Mansard	C	
21	BRIMMER ST.	1869	1939	Mansard, Georgian Revival	C	Snell and Gregerson
23	BRIMMER ST.	1870		Italianate Mansard	C	
25	BRIMMER ST.	1870		Italianate Mansard	C	
27	BRIMMER ST.	1870		Italianate Mansard	C	
26-28	BRIMMER ST.	1858?			C	Leland, Larson & Bradley remodel?-
29	BRIMMER ST.	1881		French Academic	C	Bradlee & Winslow

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
30	BRIMMER ST.	1875-83	1894	Gothic Revival	C	Sturgis & Brigham; Cram & Goodhue (1894)
31	BRIMMER ST.	1869	early 20th c	Neo-Georgian Revival	C	
33	BRIMMER ST.	1868	unk	Italianate Mansard	C	Snell and Gregerson
35	BRIMMER ST.	1869		Panel Brick	C	Snell and Gregerson
37	BRIMMER ST.	1869	unk	Panel Brick	C	Snell and Gregerson
39	BRIMMER ST.		unk	Panel Brick	C	Ware and Van Brunt
41	BRIMMER ST.	1869		Panel Brick	C	Ware and Van Brunt
44	BRIMMER ST.	1869		Panel Brick	C	Ware and Van Brunt
49	BRIMMER ST.	1872		Panel Brick	C	
50, 52, 54, 56, 58	BRIMMER ST.	1912		Neo-Federal	C	Richard Arnold Fisher
55	BRIMMER ST.	c.1940	Built as garage	Modern Traditional	C	
57	BRIMMER ST.	see 93-95 Charles St.	c.1920	Italianate	C	
67	BRIMMER ST.	post 1925		Neo-Federal	C	
70	BRIMMER ST.	c.1930	c.1975	Neo-Federal	C	
71-73	BRIMMER ST.	c.1920	2005	Neo-Federal/Adam	C	
2	BYRON ST.	1914		Neo-Federal	C	
3	BYRON ST.	1914		Neo-Adam	C	
4, 5	BYRON ST.	1929		English Georgian	C	
6	BYRON ST.	c.1860		Greek Revival	C	
7	BYRON ST.	c.1870		Italianate	C	
8	BYRON ST.	c.1915		Neo-Federal	C	
9	BYRON ST.	c.1915		Neo-Federal	C	
10	BYRON ST.	c.1915		Ren. Rev.	C	
11, 12, 13	BYRON ST.	1895		Romanesque	C	
14	BYRON ST.	c.1875		Panel Brick	C	
15	BYRON ST.	c.1980		Neo-Federal	NC	
131	CAMBRIDGE ST	1806		Federal	C	Asher Benjamin

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
141	CAMBRIDGE ST	1796	1916	Federal	C	Charles Bulfinch
16	CEDAR LANE WAY	1820s		Fed/Greek Rev.	C	
18	CEDAR LANE WAY	1820s		Fed/Greek Rev.	C	
29	CEDAR LANE WAY				C	
30	CEDAR LANE WAY	1830s		Alt. Greek Revival	C	
32	CEDAR LANE WAY	1820s		Grk. Rev/Col. Rev.	C	
34	CEDAR LANE WAY	1830s		Greek Revival	C	
36	CEDAR LANE WAY	1820s		Alt. Greek Revival	C	
38	CEDAR LANE WAY	1840s		Fed/Grk. Rev.	C	
40	CEDAR LANE WAY	1830s		Mid 19th c. vernac.	C	
44	CEDAR LANE WAY	1830s		Ital./Col. Rev.	C	
46	CEDAR LANE WAY	1830s		Greek Revival	C	
48	CEDAR LANE WAY	1830s		Greek Revival	C	
50	CEDAR LANE WAY	1830s		Greek Revival	C	
52	CEDAR LANE WAY	1830s		Fed./Grk Rev/Mans.	C	
54	CEDAR LANE WAY	1830s		Fed./Grk Rev/Mans.	C	
1	CHAMPNEY PLACE	1830- 1835		Greek Revival	C	
2	CHAMPNEY PLACE	1830- 1835		Greek Revival	C	
3	CHAMPNEY PLACE	1830- 1835		Greek Revival	C	
4	CHAMPNEY PLACE	1830- 1835		Greek Revival	C	
1 to 23	CHARLES RIVER SQ	1910		Neo-Federal	C	Frank Bourne & Dana Somes
13, 15	CHARLES ST.	1800s		Federal	C	
17	CHARLES ST.	1800s		Federal	C	
19-29	CHARLES ST.	1820s		Federal	C	Richard Arnold Fisher for #20
20, 26	CHARLES ST.	1924		Neo-Federal	C	
25	CHARLES ST.				C	
28, 30	CHARLES ST.	c.1915		English Georgian	C	
31	CHARLES ST.	see 63 Chestnut St.			C	
34, 36	CHARLES ST.	c.1830s?		Greek Revival	C	
37	CHARLES ST.	1820s		Federal	C	
38	CHARLES ST.	c.1920		Neo-Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
39	CHARLES ST.	1820s		Federal	C	
40	CHARLES ST.	c.1920		Neo-Federal	C	
41, 43	CHARLES ST.	1900s		Neo Classical	C	
42	CHARLES ST.	c.1920		One story altered	NC	
44	CHARLES ST.	c.1920		One story altered	NC	
46, 48, 50, 52	CHARLES ST.	c.1915		English Georgian	C	
45, 47	CHARLES ST.	c. 1920s		early 20th century commercial	C	
49	CHARLES ST.	c. 1930s		Alt. Fed./Mans.	C	
51, 53	CHARLES ST.	c. 1920s		Colonial Revival	C	
54, 56	CHARLES ST.	1915		early 20th century commercial	C	
55, 59	CHARLES ST.	1902		Colonial Revival	C	
60	CHARLES ST.	c.1860		Greek Revival	C	
62, 66	CHARLES ST.	late 20th c.		Ren. Rev.	NC	
65	CHARLES ST.	1840s		Federal/Greek Rev.	C	
69	CHARLES ST.	1840s		Greek Revival	C	
70	CHARLES ST.	1804		Federal	C	Asher Benjamin
71	CHARLES ST.	1840s		Greek Revival	C	
73	CHARLES ST.	1840s		Greek Rev./Italianate	C	
75	CHARLES ST.	1850s		Greek Rev./Italianate	C	
76, 78	CHARLES ST.	early 1900s		Federal Revival	C	Frank Bourne?
77	CHARLES ST.	1850s		Greek Rev./Italianate	C	
79	CHARLES ST.	1850s		Greek Rev./Italianate	C	
80	CHARLES ST.	20th C		Neo Classical	C	
81	CHARLES ST.	1804-1807		Federal	C	
82, 84, 86, 88	CHARLES ST.	1866	early 20th c	Italianate	C	
85	CHARLES ST.	1804-1807		Federal	C	
89	CHARLES ST.	1840s	early 20th c	Grk. Rev/Col. Rev.	C	
91	CHARLES ST.	1840s		Greek Revival	C	
90, 92	CHARLES ST.	1866		Italianate	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
93	CHARLES ST.	Early 1800s	19th century	Greek Revival/Q.A.	C	
94 to 102	CHARLES ST.	1866	1922	Federal Revival	C	
99,99 A	CHARLES ST.	1902		Ren.Rev./Georg. Rev.	C	
101	CHARLES ST.	1902		Ren.Rev./Georg. Rev.	C	F.A. Norcross
103	CHARLES ST.	1902	colonial revival storefront c. 1940	Ren.Rev./Georg. Rev.	C	
105	CHARLES ST.	1835-45		Greek Revival	C	
106, 108	CHARLES ST.	1924		Federal Revival	C	
107	CHARLES ST.	1835-45		Greek Revival	C	
109	CHARLES ST.	1835-45	colonial revival storefront c. 1940	Greek Revival	C	
110	CHARLES ST.	c.1924		Federal Revival	C	
112	CHARLES ST.	c.1924		Federal Revival	C	
113	CHARLES ST.	1920s?		n/a	C	
116	CHARLES ST.	1924		Greek Rev. Neo Classical	C	Bigelow & Wadsworth
118, 120	CHARLES ST.	early 1900s			C	
119	CHARLES ST.	early 1900s		Ren./Grgn. Rev.	C	
121	CHARLES ST.	c.1840s		Greek Reival	C	
122-126	CHARLES ST.	1926			C	Silverman, Brown & Hineman
123	CHARLES ST.	early 1900s		Ren. Rev.	C	
125	CHARLES ST.	c.1845		Greek Revival	C	
127	CHARLES ST.	c.1845		Greek Revival	C	
129	CHARLES ST.	c.1845		Greek Revival	C	
131	CHARLES ST.	c.1845		Greek Rev./Ital.	C	
130, 132, 134, 140	CHARLES ST.	1922		Neo Federal	C	Dana Somes
133, 135	CHARLES ST.	c.1840s		Grk.Rev./Ital.Mans	C	
137	CHARLES ST.	c.1900s		Ren./Grgn.Rev.	C	
139	CHARLES ST.	c.1900s		Ren./Grgn.Rev.	C	
141, 143	CHARLES ST.	1924		Georgian Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
142-146	CHARLES ST.	1919			C	
145	CHARLES ST.	early 1900s		Ren. Rev.	C	
147	CHARLES ST.	c.1800-1825	1970s	Federal	NC	
149	CHARLES ST.	c.1800-1825	1970s	Federal	NC	
151-151A	CHARLES ST.	1906		Ren./Grgn Rev.	C	Frederick A. Norcross
155	CHARLES ST.	late 20th c.		Modern	NC	
161	CHARLES ST.	late 20th c.		Neo-Greek Rev.	NC	
170	CHARLES ST.	1908-09		Georgian Revival	C	Page & Frothingham
1	CHESTNUT ST.	1821-1822		Federal	C	
2	CHESTNUT ST.	1803-1806		Federal	C	
3	CHESTNUT ST.	c.1880s-1890s		Romanesque Revival	C	
4	CHESTNUT ST.	1825		Fed./Grk.Rev./Q.A.	C	Cornelius Coolidge
5	CHESTNUT ST.	1820s		Greek Revival/Q.A.	C	
6	CHESTNUT ST.	1803-1804		Federal	C	Charles Bulfinch-attributed
7	CHESTNUT ST.	1820s		Greek Revival	C	Cornelius Coolidge
8	CHESTNUT ST.	1803-1804		Federal	C	Charles Bulfinch-attributed
9	CHESTNUT ST.	1820s		Greek Revival	C	Cornelius Coolidge
10	CHESTNUT ST.	1825		Greek Revival	C	Cornelius Coolidge
11	CHESTNUT ST.	c.early 1900s?		Greek Revival	C	Cornelius Coolidge
12	CHESTNUT ST.	1821-1824		Federal/Greek Rev.	C	Cornelius Coolidge
13, 15, 17	CHESTNUT ST.	1804-1805		Federal	C	Charles Bulfinch
14	CHESTNUT ST.	1821-1824		Federal	C	Cornelius Coolidge
16	CHESTNUT ST.	1821-1824		Federal	C	Cornelius Coolidge
18	CHESTNUT ST.	1823		Fed./Grk. Rev./It.	C	Cornelius Coolidge
19	CHESTNUT ST.	1824		Fed./Greek Rev	C	Cornelius Coolidge
20	CHESTNUT ST.	1823		Federal	C	Cornelius Coolidge
21	CHESTNUT ST.	1824		Fed./Greek Rev.	C	Cornelius Coolidge
23	CHESTNUT ST.	1809		Federal/Greek Rev.	C	
24	CHESTNUT ST.	1822		Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
25	CHESTNUT ST.	1809		Federal/Greek Rev.	C	
26	CHESTNUT ST.	1820s		Federal	C	
27-29	CHESTNUT ST.	1915- 1916		Gothic Revival	C	Bellows, Aldrich, and Holt
28	CHESTNUT ST.	1823		Federal	C	Jesse Shaw
29A+ B	CHESTNUT ST.	1799	1818	Federal	C	Charles Bulfinch
30	CHESTNUT ST.	1820s		Federal	C	
31	CHESTNUT ST.	1803		Federal/Greek Revival	C	
32	CHESTNUT ST.	1820s		Federal	C	
33	CHESTNUT ST.	1860s		Italianate/Mansard	C	
35	CHESTNUT ST.	1823		Federal	C	
37	CHESTNUT ST.	1824		Federal	C	
38	CHESTNUT ST.	Early 1800s		Federal	C	Cornelius Coolidge
39	CHESTNUT ST.	1820s		Alt./Fed./Greek Rev.	C	Cornelius Coolidge
40	CHESTNUT ST.	1808?		Federal	C	
41	CHESTNUT ST.	1820s		Gr.R./Col.Rev./man s.	C	Cornelius Coolidge
42	CHESTNUT ST.	1808		Federal	C	Cornelius Coolidge
43	CHESTNUT ST.	1820s		Grk. Rev./Ital mans.	C	Cornelius Coolidge
44	CHESTNUT ST.	1860?		Ital.mansard	C	Cornelius Coolidge
45	CHESTNUT ST.	1820s		Greek Revival	C	Cornelius Coolidge
46	CHESTNUT ST.	1820s		Greek Revival	C	
47	CHESTNUT ST.	1830		Greek Revival	C	
48	CHESTNUT ST.	1822		Federal	C	
49	CHESTNUT ST.	1827		Greek Revival	C	
50	CHESTNUT ST.	1824		Federal	C	Cornelius Coolidge
51	CHESTNUT ST.	c.1828- 1830		Greek Revival	C	
52	CHESTNUT ST.	1824		Federal	C	Cornelius Coolidge
53	CHESTNUT ST.	c.1828- 1830		Grk.Rev. /Col. Rev.	C	
54	CHESTNUT ST.	1824		Federal	C	Cornelius Coolidge
55	CHESTNUT ST.	1829		Greek Revival	C	Cornelius Coolidge
56	CHESTNUT ST.	1824		Federal	C	Cornelius Coolidge
57	CHESTNUT ST.	1828		Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
57A	CHESTNUT ST.			Federal	C	
58	CHESTNUT ST.	1824		Federal	C	Cornelius Coolidge
59	CHESTNUT ST.	1824		Federal	C	Jesse Shaw?
60	CHESTNUT ST.	1824		Federal	C	Cornelius Coolidge
61	CHESTNUT ST.	1824		Federal	C	Bela Stoddard?
62	CHESTNUT ST.	1826		Federal	C	
63	CHESTNUT ST.	c.1820s		Federal	C	
64	CHESTNUT ST.	1826		Federal	C	
65	CHESTNUT ST.	c.1870	early 20th c	Second Empire/Neo- Federal	C	
66	CHESTNUT ST.	1826		Alt. federal	C	
67	CHESTNUT ST.	c.1875		English Italianate	C	
67A	CHESTNUT ST.	c.1875		English Italianate	C	
68	CHESTNUT ST.	c. 1820s		Federal	C	
69	CHESTNUT ST.	1926		Neo-Federal	C	Bigelow & Wadsworth
70	CHESTNUT ST.	1828		Federal/Italianate	C	Cornelius Coolidge
71	CHESTNUT ST.	c.1920		Neo-Federal	C	
72	CHESTNUT ST.	1828		Alt. Federal	C	Cornelius coolidge
73	CHESTNUT ST.	c.1900		Neo-Georgian	C	
74	CHESTNUT ST.	1828		Alt. Federal/Grk. Rev.	C	Cornelius Coolidge
75	CHESTNUT ST.	c.1920		Neo-Federal	C	
76	CHESTNUT ST.	1828		Federal/Grk. Rev.	C	Cornelius Coolidge
77	CHESTNUT ST.	c.1920		Neo-Federal	C	
79	CHESTNUT ST.	c.1920		Ecclectic Italianate	C	
81	CHESTNUT ST.	c.1920		Neo-Federal/Gothic	C	Frank Chouteau Brown
82	CHESTNUT ST.	see 28-30 Charles St.		English Georgian	C	
83	CHESTNUT ST.	c.1920		Neo-Federal	C	
85	CHESTNUT ST.	c.1920		Neo-Federal		
86	CHESTNUT ST.	c.1910		Neo-Federal/Greek Revival	C	
87	CHESTNUT ST.	1912		Neo-Federal	C	Richard Arnold Fisher
88	CHESTNUT ST.	c.1910		Neo-Federal/Greek Revival	C	
90, 90A	CHESTNUT ST.	1926		Neo-Federal	C	George N. Jacobs
92	CHESTNUT ST.	1906		Neo-Federal	C	Campbell & Aldrich

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
93, 95	CHESTNUT ST.	c.1875	early- 20th c	Panel Brick	C	
94	CHESTNUT ST.	1843		Greek Revival	C	
96	CHESTNUT ST.	1839		Greek Revival	C	
98	CHESTNUT ST.	1839	early 20th c	Greek Revival	C	
97	CHESTNUT ST.	c.1875	early 20th c	Second Empire/Neo- Federal	C	
100	CHESTNUT ST.	1839		Greek Revival	C	
101	CHESTNUT ST.	1919		Neo-Federal	C	Richard Arnold Fisher
102, 104, 106	CHESTNUT ST.	c.1910		Neo-Federal	C	
107	CHESTNUT ST.	1913		Eclectic Neo- Federal	C	William Chester Chase
109	CHESTNUT ST.	1913		Eclectic Neo- Federal	C	William Chester Chase
114	CHESTNUT ST.	see 70 Brimmer St.			C	
122- 124	CHESTNUT ST.	1914		Classical Revival	C	R. Clipston Sturgis
128 130	CHESTNUT ST.	1922		Neo-Federal	C	Edward B. Stratton
132	CHESTNUT ST.	c.1920		Neo-Federal	C	
134	CHESTNUT ST.	c.1920		Neo-Federal	C	
142	CHESTNUT ST.	c.1915	c. 1930	Neo-Classical	C	Henry Forbes Bigelow
144	CHESTNUT ST.	1910		Georgian Revival	C	Edward S. Read
3	COBURN COURT	c. 1820s		Federal	C	
2	DERNE ST.	c.1846		Greek Revival	C	
4	DERNE ST.	c.1846		Greek Revival	C	
6	DERNE ST.	c.1846		Greek Revival	C	
8, 10	DERNE ST.	c. 1820s		Federal/Mans.	C	
12	DERNE ST.	c. 1840s		Greek Revival	C	
14, 16	DERNE ST.	c. 1840s		Grk.R./Ital.Mans.	C	
20	DERNE ST.	1920		Classical Revival	C	Gleason Archer & ?
26, 30	DERNE ST.	c. 1850s		Greek Rev./Ital.	C	
32-36	DERNE ST.	c. 1970s		Modern	NC	
20, 22	EMBANKMENT RD	1916		Georgian Revival	C	Coolidge and Carlson
30, 32	EMBANKMENT RD	1916		Georgian Revival	C	Coolidge and Carlson

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
12, 14	GARDEN ST.	see 9 Irving St.				
13, 15	GARDEN ST.	c.1900s		Grk./Ren./Grgn.R.	C	
16, 18, 18A	GARDEN ST.	1905		Ren./Grgn. Rev.	C	W.E. Clarke
19, 21, 23	GARDEN ST.	1825		Greek Revival	C	
22	GARDEN ST.	1827		Greek Revival	C	
24	GARDEN ST.	1827		Greek Revival	C	
25	GARDEN ST.	c.1900s		Ren./Grgn.Rev.	C	
26	GARDEN ST.	1827		Greek Revival	C	
27-29	GARDEN ST.	c.1900s		Ren./Grgn.Rev.	C	
28	GARDEN ST.	1827		Greek Revival	C	
30	GARDEN ST.	c.1900s		Ren./Grgn.Rev.	C	
32	GARDEN ST.	see 7 Phillips St.				
31	GARDEN ST.	see 11 Phillips St.				
33	GARDEN ST.	c.1900		Ren./Grgn.Rev.	C	
34	GARDEN ST.	c.1900		Ren./Grgn.Rev.	C	
35-37	GARDEN ST.	c.1890s- 1900s		Renaissance Rev.	C	
36	GARDEN ST.	1805- 1814		Federal	C	
38	GARDEN ST.	c.1890s- 1900s		Renaissance Rev.	C	
39, 41	GARDEN ST.	c.1900s		Ren./Grgn.Rev.	C	
42	GARDEN ST.	1850s		Greek Rev./Mans.	C	
44	GARDEN ST.	1850s		Greek Rev./Mans.	C	
43-47	GARDEN ST.	1889		Ren./Grgn.Rev./Q. A.	C	
46	GARDEN ST.	c.1890s- 1900s		Ren./Grgn.Rev.	C	
48	GARDEN ST.	c.1890s- 1900s		Ren./Grgn.Rev.	C	
49	GARDEN ST.	c.1890s- 1900s		Renaissance Rev.	C	
50	GARDEN ST.	c.1890s- 1900s		Ren./Grgn.Rev.	C	
51	GARDEN ST.	1825		Greek Revival	C	
52	GARDEN ST.	c.1900s		Ren./Grgn.Rev.	C	
53	GARDEN ST.	c.1900s		Ren./Grgn.Rev.	C	
54	GARDEN ST.	see 15 Revere St.				

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
55	GARDEN ST.	see 17-19 Revere St.				
1	GOODWIN PLACE	1855- 1860		Late Fed./Grk.Rev.	C	
2	GOODWIN PLACE	1855- 1860		Federal/Grk.Rev.	C	
3	GOODWIN PLACE	1855- 1860		Federal/Grk.Rev.	C	
4	GOODWIN PLACE	1855- 1860		Federal/Grk.Rev.	C	
5	GOODWIN PLACE	1855- 1860		Federal/Grk.Rev.	C	
6	GOODWIN PLACE	1855- 1860		Federal/Grk.Rev.	C	
7	GOODWIN PLACE	1855- 1860		Federal/Grk.Rev.	C	
5	GROVE ST.			Ren./Grgn.Rev.	C	
6	GROVE ST.	1898		Grgn.Rev.	C	F.A. Norcross
7	GROVE ST.	1905		Ren./Grgn.Rev.	C	W.E. Clark
8, 10	GROVE ST.			Ren./Grgn.Rev.	C	W.E. Clark
9	GROVE ST.	1905		Ren./Grgn.Rev.	C	W.E. Clark
11	GROVE ST.			Ren./Grgn.Rev.	C	
12	GROVE ST.	1908- 1912		Ren./Grgn.Rev.	C	
13, 15	GROVE ST.			Ren./Grgn.Rev.	C	
14	GROVE ST.			Ren./Grgn.Rev.	C	
16	GROVE ST.			Ren./Grgn.Rev.	C	
17	GROVE ST.			Gr.R./Ren./Grgn.R.	C	
18	GROVE ST.	1910		Ren./Grgn.Rev.	C	
20	GROVE ST.			Renaissance Rev.	C	
21	GROVE ST.	see 57-59 Phillips St.				
2	GROVE ST.	see 55 Phillips St.				
24, 26, 28	GROVE ST.	1911		Ren./Grgn Rev.	C	Silverman Engineering Co.
29, 31	GROVE ST.			Ren./Grgn.Rev.	C	
30, 32	GROVE ST.			Q.A./Class. Rev.	C	
31	GROVE ST.				C	
33	GROVE ST.			Ren./Grgn.Rev.	C	
34, 36	GROVE ST.	1911		Q.A./Class. Rev.	C	Silverman Engineering Co
35	GROVE ST.			Ren./Grgn.Rev.	C	F.A. Norcross
37	GROVE ST.			Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
38, 40	GROVE ST.	1900		Renaissance Rev.	C	F.A. Norcross
39	GROVE ST.			Greek Revival	C	
41	GROVE ST.			Georgian Revival.	C	
42	GROVE ST.	1900		Ren./Grgn.Rev.	C	F.A. Norcross
43-45	GROVE ST.			Ren./Grgn.Rev.	C	
44	GROVE ST.			Ren./Q.A.	C	
46	GROVE ST.			Greek Revival	C	
48	GROVE ST.	see 59 Phillips St.				
49	GROVE ST.	c.1900s		Colonial Revival	C	
53	GROVE ST.	c.1900s		Colonial Revival	C	
5	HANCOCK ST.	mid-19th century		Grk.Rev./Q.A.	C	
7	HANCOCK ST.	mid-19th century		Grk/It/Q.A.	C	
9	HANCOCK ST.	c.1890s- 1900s		Ren/Grgn.Rev.	C	
10	HANCOCK ST.	early 19th century	1850s	Grk. Rev./Ital.	C	
11	HANCOCK ST.	1808	20th century	Federal	C	Asher Benjamin- attributed
12	HANCOCK ST.	c. 1850s		Greek Rev/Ital.	C	
13	HANCOCK ST.	1808		Federal	C	Asher Benjamin- attributed
14	HANCOCK ST.	1914		Ren./Grgn.Rev.	C	
15	HANCOCK ST.	1808		Federal	C	Asher Benjamin- attributed
16	HANCOCK ST.	c. 1850s		Grk.R./Ital.Mans.	C	
17	HANCOCK ST.	1808		Federal	C	
18	HANCOCK ST.	1898- 1908		Renaissance Rev.	C	
19	HANCOCK ST.	1808		Federal	C	Asher Benjamin- attributed
20	HANCOCK ST.	1806	mid 19th c.	Federal	C	
21	HANCOCK ST.	1808		Federal	C	Asher Benjamin- attributed
22	HANCOCK ST.	c. 1806		Federal	C	
23	HANCOCK ST.	1808		Federal	C	Asher Benjamin- attributed
24	HANCOCK ST.	1870		Italianate Mansard	C	Charles K. Kirby
25-27	HANCOCK ST.	1860- 1865		Italianate Mansard	C	
26	HANCOCK ST.	1870		Italianate Mansard	C	Charles K. Kirby
28	HANCOCK ST.	1870		Italianate Mansard	C	Charles K. Kirby
29	HANCOCK ST.	c.1900s		Renaissance Rev.	C	
29A-B	HANCOCK ST.	1810s & 90s		Fed./Grk./Ren.Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
30-32	HANCOCK ST.	1850-1851		Grk.Rev./Ital.	C	Albert H. Kelsey
33	HANCOCK ST.	1859		Second Empire	C	Preston & Emerson
34	HANCOCK ST.	late 1970s		Mansard/modern	NC	
35	HANCOCK ST.	1859		Second Empire	C	Preston & Emerson
36	HANCOCK ST.	1886		Rich. Romanesque	C	Rand & Taylor
37	HANCOCK ST.	1859		Second Empire	C	Preston & Emerson
38	HANCOCK ST.	c.1860		Italianate Mansard	C	
39	HANCOCK ST.	1859		Second Empire	C	Preston & Emerson
40	HANCOCK ST.	c.1850		Fed./Grk.Rev./Ital.	C	
41	HANCOCK ST.			Greek Revival	C	
43	HANCOCK ST.			Greek Revival	C	
45	HANCOCK ST.			Fed./Grk./lt.Mans.	C	
47	HANCOCK ST.			Fed./Grk./lt.Mans.	C	
49	HANCOCK ST.			Fed./Grk./lt.Mans.	C	
51	HANCOCK ST.			Fed./Grk.Rev.	C	
53	HANCOCK ST.			Fed./Grk. Rev.	C	
57	HANCOCK ST.	1875		Egyptian Revival/Mansard	C	William Washburn
59	HANCOCK ST.	1800s	1900s	Federal	C	
61	HANCOCK ST.	1800s		Federal	C	
63	HANCOCK ST.	1800s	c. 1950	Alt. federal	NC	
65	HANCOCK ST.	1800s	c. 1950	Alt. federal	NC	
67	HANCOCK ST.	mid-1830s		Greek Revival	C	
69	HANCOCK ST.	mid-1830s		Greek Revival	C	
71	HANCOCK ST.	mid-1830s		Greek Revival	C	
73	HANCOCK ST.	mid-1830s		Greek Revival	C	
75	HANCOCK ST.	mid-1830s		Greek Revival	C	
9, 11	IRVING ST.	1916		utilitarian	C	Minor and Kalman
11A	IRVING ST.			Ren./Grgn.Rev.	C	
12, 14	IRVING ST.	1916		Ren./Grgn.Rev.	C	
15	IRVING ST.			Class./Ren.Rev.	C	
16	IRVING ST.			Ital./Mansard	C	
17, 19	IRVING ST.			Ren./Grgn.Rev.	C	
18	IRVING ST.			Ital./Mansard	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
21-23	IRVING ST.	c.1850		Italianate	C	
22-24	IRVING ST.	1903		Ren./Grgn.Rev.	C	
26	IRVING ST.	c.1900s		Ren./Grgn.Rev.	C	
28	IRVING ST.	c.1850		Greek Revival	C	
30	IRVING ST.	c.1850		Greek Revival	C	
31	IRVING ST.	1912		Ren./Grgn.Rev.	C	Max M. Kalman
32	IRVING ST.	c.1850		Greek Revival	C	
33	IRVING ST.	1912		Ren./Grgn.Rev.	C	Max M. Kalman
34	IRVING ST.	c.1850		Grk.Rev./Mansard	C	
36	IRVING ST.	c.1850		Grk.Rev./Ital./Q.A.	C	
38	IRVING ST.	c.1850		Greek Revival	C	
39	IRVING ST.			Renaissance Rev.	C	
40	IRVING ST.	c.1850		Greek Revival	C	
41	IRVING ST.			Ren./Grgn.Rev.	C	
42	IRVING ST.	c.1850		Greek Revival	C	
43	IRVING ST.	1890- 1898		Q.A.	C	
44	IRVING ST.	c.1850		Greek Revival	C	
45	IRVING ST.			Ren./Grgn. Rev.	C	
46	IRVING ST.			Ren./Grgn.Rev.	C	
52-54	IRVING ST.	1898- 1908		Ren./Grgn.Rev.	C	
47	IRVING ST.	see 9 Revere St.			C	
53	IRVING ST.	c. 1900- 1910		Altered Georgian Revival	NC	
36 1/2	JOY COURT	c.1800		Federal	C	
1	JOY ST.	1832-33	1928	Greek Revival	C	Cornelius Coolidge
2	JOY ST.	1832-33	1850s?	Grk. Rev./Ital.	C	Cornelius Coolidge
3	JOY ST.	1832-33	1850s?	Grk. Rev./Ital.	C	Cornelius Coolidge
4	JOY ST.	1832-33	1850s?	Grk. Rev./Ital.	C	Cornelius Coolidge
5	JOY ST.	1832-33		Greek Revival	C	Cornelius Coolidge
6	JOY ST.	1824		Alt. Greek Revival	C	Alexander Parris
8, 10	JOY ST.	1803		Fed/Greek Rev.	C	
9	JOY ST.	1800s		Alt. Federal	C	
11	JOY ST.	1800s		Alt. Federal	C	
11 1/2	JOY ST.	1800s		Alt. Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
12	JOY ST.	1820s		Federal/Greek Rev.	C	
14	JOY ST.	1820s		Federal/Greek Rev.	C	
15	JOY ST.				C	
16	JOY ST.	1820s		Federal/Greek Rev.	C	
17	JOY ST.	1800s		Federal	C	
18	JOY ST.	c.1805		Federal	C	
19	JOY ST.	1800s		Alt. Federal	C	
20	JOY ST.	c.1805		Federal/Grk. Rev.	C	
21, 23	JOY ST.	c.1805		Federal	C	
22	JOY ST.	c.1805		Federal	C	
24	JOY ST.	c.1814		Early 1900s S. F.	C	
25	JOY ST.			Federal	C	
28-34	JOY ST.	see 15-25 Myrtle St.				
36 A- B	JOY ST.	c.1840s		Greek Revival	C	
37A, 37	JOY ST.	c.1880s- 1890s		Q.A./Ren./Grgn.R.	C	F.A. Norcross
39	JOY ST.	1905		Q.A./Grgn.Rev.	C	William H. Besarick
38-42	JOY ST.	c.1860		Italianate	C	
41, 43	JOY ST.	1913		Q.A./Ren./Grgn.R.	C	F.A. Norcross
43A	JOY ST.	1926		Craftsman/English Cottage	C	A.J. Carpenter
44- 44A	JOY ST.	1909		Ren./Grgn.Rev.	C	
45, 47	JOY ST.	1904		Renaissance Rev.	C	F.A. Norcross
46	JOY ST.	1834		Greek Revival	C	Richard Upjohn
49	JOY ST.			utilitarian	C	
50	JOY ST.	1898		Renaissance Rev.	C	Clark & Taylor
51	JOY ST.	1897		Q.A./Ren.Rev.	C	
52, 54	JOY ST.	1892		Queen Anne	C	O'Toole & Voce
53	JOY ST.	1897		Q.A./Ren.Rev.	C	
55, 57	JOY ST.	1909		Queen Anne	C	
56,60	JOY ST.	1909		Georgian Revival	C	
59	JOY ST.			Greek Rev./Ital.	C	
61	JOY ST.			Greek Rev./Ital.	C	
65	JOY ST.			Ren./Grgn. Rev.	C	
67	JOY ST.	1898- 1908		Ren. Rev.	C	
69	JOY ST.	c.1820s		Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
70, 72	JOY ST.	1911		Ren./Grgn. Rev.	C	Silverman Engineering Co.
71, 73, 75	JOY ST.	1824		Fed/Grk.Rev.	C	
77, 79	JOY ST. JOY ST.	c. 1970		Modern Greek Revival	NC C	
80	JOY ST.	1862		Second Empire	C	Gridley J.F. Bryant
81	JOY ST.			Ren./Grgn.Rev.	C	
83, 85, 87	JOY ST.			Late 19thc? Indust.	C	
84	JOY ST.	1883-1890		Queen Anne	C	
1	LIME ST.	c.1915		Neo-Federal	C	
2	LIME ST.	c.1915		Neo-Federal	C	
8	LIME ST.	c.1910			C	Edward B. Stratton
9	LIME ST.	1916		Neo-Federal	C	Fisher, Ripley & Leboutillier
10	LIME ST.	1912	1919	Neo-Federal	C	
11	LIME ST.	1916		Neo-Federal	C	Fisher, Ripley & Leboutillier
14-16	LIME ST.	c.1905		Neo-Federal	C	Richard Arnold Fisher
16	LIME ST.	c.1870		Italianate	C	
20-22	LIME ST.	1923		Neo-Federal	C	Edward B. Stratton
21 and 23	LIME ST.	c.1912	mid 20th c	English Georgian ?????	C	Richard Arnold Fisher
24-30	LIME ST.	1906		Eclectic English Country	C	
25	LIME ST.	c.1915		Neo-Federal	C	
31	LIME ST.	1913		Neo-Federal	C	Richard Arnold Fisher
32	LIME ST.	1912		English Georgian	C	Richard Arnold Fisher
33, 35, 37	LIME ST.	c.1870		Panel Brick	C	
34	LIME ST.	1912		English Georgian	C	Richard Arnold Fisher
36	LIME ST.	1912		English Georgian	C	Richard Arnold Fisher
38	LIME ST.	1912		Neo-Federal	C	Richard Arnold Fisher
39	LIME ST.	1869?		Panel Brick	C	Ware and Van Brunt?
3	LINDALL PLACE	1831		Greek Revival	C	
8	LINDALL PLACE	1831		Greek Revival	C	
10	LINDALL PLACE	1831		Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
12	LINDALL PLACE	1831		Grk. Rev./Ital.	C	
13	LINDALL PLACE				C	
14	LINDALL PLACE	1831		Greek Revival	C	
15	LINDALL PLACE	1831		Greek Revival	C	
1, 3	LOUISBURG SQUARE	1846- 1847		Greek Revival	C	
2	LOUISBURG SQUARE	1847		Greek Revival	C	
4, 6	LOUISBURG SQUARE	1842		Greek Revival	C	
5	LOUISBURG SQUARE	1842		Greek Revival	C	
6	LOUISBURG SQUARE				C	
7	LOUISBURG SQUARE	1835		Greek Revival	C	
8	LOUISBURG SQUARE	1835		Federal/Greek Rev.	C	
9	LOUISBURG SQUARE	1835		Greek Revival	C	
10	LOUISBURG SQUARE	1835		Federal/Greek Rev.	C	
11	LOUISBURG SQUARE	1836		Greek Revival	C	
12	LOUISBURG SQUARE	1835		Federal/Greek Rev.	C	
13	LOUISBURG SQUARE	1836		Greek Revival	C	
14	LOUISBURG SQUARE	1836		Federal/Greek Rev.	C	
15	LOUISBURG SQUARE	1836		Greek Revival	C	
16	LOUISBURG SQUARE	1836		Federal/Greek Rev.	C	
17	LOUISBURG SQUARE	1836		Greek Revival	C	
18	LOUISBURG SQUARE	1836		Greek Revival	C	
19	LOUISBURG SQUARE	1834		Greek Revival	C	
19 (R)	LOUISBURG SQUARE	early 1880s		Gothic Revival	C	
20	LOUISBURG SQUARE	1836		Greek Revival	C	
22	LOUISBURG SQUARE	1835		Greek Revival	C	
6	MOUNT VERNON PL.	1832- 1833		Greek Revival	C	Cornelius Coolidge
7	MOUNT VERNON PL.	1832- 1833		Greek Revival	C	Cornelius Coolidge
8	MOUNT VERNON PL.	1832- 1833		Greek Revival	C	Cornelius Coolidge

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
1	MOUNT VERNON SQ		unk	Greek Rev. Mansard	C	
2	MOUNT VERNON SQ		unk	Greek Rev. Mansard	C	
3	MOUNT VERNON SQ		c. 1925	English Cottage	C	
20-22	MOUNT VERNON ST.	c.1900		Colonial Revival	C	
24	MOUNT VERNON ST.	1854		Italianate Mansard	C	William Washburn
26	MOUNT VERNON ST.	c.1870		Italianate/Mansard	C	
28	MOUNT VERNON ST.	1822- 1823	20th century	Federal	C	
31	MOUNT VERNON ST.	1820s		Federal/Grk. Rev.	C	
32	MOUNT VERNON ST.	1822- 1823		Federal	C	
33	MOUNT VERNON ST.	1820s		Federal/Greek Rev.	C	
34	MOUNT VERNON ST.	1822- 1823		Federal	C	
35	MOUNT VERNON ST.	1820s		Federal/Greek Rev.	C	
37	MOUNT VERNON ST.	early 1800s		Federal/Greek Rev.	C	
39, 41	MOUNT VERNON ST.	1917		Federal Revival	C	O.A. Thayer
40, 42	MT VERNON ST.	1846-47		Eclectic/Egyptian Revival	C	George Minot Dexter
43	MOUNT VERNON ST.	1803	1850s?	Ital. Mansard	C	
44	MOUNT VERNON ST.	1820s		Federal	C	
45	MOUNT VERNON ST.	c.1840s- 50s		Grk.Rev./Italianate	C	
46	MOUNT VERNON ST.	1820s		Federal	C	Charles Bulfinch
47	MOUNT VERNON ST.	1803	early 1900s	Alt. Federal	C	
48	MOUNT VERNON ST.	1820s		Federal	C	
49	MOUNT VERNON ST.	1803	1945	Federal	C	Charles Bulfinch- attributed
50	MOUNT VERNON ST.	1804- 1805	1950s	Federal	C	
51	MOUNT VERNON ST.	1804		Federal	C	Charles Bulfinch
52	MOUNT VERNON ST.	1804- 1805		Federal	C	
53	MOUNT VERNON ST.	1804		Federal	C	Charles Bulfinch
55	MOUNT VERNON ST.	1804	1950s	Federal	C	
56	MOUNT VERNON ST.	1804- 1805		Federal	C	
57	MOUNT VERNON ST.	1804		Federal	C	C. Bulfinch / Cornelius Coolidge
59	MOUNT VERNON ST.	1837		Greek Revival	C	Edward Shaw

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
60	MOUNT VERNON ST.	1804-05	1945	Federal Vernacular	C	
61	MOUNT VERNON ST.	1911		Classical Revival	C	Hunt & Gore
62	MOUNT VERNON ST.	1809- 1810		Federal	C	
63	MOUNT VERNON ST.	1837		Greek Revival/Ital.	C	
64	MOUNT VERNON ST.	1809- 1810		Federal	C	
65	MOUNT VERNON ST.	1837	1905- 1910	Tudor Revival	C	
66	MOUNT VERNON ST.	1809- 1810		Federal	C	
67	MOUNT VERNON ST.	1837		Greek Revival/Ital.	C	
68	MOUNT VERNON ST.	1809- 1810		Fed./Ital.	C	
69	MOUNT VERNON ST.	1831		Italianate/mansard	C	
70, 72	MOUNT VERNON ST.	1847		Italianate	C	Richard Upjohn
71	MOUNT VERNON ST.	1831		Fed./Grk.R./Col.R.	C	
73	MOUNT VERNON ST.	1831- 1834		Fed./Grk. Rev.	C	
74	MOUNT VERNON ST.	1810		Fed./Q.A./mans.	C	
75	MOUNT VERNON ST.	1831- 1834		Greek Revival	C	
76	MOUNT VERNON ST.	1811		Greek Revival	C	
77	MOUNT VERNON ST.	1831- 1834		Greek Revival	C	
78	MOUNT VERNON ST.	1811	1898	Greek Revival	C	Dwight & Chandler (1898)
79	MOUNT VERNON ST.	1831- 1834		Greek Revival	C	
80	MOUNT VERNON ST.	1822		Greek Rev./Ital.mans.	C	
81	MOUNT VERNON ST.	1831- 1834		Greek Revival	C	
82	MOUNT VERNON ST.	1822		Federal	C	
83	MOUNT VERNON ST.	1831- 1834		Federal/Greek Rev.	C	
84	MOUNT VERNON ST.	1822		Federal	C	
85	MOUNT VERNON ST.	1802 &1882		Federal	C	Bulfinch &Peabody & Stearns
86	MOUNT VERNON ST.	1812		Fed./Grk. Rev./mans.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
87	MOUNT VERNON ST.	c.1804-1806		Federal	C	Charles Bulfinch
88	MOUNT VERNON ST.	c. early 20th c.?		Georgian Revival	C	
89	MOUNT VERNON ST.	c.1804-1806		Fed?/Federal Revival	C	Charles Bulfinch
90	MOUNT VERNON ST.	1826	20th century	Federal	C	
91	MOUNT VERNON ST.	1835		Greek Revival	C	Howard & Hunt
92	MOUNT VERNON ST.	1833		Greek Revival	C	
93	MOUNT VERNON ST.	1835		Greek Revival	C	Howard & Hunt
94	MOUNT VERNON ST.	1835		Greek Revival	C	Howard & Hunt
95	MOUNT VERNON ST.	c.1835		Gr.Rv./Ital.mans.Q A.	C	James Hunt
96	MOUNT VERNON ST.	1833-1835		Greek Revival	C	Jesse Shaw, Alanson Rice
97-99	MOUNT VERNON ST.	1926-27		Federal Revival	C	Edward B. Stratton
98	MOUNT VERNON ST.	1835	19th century	Federal/Greek Revival, (Greek Revival?) Victorian additions	C	Jesse Shaw, Alanson Rice
100	MOUNT VERNON ST.	c.1836		Greek Revival	C	Howard & Hunt
101	MOUNT VERNON ST.	e.1900s		Georgian /Tudor Rev.	C	
102-104	MOUNT VERNON ST.	1830s		Greek Rev./Ital.mans.	C	
103	MOUNT VERNON ST.	1830s		Grk. Rev./mansard	C	
105	MOUNT VERNON ST.	1820s		Greek Revival	C	
107	MOUNT VERNON ST.	1827		Fed./Grk. Rev.	C	
108-110	MT VERNON ST.				C	
109	MOUNT VERNON ST.	1820s		Federal	C	
112	MOUNT VERNON ST.	1826		Federal	C	
114	MOUNT VERNON ST.	1827		Federal	C	
116	MOUNT VERNON ST.	1826		Fed./Ital.mansard	C	
127	MOUNT VERNON ST.	1947	1998	Neo Classical	C	John M. Gray Co.
129, 131, 133, 135	MOUNT VERNON ST.	1870		Greek Rev. Mansard	C	
130	MOUNT VERNON ST.	c.1878	c.1890	Queen Anne	C	Clarence Luce
136	MOUNT VERNON ST.	c.1915		Neo-Federal	C	
140	MOUNT VERNON ST.	c.1915		Neo-Federal	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
144, 146	MOUNT VERNON ST.	c.1912		Neo-Federal/Adam	C	Richard Arnold Fisher
148	MOUN VERNON ST.	c.1915		Neo-Federal	C	
150	MOUNT VERNON ST.	c.1915		Neo-Federal	C	
152	MOUNT VERNON ST.	c.1915		Neo-Federal	C	
156	MOUNT VERNON ST.	c.1870		Panel Brick	C	
158	MOUNT VERNON ST.	c.1870		Panel Brick	C	
160	MOUNT VERNON ST.	c.1870		Panel Brick	C	
165	MOUNT VERNON ST.	c.1860s-70s		Panel Brick	C	Ware and Van Brunt
2	MYRTLE ST.	see 59 Hancock St.				
3	MYRTLE ST.	1815-1825		Federal/Italianate	C	
4	MYRTLE ST.	c.1820s		Federal	C	
5	MYRTLE ST.	1815-1825		Federal	C	
7-9	MYRTLE ST.	c.188s-1890s		Ren./Grgn.Rev.	C	
8	MYRTLE ST.	c.1810s		Federal	C	
10	MYRTLE ST.	c.1815-1820		Fed./Grk. Rev./Ital.	C	
11	MYRTLE ST.	1815-1825		Federal	C	
12, 14	MYRTLE ST.	c.1810s		Federal	C	
15-25	MYRTLE ST.	1900		Colonial Revival	C	Herbert D. Hale
20	MYRTLE ST.	1924		Colonial Revival	C	Dana Somes
22-24	MYRTLE ST.	late 19th century		Colonial Revival	C	
26, 28	MYRTLE ST.	mid-19th century		Greek Revival	C	
27	MYRTLE ST.	1930		Georgian Rev.	C	
29	MYRTLE ST.	c.1900s		Ren./Grgn.Rev.	C	
30, 32	MYRTLE ST.	mid-19th century	1900s	Grk.Rev./Q.A.	C	
31	MYRTLE ST.	mid-19th century		Greek Revival	C	
33	MYRTLE ST.	c.1900s		Ren./Grgn.Rev.	C	
34	MYRTLE ST.	1890-1898		Queen Anne	C	
35	MYRTLE ST.	1910		Neo-Federal Q.A./Ren./Grgn.R.?	C	Silverman EngineeringCo.
36, 38	MYRTLE ST.	1907		Q.A./Romanesque	C	H. H. Atwood
45	MYRTLE ST.	1896		Federal Revival	C	Edmond M. Wheelwright

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
54, 56, 58, 58A	MYRTLE ST.	1909		Ren./Grgn.Rev.	C	F.A. Norcross
55-57	MYRTLE ST.	c.1900s		Ren./Grgn.Rev.	C	
59	MYRTLE ST.	c.1900s		Ren./Grgn.Rev.	C	
60	MYRTLE ST.	1912		Ren./Grgn.Rev.	C	Max M. Kalman
61	MYRTLE ST.	c.1900s		Ren./Grgn.Rev.	C	
62	MYRTLE ST.	c.1900s		Ren./Grgn.Rev.	C	
63	MYRTLE ST.	1910		Q.A./Class. Rev.	C	Max M. Kalman
64	MYRTLE ST.	c.1900s		Renaissance Rev.	C	
66	MYRTLE ST.	c.1900s		Renaissance Rev.	C	
68	MYRTLE ST.	1900		Georgian Revival	C	W.E. Clark
69	MYRTLE ST.	1901		Ren./Grgn.Rev.	C	
70	MYRTLE ST.	1818		Federal	C	
71	MYRTLE ST.			Ren./Grgn.	C	
72	MYRTLE ST.	1818		Federal	C	
73	MYRTLE ST.			Ren./Grgn.	C	
74-76	MYRTLE ST.	1910		Renaissance/Georgian Revival	C	Silverman Engineering
77	MYRTLE ST.			Ital.Mansard	C	
78, 80	MYRTLE ST.	c.1860s		Italianate	C	
79	MYRTLE ST.	1885		Q.A./Roman.	C	Rand & Taylor
81	MYRTLE ST.			Federal	C	
82, 84	MYRTLE ST.	1910		Ren./Grgn.Rev.	C	Max M. Kalman
83	MYRTLE ST.			Federal/Mansard	C	
85	MYRTLE ST.			Georgian Rev.	C	
86	MYRTLE ST.	1807		Federal	C	
87	MYRTLE ST.	c.1830s		Federal/Grk. Rev.	C	
88	MYRTLE ST.	1807		Federal	C	
89	MYRTLE ST.	see 63A Charles St.				
90	MYRTLE ST.	1807		Federal	C	
92	MYRTLE ST.	1807		Federal	C	
97	MYRTLE ST.	1926- 1927		Colonial Revival	C	Edward B. Stratton
97A-B	MYRTLE ST.	1807		Ren./Grg.Rev.	C	
98	MYRTLE ST.	1905		Ren./Grg.Rev.	C	F.A. Norcross

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
99	MYRTLE ST.			Ren./Grg.Rev.	C	
99	MYRTLE ST.			Ren./Grg.Rev.	C	
	and one- half					
100	MYRTLE ST.	1899		Ren./Grg.Rev.	C	F.A. Norcross
101	MYRTLE ST.	c.1840s		Greek Revival	C	
102	MYRTLE ST.				C	
102-A	MYRTLE ST.	1897		Renaissance Rev.	C	C.A. Halstrom
103	MYRTLE ST.			Greek Revival	C	
104	MYRTLE ST.	1905		Renaissance Rev.	C	F.A. Norcross
105	MYRTLE ST.			Greek Revival	C	
106- 110	MYRTLE ST.	1897		Q.A./Ren./Grgn.R.	C	
107	MYRTLE ST.			Greek Revival	C	
109	MYRTLE ST.			Greek Revival	C	
112	MYRTLE ST.			Ren./Grgn.Rev.	C	
115	MYRTLE ST.	1848- 1855		Greek Rev.	C	
116	MYRTLE ST.	1911		Q.A./Grgn.Rev.	C	Silverman Engineering Co.
117	MYRTLE ST.	1848- 1855		Greek Revival	C	
118	MYRTLE ST.	1838- 1841		Federal/Greek Rev.	C	
119- 123	MYRTLE ST.			Ren./Grg.Rev.	C	
121- 125	MYRTLE ST.			Ren./Grg.Rev.	C	
124	MYRTLE ST.	1855- 1860		Greek Revival	C	
126	MYRTLE ST.	1845- 1850		Grk.Rev./Mans.	C	
127	MYRTLE ST.			Ren./Grgn.Rev.	C	
128	MYRTLE ST.	1865- 1870		Greek Revival	C	
129	MYRTLE ST.			Ren./Grgn.Rev.	C	
130	MYRTLE ST.			Ital/Q.A./Col. Rev.	C	
131	MYRTLE ST.			Greek Revival	C	
132	MYRTLE ST.			Ren./Grgn.Rev.	C	
133	MYRTLE ST.			Grk. Rev./Ital.	C	
135	MYRTLE ST.			Grk.Rev./ Mans.	C	
136	MYRTLE ST.				C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
138	MYRTLE ST.	1862- 1873		Grk.Rev./Ital. Mans.	C	
1	OTIS PL	c.1915		Neo-Federal	C	
2	OTIS PL	c.1915		Neo-Federal	C	
4	OTIS PL	1872		Panel Brick	C	A. C. Martin
5	OTIS PL	1872	1895, c.1940, 2005	Panel Brick	C	A.C. Martin, E.A.P. Newcomb (1895)
6	OTIS PL	1872		Panel Brick	C	A. C. Martin
7	OTIS PL	1872		Panel Brick	C	A. C. Martin
8	OTIS PL	1872		Panel Brick	C	A. C. Martin
10	OTIS PL	c.1915		Renaissance Revival	C	
12	OTIS PL	c.1880	late 20th c	Neo-Federal	C	
14	OTIS PL	c.1880		Panel Brick/Gothic	C	
1	PHILLIPS ST.	see 23 Irving St. 1916		Ren./Grgn. Rev.	C	
2	PHILLIPS ST.	1843- 1846		Greek Revival	C	Asher Benjamin
3	PHILLIPS ST.	1890s- 1900s		Ren./Grgn.Rev.	C	
4, 6	PHILLIPS ST.	1890s- 1900s		Ren./Grgn.Rev.	C	
5	PHILLIPS ST.	1890s- 1900s		Ren./Grgn.Rev.	C	
7	PHILLIPS ST.	1890s- 1900s		Ren./Grg.Rev.	C	
11, 13	PHILLIPS ST.	1890s- 1900s		Ren./Grg.Rev.	C	
14	PHILLIPS ST.	1841/190 0s		Greek Rev./Ren.R.	C	
16	PHILLIPS ST.	1919- 1920			C	Max Kaman
15	PHILLIPS ST.	c.1900s		Renaissance Rev.	C	
17	PHILLIPS ST.	1841		Greek Revival	C	
19	PHILLIPS ST.	1841		Greek Revival	C	
20-22	PHILLIPS ST.	late 19th century	20th century	n/a	C	
24-26	PHILLIPS ST.	1907		Ren./Grgn. Rev.	C	Frederick A. Norcross
25	PHILLIPS ST.	1900s			C	
27	PHILLIPS ST.	1899			C	
28	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
29	PHILLIPS ST.	c.1890s- 1900s		Renaissance Rev.	C	
31	PHILLIPS ST.	c.1890s- 1900s		Renaissance Rev.	C	storefront
30-32	PHILLIPS ST.	see 26 Anderson St.				

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
34-36	PHILLIPS ST.	see 27 Anderson St.				
40-42	PHILLIPS ST.	1911		Ren./Grgn. Rev.	C	Silverman Engineering Co.
41	PHILLIPS ST.	1862		Italianate	C	Nathaniel J. Bradlee
44	PHILLIPS ST.	1919		Renaissance Rev.	C	Max M. Kalman
48-52	PHILLIPS ST.	1907		Georgian Rev.	C	Frederick A. Norcross
49-51	PHILLIPS ST.	late 19th century		Ren./Grgn. Rev./italianate	C	
53-55	PHILLIPS ST.	1903		Renaissance Rev.	C	C.A. Halstrom
59	PHILLIPS ST.	c.1900s		Colonial Revival	C	
60	PHILLIPS ST.	1890- 1898		Renaissance Rev.	C	
61	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
62	PHILLIPS ST.	late 19th century		Q.A./Grgn.Rev.	C	
63	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
64	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
65	PHILLIPS ST.	c.1900s		Queen Anne	C	
66	PHILLIPS ST.	1833		Federal	C	
67	PHILLIPS ST.	1890s- 1900s		Ren./Grgn. Rev.	C	
68, 70	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
69, 71	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
73	PHILLIPS ST.	c.1900s		Ren./Grgn. Rev.	C	
72-76	PHILLIPS ST.	c.1900s		Ren./Grgn.Rev.	C	
75	PHILLIPS ST.			Italianate?	C	
77	PHILLIPS ST.			Georgian Rev.	C	
78	PHILLIPS ST.	c.1900s		Ren./Grgn.Rev.	C	
79	PHILLIPS ST.	late 19th century		Renaissance Rev.	C	
80	PHILLIPS ST.	late 19th century		Ren./Grgn.Rev.	C	
81, 83	PHILLIPS ST.	1907		Ren./Grgn.Rev.	C	F.A. Norcross
82	PHILLIPS ST.	1899		Ren./Grgn.Rev.	C	F.A. Norcross
84-88	PHILLIPS ST.			Ren./Grgn.Rev.	C	
85	PHILLIPS ST.			Ren./Grgn.Rev.	C	
1	PINCKNEY ST.	1790s		Federal	C	
2	PINCKNEY ST.	1803?		Federal	C	
3	PINCKNEY ST.	1833		Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
4	PINCKNEY ST.	1833		Federal/Greek Revival	C	Edward Shaw
5-7	PINCKNEY ST.	1790s	late 19th c.	Federal	C	
6-8	PINCKNEY ST.	1803		Alt. Fed. /Greek Rev.	C	
9, 11	PINCKNEY ST.	1820s		Federal	C	
10	PINCKNEY ST.	1803?		Fed./Grk. Rev./mans.	C	
12	PINCKNEY ST.	1830		Federal/ Mansard	C	
13, 15	PINCKNEY ST.	1898		Ren.Rev./Gerg.Rev	C	C.W. Cutter
14	PINCKNEY ST.	1830		Federal/ Mansard	C	
16	PINCKNEY ST.	1828		Federal/Greek Rev.	C	
17,19	PINCKNEY ST.	1800	c.1856	Federal/Italianate	C	Gridley J. F. Bryant (1856)
18	PINCKNEY ST.	1827		Federal/Italianate	C	
20	PINCKNEY ST.	1827		Federal	C	
21	PINCKNEY ST.	1850		Italianate	C	
22	PINCKNEY ST.	1838		Greek Revival	C	Cornelius Coolidge-attrib.
23	PINCKNEY ST.	1860s?		Italianate/mans.	C	
24	PINCKNEY ST.	1802	1884	Queen Anne	C	William R. Emerson (1884)
25	PINCKNEY ST.	1800-1812		Federal	C	
26-28	PINCKNEY ST.	c.1900s		Georgian Rev.	C	
27	PINCKNEY ST.	1800-1812		Federal	C	
28	PINCKNEY ST.	20th C		n/a	C	
A,B	PINCKNEY ST.	1800s &50s		Federal/Ital.	C	
30	PINCKNEY ST.	c.1890s-1900s		Jacobethian Revival	C	
31	PINCKNEY ST.	1870s		Neo-Grec	C	
33	PINCKNEY ST.	Early 1800s		Federal	C	
34, 36	PINCKNEY ST.	1884-1889		Q.A./Rmnesque Rv.	C	
35	PINCKNEY ST.	1840s		Greek Revival	C	
37	PINCKNEY ST.	Early 1800s		Federal	C	
38	PINCKNEY ST.	Early 1800s	1927	Federal Revival	C	Kilham & Hopkins (1927)
39	PINCKNEY ST.	Early 1800s		Federal	C	
40	PINCKNEY ST.	1830s		Greek Revival	C	
41	PINCKNEY ST.	1850s		Grk.Rev./Ital.Mans.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
42	PINCKNEY ST.	1830s		Greek Revival	C	
43, 45	PINCKNEY ST.	1850s		Grk.Rev./Ital.Mans.	C	
44	PINCKNEY ST.	1833		Alt. Grk.Rev.	C	
46	PINCKNEY ST.	1832		Greek Revival	C	
47	PINCKNEY ST.	1804		Federal	C	
48	PINCKNEY ST.	c.1833		Greek Revival	C	
49	PINCKNEY ST.	1804		Federal	C	Charles Bulfinch- attributed
50	PINCKNEY ST.	c.1833		Greek Revival	C	
51	PINCKNEY ST.	c.1806		Federal	C	
52	PINCKNEY ST.	c.1833		Greek Rev./mansard	C	
53	PINCKNEY ST.	c.1805		Federal	C	
54	PINCKNEY ST.	c.1833		Greek Revival	C	
55	PINCKNEY ST.	c.1806		Federal	C	
56	PINCKNEY ST.	1833		Greek Revival	C	
57	PINCKNEY ST.	c.1806		Federal	C	
58	PINCKNEY ST.	1846	1880s	Queen Anne	C	
59	PINCKNEY ST.	c.1806		Federal	C	
60	PINCKNEY ST.	1846		Greek Rev./Ital.	C	Gridley J. F. Bryant
61	PINCKNEY ST.	c.1806		Federal	C	
62	PINCKNEY ST.	1846		Greek Rev./Ital.	C	Gridley J. F. Bryant
63	PINCKNEY ST.	c.1806		Federal	C	
64	PINCKNEY ST.	1846		Greek Revival	C	Gridley J. F. Bryant
65	PINCKNEY ST.	c.1806		Federal	C	
66	PINCKNEY ST.	1846		Greek Revival	C	Gridley J. F. Bryant
67	PINCKNEY ST.	1839- 1840		Greek Revival	C	
68	PINCKNEY ST.	1840s		Italianate mansard	C	
69	PINCKNEY ST.	1840s		Grk. Rev./Mans.	C	
70	PINCKNEY ST.	1850s		Italianate/mansard	C	
71	PINCKNEY ST.	1841- 1846		Grk. Rev./Col. Rev.	C	
72	PINCKNEY ST.	1850s		Italianate mansard	C	
73	PINCKNEY ST.	1841- 1846		Fed./Grk.Rev./man s.	C	
74	PINCKNEY ST.	1829		Federal/Greek Rev.	C	John Kutts
74 one- half	PINCKNEY ST.	1831- 1834		Federal/Greek Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
75	PINCKNEY ST.	1833		Federal/Greek Rev.	C	
76	PINCKNEY ST.	1828		Federal	C	John Kutts
77	PINCKNEY ST.	1833		Federal/Greek Rev.	C	
78	PINCKNEY ST.	1830s		Federal	C	
79	PINCKNEY ST.	1833		Federal/Grk. Rev./Ital.	C	
80	PINCKNEY ST.	1830s		Greek Revival	C	
81	PINCKNEY ST.	1833		Greek Rev./mansard	C	
82	PINCKNEY ST.	1830s		Grk.Rev./Ital. mans.	C	
83	PINCKNEY ST.	1834		Alt. Greek Revival	C	
84	PINCKNEY ST.	1830s		Greek Rev./mans.	C	
85	PINCKNEY ST.	1835- 1836		Alt. Grk Rev.	C	
86	PINCKNEY ST.	1830s		Greek Rev./mans.	C	
87	PINCKNEY ST.	c.1840		Greek Revival	C	
88	PINCKNEY ST.	1820s		Fed./Grk.Rev./man sard	C	
89	PINCKNEY ST.	c.1840		Greek Revival	C	
90	PINCKNEY ST.	1820s		Greek Revival	C	
91	PINCKNEY ST.	1841- 1846		Greek Revival	C	
92	PINCKNEY ST.	1820s		Grk. Rev./Ital.mansard	C	
93	PINCKNEY ST.	c.1840	late 19th c.	Greek Revival	C	
94, 96, 98, 100	PINCKNEY ST.	1867		Greek Rev. Mansard	C	
95	PINCKNEY ST.	1840s		Greek Revival	C	
97	PINCKNEY ST.	1840s		Greek Rev./mansard	C	
99	PINCKNEY ST.	1840s		Greek Rev./mansard	C	
101	PINCKNEY ST.	1840s		Greek Revival	C	
103	PINCKNEY ST.	1830s		Greek Rev./mansard	C	
105	PINCKNEY ST.	1830s		Greek Revival	C	
107	PINCKNEY ST.	1830s		Greek Revival	C	F.A. Norcross
109	PINCKNEY ST.	1830s		Greek Revival	C	
111	PINCKNEY ST.	1830s		Alt. Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
112	PINCKNEY ST.	1899		Georgan Revial	C	
113	PINCKNEY ST.	1830s		Greek Revival	C	
115	PINCKNEY ST.	1830s		Greek Rev./mansard	C	
117	PINCKNEY ST.	1865		Greek Revival/Ital.	C	A.C. Martin
119	PINCKNEY ST.	1865		Greek Revival/Ital.	C	A.C. Martin
121	PINCKNEY ST.	1865		Greek Revival/Ital.	C	A.C. Martin
123	PINCKNEY ST.	1865		Greek Rev./mansard	C	A.C. Martin
127	PINCKNEY ST.			Greek Rev	C	
129	PINCKNEY ST.			Panel Brick	C	
145	PINCKNEY ST.	1951		Modern	NC	Edwin T. Steffian
	PRIMUS AVENUE	c.1925		Entrance gate	C	Clarence Blackall
1	PRIMUS AVENUE				C	
2	PRIMUS AVENUE				C	
7, 9	PRIMUS AVENUE	c.1890s &20s		Late 19th c. vernac.	C	Bruce Ellwell
4	REVERE ST.			Ren./Grgn.Rev.	C	
6	REVERE ST.			Ren./Grgn.Rev.	C	
8	REVERE ST.			Q.A./Romanesque	C	
9	REVERE ST.			Ren./Grgn.Rev.	C	
11	REVERE ST.			Ren./Grgn.Rev.	C	
13	REVERE ST.			Ren./Grgn.Rev.	C	
15-A	REVERE ST.	1911		Class./Grgn. Rev.	C	Silverman, Brown & Hienan
17-19	REVERE ST.			Ren./Grgn.Rev.	C	
18	REVERE ST.			Ren./Grgn.Rev.	C	
20	REVERE ST.			Ren./Grgn.Rev.	C	
21	REVERE ST.			Ren./Grgn.Rev.	C	
22	REVERE ST.	c.1900s		Ren./Grgn.Rev.	C	
23, 25	REVERE ST.			Ren./Grgn.Rev.	C	Max M. Kalman
24	REVERE ST.			Ren./Grgn.Rev.	C	
29, 31	REVERE ST.	c.1900s		Ren./Grgn.Rev.	C	
30	REVERE ST.			Ren./Grgn.Rev.	C	
33	REVERE ST.	1815-1820		Federal	C	
35, 37	REVERE ST.	1890-1898		Renaissance Rev.	C	
39	REVERE ST.	1898-1908		Georgian Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
40	REVERE ST.	1905- 1908		Georgian Rev.	C	
41	REVERE ST.	1898- 1908		Georgian Rev.	C	
43	REVERE ST.	1898- 1908		Georgian Rev.	C	
45	REVERE ST.	1898- 1908		Georgian Rev.	C	
46	REVERE ST.			Ren.Rev.	C	
47	REVERE ST.	1898- 1908		Georgian Rev.	C	
48-A	REVERE ST.	1908- 1912		Q.A./Grgn.Rev.	C	
49	REVERE ST.	1898- 1908		Georgian Rev.	C	
50	REVERE ST.			Ren./Grgn.Rev.	C	
51	REVERE ST.	1899		Ren./Grgn.Rev.	C	F.A.Norcross
52	REVERE ST.	1855- 1860		Greek Revival	C	
54	REVERE ST.	1855- 1860		Fed./Grk. Rev.	C	
55	REVERE ST.	1898- 1908		Ren./Grgn.Rev.	C	
59-63	REVERE ST.	1902		Ren./Grgn.Rev.	C	F.A. Norcross
61	REVERE ST.	c.1900s		Renaissance Rev.	C	
62, 64	REVERE ST.	c.1900s		Q.A./Ren.Rev.	C	
64 1/2	REVERE ST.			Storefront	C	
65	REVERE ST.			Grk.Rev./Mans.	C	
66	REVERE ST.	mid-19th century		Greek Revival	C	
67	REVERE ST.			Grk.Rev./Mans	C	
68	REVERE ST.	mid-19th century		Greek Revival	C	
69	REVERE ST.	c.1900s		Fed./Greek Rev.	C	
70	REVERE ST.	c.1900s		Ren.Grgn.Rev.	C	
71	REVERE ST.			Greek Revival	C	
72	REVERE ST.	c.1900s		Ren./Grgn.Rev.	C	
73	REVERE ST.			Ren./Grgn.Rev.	C	
74	REVERE ST.			Ren./Grgn.Rev.	C	
75	REVERE ST.			Greek Revival	C	
76	REVERE ST.	1857		Grk.Rv./Mans.	C	
77, 77A	REVERE ST.	c.1900s		Ren./Grgn. Rev.	C	W.E. Clarke
78	REVERE ST.	1857		Fd./Grk.Rv./Mans.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
79	REVERE ST.	1898- 1908		Q.A./ Grgn. Rev.	C	
80	REVERE ST.	1840- 1850	1960s	Georgian Revival	NC	
81	REVERE ST.	1845- 1850		Greek Revival	C	
82	REVERE ST.	1850- 1855		Grk. Rev./Ital.	C	
83	REVERE ST.	1845- 1850		Greek Revival	C	
84	REVERE ST.	1850- 1855		Grk. Rev./Ital.	C	
85	REVERE ST.	1845- 1850		Grk. Rev.	C	
86	REVERE ST.	1850- 1855		Grk.Rev./Ital.	C	
87	REVERE ST.	mid-19th century		Greek Revival/Ital.	C	
89	REVERE ST.	mid-19th century		Greek Revival	C	
90, 92, 94	REVERE ST.	1906		Ren./Grgn. Rev.	C	W.E. Clarke
91	REVERE ST.	c.1850		Greek Revival	C	
93	REVERE ST.	mid-19th century		Greek Revival	C	
99	REVERE ST.	1840- 1845		Greek Revival	C	
100	REVERE ST.	1840- 1845		Greek Revival	C	
101	REVERE ST.	1840- 1845		Greek Revival	C	
102	REVERE ST.	1840- 1845		Grk.Rv./Mans.	C	
103	REVERE ST.	1840- 1845		Grk.Rev./Ital.	C	
104	REVERE ST.	1840- 1845		Greek Revival	C	
105	REVERE ST.	see 113 Charles St.				
106	REVERE ST.	c.1920s?		Astylistic	C	
112	REVERE ST.	20th C			C	
117	REVERE ST.	1910		Neo-Federal	C	Frank Bourne & Dana Somes
141	REVERE ST.	1910	unk.	Neo-Federal	C	Frank Bourne & Dana Somes
6	RIDGEWAY LANE				C	
9	RIDGEWAY LANE				C	
10	RIDGEWAY LANE	20th C			NC	
12	RIDGEWAY LANE				C	
14	RIDGEWAY LANE				C	
17, 19	RIDGEWAY LANE	c.1850		Greek Revival	C	
21	RIDGEWAY LANE	c.1880		Q. A./Roman. Rev.	C	
23	RIDGEWAY LANE	c.1890s		Queen Anne	C	
25	RIDGEWAY LANE				C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
27	RIDGEWAY LANE				C	
2	RIVER ST.	c.1900		Neo-Federal	C	
15	RIVER ST.	see 14-24 Charles St.				
16	RIVER ST.	c.1920		Neo-Federal	C	
21	RIVER ST.	see 28-30 Charles St.				
22	RIVER ST.	c.1920		Neo-Federal	C	
23	RIVER ST.	see 28-30 Charles St.				
32	RIVER ST.	before 1867		English Italianate	C	
33	RIVER ST.	c.1875		Panel Brick	C	
34	RIVER ST.	before 1867		English Italianate	C	
36	RIVER ST.	before 1867		English Italianate	C	
37	RIVER ST.	c.1880		English Italianate	C	
38, 40, 42	RIVER ST.	c.1915		Neo-Federal	C	
39	RIVER ST.	c.1915		Neo-Federal	C	
41, 43	RIVER ST.	mid 20th c		Modern Traditional	C	
45	RIVER ST.	c.1915		Neo-Federal	C	
49, 53	RIVER ST.	c.1920		English Georgian	C	
50	RIVER ST.	c.1880		Mansard Italianate	C	
52	RIVER ST.	c.1860		Greek Revival	C	
56	RIVER ST.	c.1870		English Italianate	C	
57	RIVER ST.	see 54-56 Charles St.				
59	RIVER ST.	1860		Greek Revival	C	
70	RIVER ST.	20th C			NC	
1	ROLLINS PLACE	1843		Greek Revival	C	
2	ROLLINS PLACE	1843		Greek Revival	C	
3	ROLLINS PLACE	1843		Greek Revival	C	John Rollins
4	ROLLINS PLACE	1843		Greek Revival	C	
5	ROLLINS PLACE	1843		Greek Revival	C	
6	ROLLINS PLACE	1843		Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
8	SOUTH RUSSELL ST.	1898- 1908			C	
12	SOUTH RUSSELL ST.	1898- 1900			C	
9	SOUTH RUSSELL ST.			Grk.Rev./Mansard	C	
11	SOUTH RUSSELL ST.			Grk.Rev./Mansard	C	
13	SOUTH RUSSELL ST.			Ital./Mansard	C	
14	SOUTH RUSSELL ST.			Greek Revival	C	
15	SOUTH RUSSELL ST.	c.1850s		Italianate	C	
16	SOUTH RUSSELL ST.			Ren./Grgn. Rev.	C	
17	SOUTH RUSSELL ST.			Ren./Grgn. Rev.	C	
18	SOUTH RUSSELL ST.			Greek Revival	C	
19	SOUTH RUSSELL ST.			Ital./Q.A./Mans.	C	
21	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
23	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
25	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
27	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
29	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
30	SOUTH RUSSELL ST.	1910		Georgian Rev.	C	Kelly & Graves
31	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
33	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
34	SOUTH RUSSELL ST.	1911		Ren. Rev./Grgn.Rev.	C	W.E. Clark
35	SOUTH RUSSELL ST.	c.1844		Greek Revival	C	
36	SOUTH RUSSELL ST.			Ren. Rev./Grgn.Rev.	C	
37	SOUTH RUSSELL ST.	c. 1900		Renaissance Rev.	NC	
38	SOUTH RUSSELL ST.			Ren./Grgn. Rev.	C	
39	SOUTH RUSSELL ST.	c.1840		Greek Revival	C	
40	SOUTH RUSSELL ST.			Grk. Rev./Grgn. Rev.	C	
41	SOUTH RUSSELL ST.			Grk.R/Ital./Ren. R.	C	
42	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
43	SOUTH RUSSELL ST.	c.1797		Federal	C	
44	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
46	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
47	SOUTH RUSSELL ST.			Grk. Rev./Mansard	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
48	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
49	SOUTH RUSSELL ST.			Grk. Rev./Mansard	C	
50	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
52	SOUTH RUSSELL ST.	c,1845		Greek Revival	C	
54	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
56	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
58	SOUTH RUSSELL ST.	c.1845		Greek Revival	C	
1	SENTRY HILL PLACE	1844		Greek Revival	C	
2	SENTRY HILL PLACE	1844		Greek Revival	C	
3	SENTRY HILL PLACE	1844		Greek Revival	C	
4	SENTRY HILL PLACE	1844		Greek Revival	C	
5	SENTRY HILL PLACE	1844		Greek Revival	C	
6	SENTRY HILL PLACE	1844		Greek Revival	C	
7	SENTRY HILL PLACE	1844		Greek Revival	C	
2	SMITH CT				C	
3	SMITH COURT	1799		Federal	C	
5	SMITH CT	1815-1825		Greek Revival/ Federal	C	
7	SMITH CT	1802-1811		Federal/Italianate	C	
7A	SMITH COURT	1799		Federal	C	Asher Benjamin
8	SMITH COURT	1806	mid 19th c., early 20th c.	Federal	C	
10	SMITH COURT	1853		Grk.Rev/Italianate	C	
9	SPRUCE COURT	c.late 19th c.		Late 19th c. vernac.	C	
1	SPRUCE ST.	1820s		Alt. Federal	C	
2	SPRUCE ST.	1914		Federal Revival	C	Chapman and Frazer
3	SPRUCE ST.	c.early 1870s		Victorian Gothic	C	
20	STRONG PLACE				C	
1	STRONG PLACE	1830-1835		Federal/Grk./Rev.	C	
2	STRONG PLACE	1830-1835		Federal/Grk./Rev.	C	
3	STRONG PLACE				C	
4	STRONG PLACE	1830-1835		Greek Revival	C	
5	STRONG PLACE	1830-1835		Greek Revival	C	
9	TEMPLE ST.	Early 1800s?		Greek Revival	C	
11	TEMPLE ST.	1912-1922	20th century	Ren./Grgn.Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
13	TEMPLE ST.	1845- 1850		G.R./Ital./bow fr.	C	
14	TEMPLE ST.	1835- 1840		Greek Revival	C	
15	TEMPLE ST.	1845- 1850		G.R./Ital./bow fr.	C	
16	TEMPLE ST.	1835- 1840		G.R./Ital./bow fr.	C	
18	TEMPLE ST.	1835- 1840		Greek Revival	C	
19	TEMPLE ST.	1845- 1850		G.R./Ital./bow fr.	C	
20	TEMPLE ST.	1835- 1840		Greek Revival	C	
21, 23	TEMPLE ST.	1905		Ren./Grgn.Rev.	C	F.A. Norcross
22	TEMPLE ST.	c.1843- 45		Greek Revival	C	
24	TEMPLE ST.	c.1843- 45		Greek Revival	C	
25, 27	TEMPLE ST.	1910		Ren./Grgn.Rev.	C	F.A. Norcross
26	TEMPLE ST.	mid-19th century		Greek Rev./Ital.	C	
28	TEMPLE ST.	c.1900s		Greek Revival	C	
29, 31	TEMPLE ST.	c.1900s		Ren./Grgn.Rev.	C	
30	TEMPLE ST.	early 19th century		Greek Revival	C	
32	TEMPLE ST.	early 19th century		Fed./Grk. Rev.	C	
34	TEMPLE ST.	early 19th century		Fed./Grk. Rev.	C	
36	TEMPLE ST.	mid-19th century		Greek Revival	C	
38	TEMPLE ST.	mid-19th century		Greek Revival	C	
40	TEMPLE ST.	1849		Grk.Rev./Ital.	C	
41	TEMPLE ST.	1966		Modern	NC	
48	TEMPLE ST.	1822		Federal	C	
50	TEMPLE ST.	1823- 1824		Federal	C	
51	TEMPLE ST.	see 20 Derne St.				
52	TEMPLE ST.	c.1820s		Federal/Q.A.	C	
53	TEMPLE ST.	see 20 Derne St.				
54	TEMPLE ST.	c.1820s		Federal	C	
56	TEMPLE ST.	c.1820s		Federal	C	
58	TEMPLE ST.	c.1820s		Greek Revival	C	
60	TEMPLE ST.	c.1860		Italianate	C	
6	MOUNT VERNON PL	1833		Fed./ Grk. Rev.	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
7	MOUNT VERNON PL	1833		Fed./ Grk. Rev.	C	
8	MOUNT VERNON PL	1833		Fed./ Grk. Rev.	C	
2	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
3	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
4	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
5	WEST CEDAR ST.	1828-29		Late Federal/Greek Revival	C	Cornelius Coolidge
6	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
7	WEST CEDAR ST.	1833-34		Greek Revival	C	Asher Benjamin
8	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
9	WEST CEDAR ST.	1833- 1834		Greek Revival	C	Asher Benjamin
10	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
11	WEST CEDAR ST.	1833- 1834		Greek Revival	C	Asher Benjamin
12	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
13	WEST CEDAR ST.	c.1835	c.1870	Greek Revival/mansard	C	Howard & Hunt
14	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
15	WEST CEDAR ST.	1835		Greek Revival	C	Howard & Hunt
16	WEST CEDAR ST.	1827		Federal	C	Cornelius Coolidge-attrib.
17	WEST CEDAR ST.	1835		Greek Revival	C	Howard & Hunt
19	WEST CEDAR ST.	c.1850		Italianate	C	
20	WEST CEDAR ST.	1830s		Greek Revival	C	
21	WEST CEDAR ST.	c.1850		Italianate	C	
22	WEST CEDAR ST.	1831		Greek Revival	C	
23	WEST CEDAR ST.	1836		Greek Revival	C	Asher Benjamin
24	WEST CEDAR ST.	c.1835		Greek Revival	C	
25	WEST CEDAR ST.	1836		Greek Revival	C	Asher Benjamin
26	WEST CEDAR ST.	c.1835		Greek Revival	C	
27	WEST CEDAR ST.	1834		Federal/Greek Rev.	C	
28	WEST CEDAR ST.	c.1835		Greek Revival	C	
29	WEST CEDAR ST.	1834		Federal/Greek Rev.	C	
30	WEST CEDAR ST.	c.1835		Greek Revival	C	
31	WEST CEDAR ST.	1830s		Greek Revival	C	
32	WEST CEDAR ST.	c.1835		Greek Revival	C	
33	WEST CEDAR ST.	1840s		Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
34	WEST CEDAR ST.	c.1835		Greek Revival	C	
35	WEST CEDAR ST.	1840s		Federal/Greek Rev.	C	
36	WEST CEDAR ST.	1828		Federal	C	Cornelius Coolidge
37	WEST CEDAR ST.	1840s		Grk. Revival/mansard	C	
38, 40	WEST CEDAR ST.	Early 1800s?		Federal	C	
39	WEST CEDAR ST.	1840s		Greek Revival	C	
41	WEST CEDAR ST.	1840s		Greek Revival	C	
42	WEST CEDAR ST.	1841		Greek Revival	C	
43	WEST CEDAR ST.	1840s		Greek Rev./italianate	C	
44	WEST CEDAR ST.	1840s		Greek Revival	C	
45	WEST CEDAR ST.	1840s		Grk. Revival/mansard	C	
46	WEST CEDAR ST.	1840s		Greek Revival	C	
47	WEST CEDAR ST.	1840s		Greek Revival/mansard	C	
48	WEST CEDAR ST.	1840s		Greek Revival/mansard	C	
50	WEST CEDAR ST.	1840s		Greek Rev./Ital.mans.	C	
51	WEST CEDAR ST.	see 93 Revere St.				
52	WEST CEDAR ST.	1840s		Greek Rev./Ital.	C	
54	WEST CEDAR ST.	1840s		Greek Revival	C	
55, 57	WEST CEDAR ST.			Grk/Ren./Grgn Rev.	C	
56	WEST CEDAR ST.	1840s		Greek Revival	C	
58	WEST CEDAR ST.	1840s		Grk. Revival/Italianate	C	
59	WEST CEDAR ST.	mid-19th century		Grk. Rev./Mansard	C	
60	WEST CEDAR ST.	c.1840s		Fed./Grk. Rev.	C	
61	WEST CEDAR ST.	mid-19th century		Grk. Rev./Mansard	C	
62	WEST CEDAR ST.	c.1840s		Fed./ Grk. Rev.	C	
63	WEST CEDAR ST.	mid-19th century		Grk. Rev./Mans.	C	
64	WEST CEDAR ST.	c.1900s		Renaissance Rev.	C	
66	WEST CEDAR ST.	c.1900s		Renaissance Rev.	C	
67	WEST CEDAR ST.	mid-19th century		Greek Revival	C	
68	WEST CEDAR ST.	1856- 1857		Greek Revival	C	
69	WEST CEDAR ST.	mid-19th century		Greek Revival	C	
70	WEST CEDAR ST.	1856- 1857		Greek Revival	C	

Beacon Hill National Historic Landmark

St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
71	WEST CEDAR ST.	mid-19th century		Greek Revival	C	
72	WEST CEDAR ST.	1856-1857		Greek Revival	C	
73	WEST CEDAR ST.	mid-19th century		Fed./Grk. Rev.	C	
74	WEST CEDAR ST.	1898		Renaissance Rev.	C	C.A. Halstrom
75	WEST CEDAR ST.	mid-19th century		Fed./Grk. Rev.	C	
76-78	WEST CEDAR ST.	c.1900s		Ren./Grgn.Rev.	C	
79	WEST CEDAR ST.	early 19th century	20th century	Federal/Grk.Rev.	C	
80, 80A	WEST CEDAR ST.	c,1890s-1900s		Renaissance Rev.	C	
81A, 83	WEST CEDAR ST.	1907		Ren./Grgn.Rev.	C	Frederick A. Norcross
82	WEST CEDAR ST.	c.1900s		Ren./Grgn.Rev.	C	
84	WEST CEDAR ST.	c.1900s		Ren./Grgn.Rev.	C	
85, 87	WEST CEDAR ST.	1898-908		Ren./Grgn.Rev.	C	
86	WEST CEDAR ST.	c.1900s		Ren./Grgn.Rev.	C	
88-88A	WEST CEDAR ST.	1902		Ren./Grgn.Rev.	C	G.H. Smith
89	WEST CEDAR ST.	c.1900s		Ren./Grgn.Rev.	C	
90, 92	WEST CEDAR ST.	1908		Ren./Grgn.Rev. Rev.	C	Frederick A. Norcross
91	WEST CEDAR ST.	c.1900s		Renaissance Rev.	C	
93	WEST CEDAR ST.	1843		Greek Revival	C	
94	WEST CEDAR ST.	c.1900s	20th century	Georgian Revival	NC	
95	WEST CEDAR ST.	mid-19th century		Greek Revival	C	
96, 98	WEST CEDAR ST.	c.1900s		Renaissance Rev.	C	
97	WEST CEDAR ST.	mid-19th century		Greek Revival	C	
1	WALNUT ST.	1804	1858 Alt.	Fed./Ital. mans.	C	Charles Bulfinch, Henry P. Hall (1858)
2	WALNUT ST.	1856		Ital./Q.A./mans.	C	
3	WALNUT ST.	1858		Mansard/Italianate	C	Henry P. Hall
4	WALNUT ST.	1856		Ital./Q.A./mans.	C	
5	WALNUT ST.	1858		Italianate	C	Henry P. Hall
6	WALNUT ST.	1856		Italianate	C	
7	WALNUT ST.	1858		Italianate	C	Nathaniel J. Bradlee
8	WALNUT ST.	1811		Federal	C	

Beacon Hill National Historic Landmark

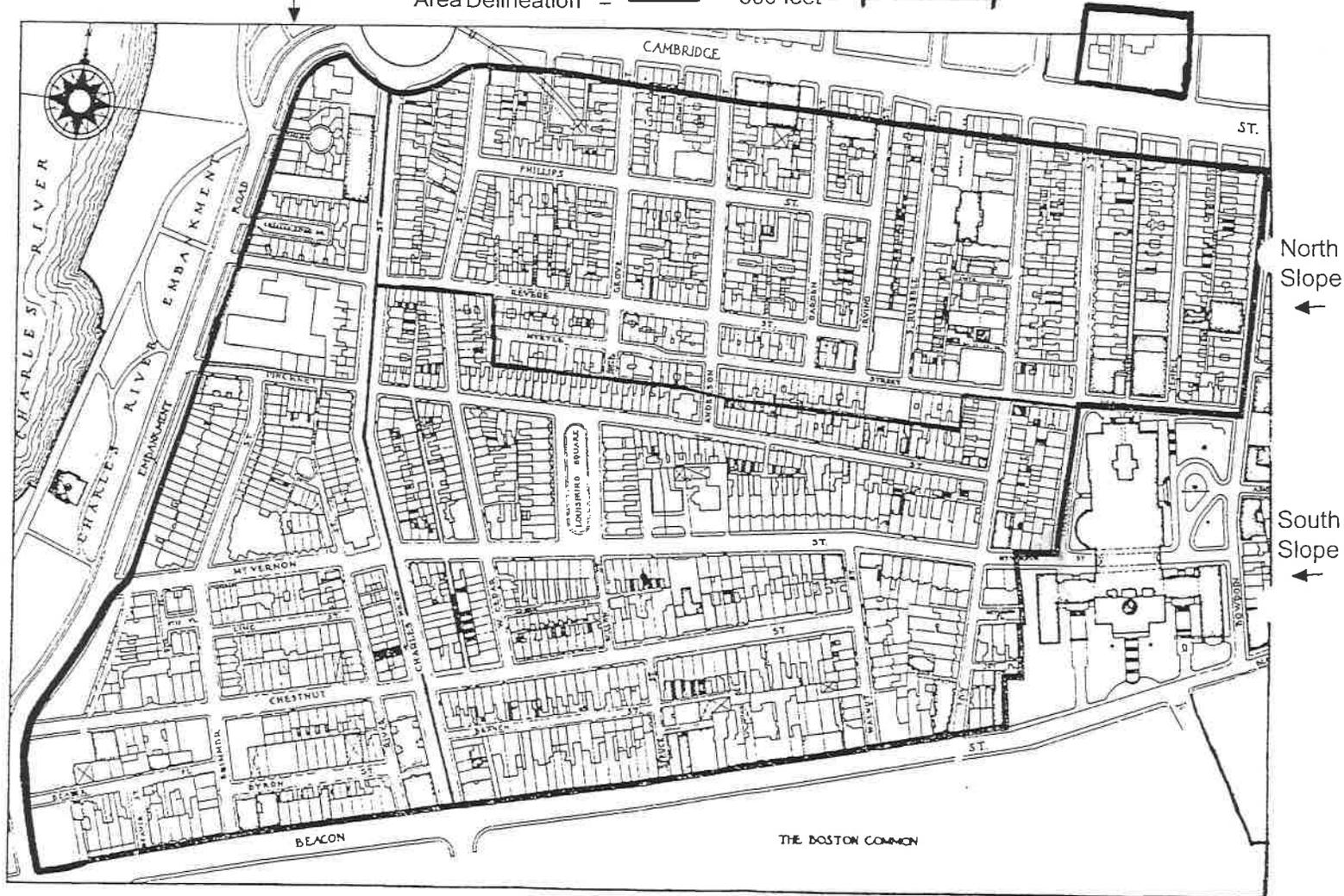
St. #	Street Name	Year(s) Built	Year(s) Altered	Style	C or NC	Architect
9	WALNUT ST.	1858		Italianate	C	Preston & Emerson
10	WALNUT ST.	1850-1855		Alt. Federal	C	
11	WALNUT ST.	1803-1805		Alt. federal	C	
12	WALNUT ST.	1811		Alt. Federal	C	
13	WALNUT ST.	1803-1805		Alt. Federal	C	
14	WALNUT ST.	1802-1803		Federal	C	
7	WILLOW ST.	1812	20th century	Federal Revival	C	
9	WILLOW ST.	1910s		Colonial Rev./mans.	C	Knowlton Iron Works Company
17	WILLOW ST.	1812	20th century	Federal Revival	C	
1, 2, 3, 4, 5, 6, 7, 8, 9, 10	WEST HILL PL	1916	unk	Georgian Revival	C	Coolidge and Carlson

Beacon Hill National Historic Landmark

The Flat

District Boundary = 
Area Delineation = 

Scale:
300 feet = 



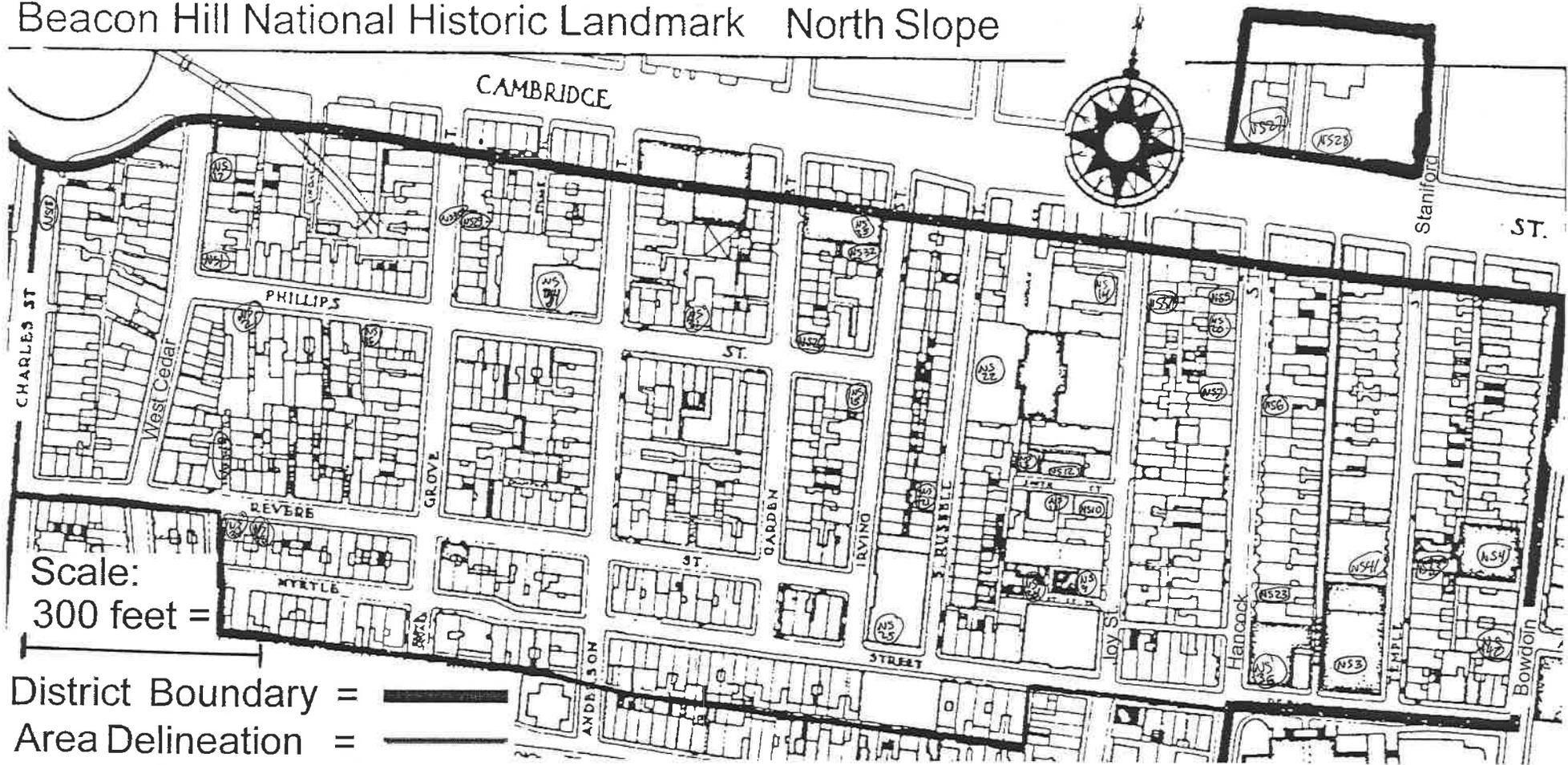
Beacon Hill National Historic Landmark South Slope

District Boundary = 
Area Delineation = 

Scale:
300 feet = 



Beacon Hill National Historic Landmark North Slope



Scale:
300 feet =

District Boundary = 
Area Delineation = 

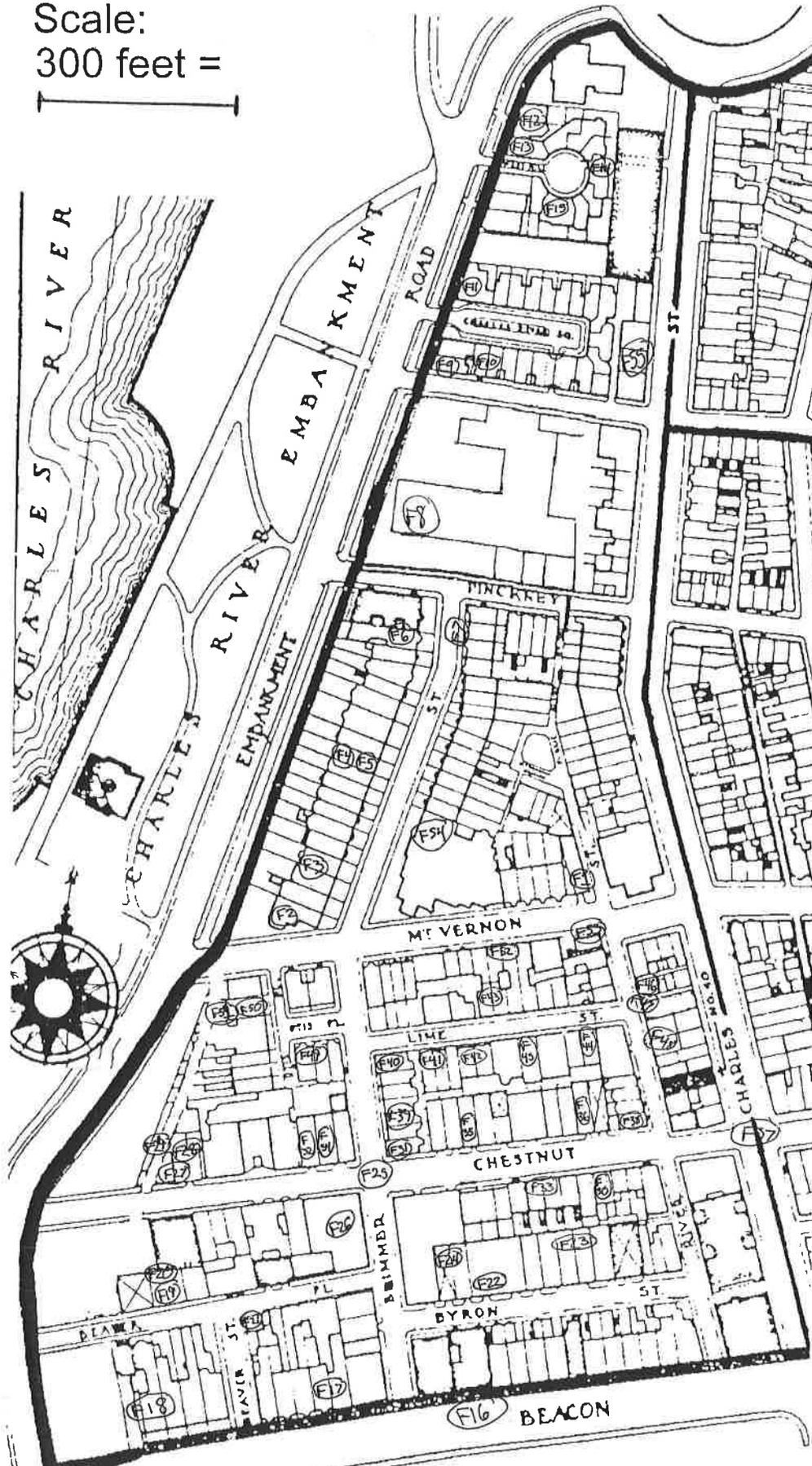
Beacon Hill National Historic Landmark

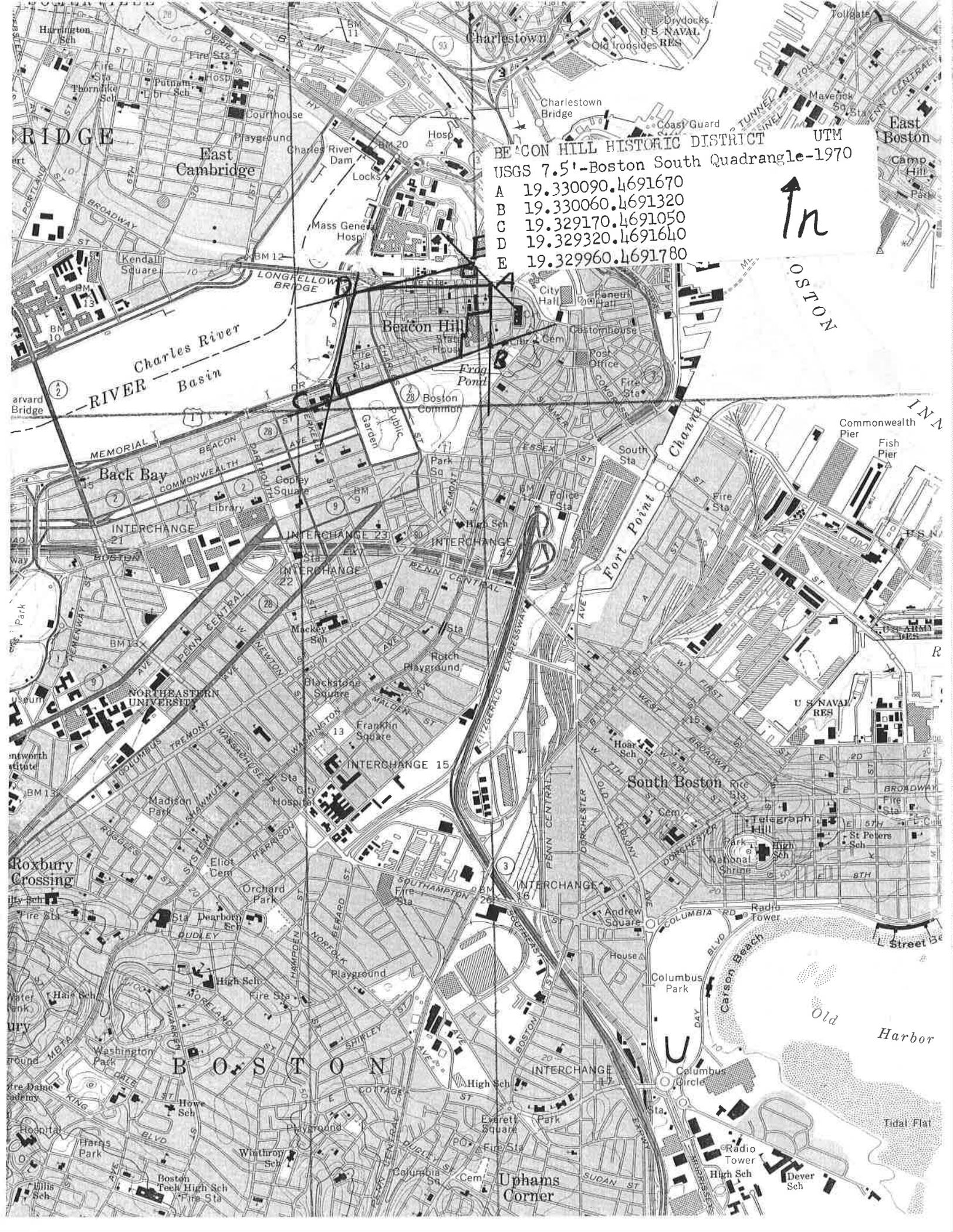
The Flat District Boundary = **—————**

Area Delineation = **—————**

Scale:

300 feet =





BEACON HILL HISTORIC DISTRICT UTM

USGS 7.5'-Boston South Quadrangle-1970

- A 19.330090.4691670
- B 19.330060.4691320
- C 19.329170.4691050
- D 19.329320.4691640
- E 19.329960.4691780

In ↑

RIDGE

East Cambridge

Charlestown

Beacon Hill

Back Bay

South Boston

Roxbury Crossing

BOSTON

Uphams Corner

Old Harbor

BOSTON

East Boston

Tidal Flat