

Eagle Hill Homeowner Handbook



A Guide to the History and Care
of Houses in the Eagle Hill
Neighborhood of Boston

City of Boston
Mayor Thomas M. Menino
Boston Landmarks Commission
July 1997

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CITY OF BOSTON • MASSACHUSETTS

OFFICE OF THE MAYOR
THOMAS M. MENINO

July 1997

Dear Eagle Hill Residents and Property Owners:

Eagle Hill has a distinctive maritime history, an association with the romance of the clipper ship, and a heritage embodied in the residential and institutional buildings built during that era. It is a neighborhood that values its future as much as its past.

Most of all, Eagle Hill is a community that is committed to working together, with each other, and the City of Boston, to safeguard Eagle Hill as a special place to live. It is, therefore, with great enthusiasm that I present to you this Eagle Hill Homeowner Handbook.

The Boston Landmarks Commission, in cooperation with the Eagle Hill Civic Association, has prepared this publication to offer important information to you as homeowners. It contains a history of the development and the architecture of Eagle Hill, and helps you to better understand your older home. That understanding will assist you in restoring your home in a way that will sustain its value and reveal its natural character. Finally, the handbook includes a resource section, where you can turn with additional questions as you plan and implement the historic rehabilitation of your house.

The protection and enhancement of Eagle Hill depend on community members leading the effort. Fortunately, the Eagle Hill Civic Association has provided strong and active leadership. We look forward to continuing our public/private partnership with them and with all of you.

Sincerely,

Thomas M. Menino
Mayor of Boston



Boston Landmarks Commission

City of Boston
The Environment
Department

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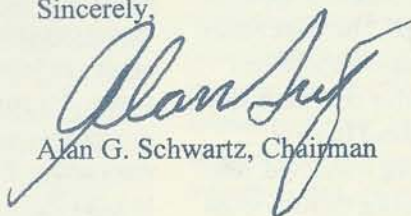
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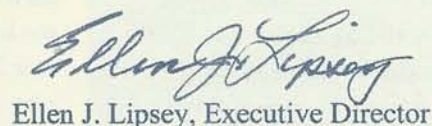
Dear Eagle Hill Community Members:

The Boston Landmarks Commission is pleased to nominate the Eagle Hill Historic District to the National Register of Historic Places. Encompassing 466 properties, this listing confers the honor of being inscribed in the nation's compendium of historic buildings and places. The program provides limited financial incentives for rehabilitation and broad regulatory review for all proposed projects with federal or state involvement.

In recognition of your neighborhood's enduring commitment to local preservation, Eagle Hill was selected as the pilot project for the Heritage Neighborhood Program. This program couples National Register listing with technical assistance in the format of the Homeowner Handbook and an ongoing partnership with the Eagle Hill Civic Association.

Sincerely,


Alan G. Schwartz, Chairman


Ellen J. Lipsey, Executive Director

Eagle Hill Revitalization

Eagle Hill Civic Association

The Eagle Hill Civic Association (hereafter "the Association") was established in 1988 to increase public awareness of this East Boston neighborhood's maritime history and to foster appreciation for its 19th-century residential architecture. In accordance with this mission, the Association sponsors "house and garden" tours, a historic plaque program, and lectures, as well as conducting original research on local architecture. The organization has forged strong links with other groups interested in community revitalization, including: Neighborhood Of Affordable Housing (NOAH); the East Boston Community Development Corporation; local realtors; and the City of Boston Public Facilities Department. In 1996, the Association entered into a preservation partnership with the Boston Landmarks Commission under the "Heritage Neighborhood Program."

"Gift To the Street"

The Association encourages a "gift to the street" approach to residential rehabilitation, emphasizing the communal benefit of restoring street-facing facades. In many instances, this involves peeling back layers of 20th-century siding to reveal original 19th-century architectural fabric. Often leading by example, the Association provides free technical advice to homeowners undertaking maintenance, repair, and restoration projects.

The "gift to the street" philosophy is driven by three simple criteria:

- retain existing architectural ornament;
- restore original fenestration patterns; and
- remove artificial siding.



These three basic facade improvements are reinforced throughout the handbook. The illustrations and text will help you identify architectural ornament appropriate for your house type. The "peek before you leap" section is intended to inform your decision of whether or not to tackle your house's accumulated layers of artificial siding. If siding is removed, refer to the section on painting for suggestions on making your paint job last. Finally, the section on windows provides you with tips for sash repair and replacement.

Historical Plaque Program

Your property may qualify for a certified historic plaque issued by the Association. These plaques are an appropriate way to celebrate not only the historical significance of your house, but also your efforts to protect these treasures for future generations. Constructed of wood, these white oval plaques with black lettering bear the name of the original owner, his/her occupation, and the date of construc-

tion. The Association charges a reasonable fee for providing this service which includes research, site inspection, and plaque production costs. The Association retains ownership and control of certified plaques by leasing them to property owners. For program guidelines and an application contact the Eagle Hill Civic Association: P.O. Box 512, East Boston, MA 02128.

The Heritage Neighborhood Program

In recognition of this community's sustained commitment towards promoting neighborhood pride, Eagle Hill was selected by the City of Boston as the pilot project for a new Boston Landmarks Commission initiative - the Heritage Neighborhood Program. The goal of the program is to bolster local preservation efforts by coupling National Register listing with technical assistance for residential rehabilitation. In addition to receiving the recognition, planning, and investment tax credit benefits of the National Register program, homeowners are provided with basic information on their property type and tips for rehabilitation.

In 1989, the Boston Landmarks Commission conducted a comprehensive survey of East Boston which identified historic districts, buildings, structures, sites, and objects. This survey established a basic understanding of East Boston's social history and its maritime, industrial, commercial, and residential development. Properties were evaluated on the basis of historical significance and architectural integrity, the two fundamental requirements of eligibility for National Register listing. Several districts, including Eagle Hill, were identified as meeting the criteria for listing on the National Register. Since 1990, the Eagle Hill Civic Association has expressed interest in pursuing National Register listing.

The National Register of Historic Places

The National Register (NR) is our nation's official list of historic properties worthy of preservation. This broad and varied list of properties includes buildings, structures, sites, and landscapes. Some are listed individually; others, because they are part of a distinct group or ensemble, are listed as districts. Districts are groupings of historically significant properties that together illustrate a community's development over time. NR districts include the most imposing buildings in a neighborhood as well as representative common house types. There is no difference between the status of individually-listed properties and those that are listed as part of a district.

Established in 1966, the National Register recognizes the historical and architectural significance of properties at the local level. This acknowledgment of "local historical significance" was a revolutionary step towards empowering communities to protect their cultural resources. Prior to 1966, only properties deemed "nationally" significant were afforded protection from adverse impacts of federally-funded, -permitted, or -licensed projects. The NR is primarily an honorary designation; it is also a planning tool that identifies the historic character of your community and ensures that this character is taken into consideration as future changes are proposed. Due to the concurrent listing of NR properties on the State Register of Historic Places, projects involving the use of state funds, permits, or licenses are subject to similar review.

Will I be allowed to make changes to my property once it's listed on the National Register?

Yes. The NR places no restrictions on the actions of a private property owner utilizing private funding. Only when federal or state funds, permits, or licenses are to be used on a property is there any review of the actions proposed.

Note: City building permits do not trigger review.

- You may paint your NR property any color you wish.
- You are under no obligation to open your property to the public.
- Your property need not continue to serve its original purpose.
- You may make any alterations to your property that you choose.
- This listing will not raise your property taxes, nor will it decrease property values.
- You may be able to obtain Federal historic preservation funding, when funds are available. Federal investment tax credits for rehabilitation and other provisions may also apply. See Financial Assistance section for details.

Eagle Hill: A Maritime Heritage

This prominent hill, home to shipbuilders, artisans, and merchants, is associated with East Boston's 19th-century maritime economy and culture. Early maps depict Eagle Hill as the northern glacial drumlin on Noddles Island, one of five inner harbor islands subsumed into East Boston's land mass. Originally claimed under the William Brewerton grant of 1628 and acquired by Samuel Maverick in 1633, Noddles Island provided timber and later pasturage for Boston colonists. In 1670, the island passed to the Shrimpton family, who leased it to tenant farmers for the next 160 years. After losing a fiercely-contested U.S. naval yard contract to Charlestown in 1800, this sparsely populated island continued to be farmed until 1833, when it was targeted for development by investors of the East Boston Company.

Led by General William Hyslop Sumner (1780-1861), a Shrimpton descendant, this speculative venture created habitable land by cutting down hills and filling in marshes; a strict grid street pattern was imposed over the whole of East Boston. Eagle Hill was laid out

with long east-west streets named for Revolutionary War battlefields, and short north-south streets named for that war's generals. Several streets converge near the crest of the hill creating small triangular parks, specifically: Putnam Square and Monmouth Square. Contrary to Sumner's vision of an elite suburb, East Boston was settled by maritime laborers employed by emerging waterfront industries. Two of the earliest commercial ventures, a timber company and sugar refinery, were founded in 1834 by the East Boston Company.

Several early transportation initiatives encouraged settlement by facilitating travel to this remote area. The steam ferry *EAST BOSTON* was launched in 1834, linking Boston Proper to Maverick Square; the Chelsea Street bridge was constructed that same year; and the Eastern Railroad, connecting Boston to Salem, was opened in 1838.

Between 1840 and 1870, shipbuilding and ship-servicing industries dominated East Boston's waterfront, including those of prominent Eagle Hill residents. These industries expanded



rapidly after the California gold rush of 1849 and the subsequent Australia gold rush, events which created a demand for larger, faster sailing vessels or "clipper ships". Donald McKay (1810-1880), a New Brunswick native, built over 120 sailing vessels of all classes at his Border Street yard. His most famous ship, *FLYING CLOUD*, set speed records for encircling Cape Horn. McKay resided in



the Greek Revival house at 78-80 White Street (Boston Landmark 1977, NR 1982). Paul Curtis, a resident of 402 Meridian Street, owned one of the largest shipyards, producing over 100 ships. Several of Curtis' employees eventually set out on their own including William McKie, a Prince Edward Island native and resident at 72 Eutaw Street, and Sylvanus Smith of 36 White Street. Smith's yard launched some of the sleekest clipper ships of the era, most notably *NORTH AMERICAN* which set speed records for the New York to Melbourne, and the San Francisco to Liverpool routes. From 1880 until his death in 1901, Smith resided at 76 White Street.

During the halcyon clipper-ship era, Eagle Hill was home to ship joiners (carpenters), mast and spar makers, caulkers, cabinet makers, and sail makers. The hill initially attracted skilled artisans from the Canadian maritime provinces, followed by an Irish influx in the 1850s and '60s. Clipper ship construction peaked between 1850 and 1855, superseded by the new class of iron-hulled, steam-powered vessels.

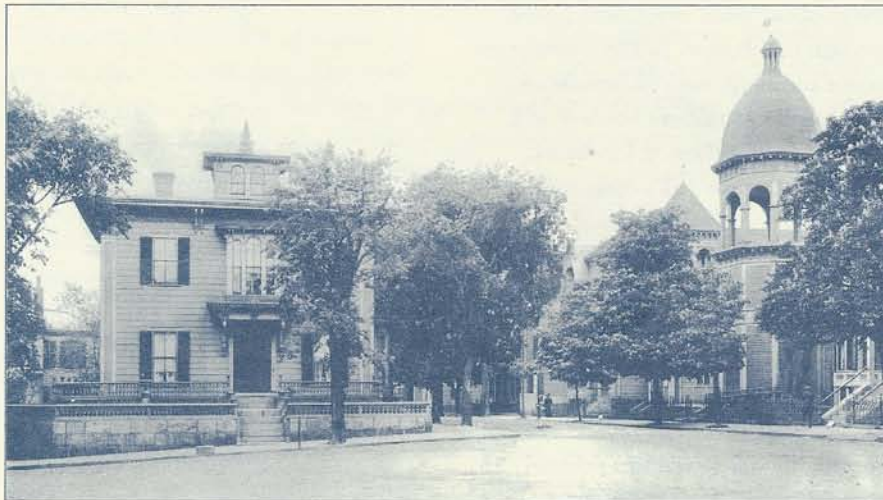
Ship construction, the mainstay of East Boston's economy, declined after the Civil War, with many surviving shipyards consolidating and shifting their function to ship repair. New waterfront industries emerged, such as Hodge Boiler Works (1863), which supplied boilers for the conversion of sailing vessels to steam-powered ships. Foundries, lumberyards and other wood-processing concerns remained a major feature of Eagle Hill's waterfront in the 1880s and '90s.

East Boston was selected as the Boston terminal for the London-based Cunard line in 1840, with a pier on the Marginal Street waterfront. Given its status as a major entry point, successive

waves of European immigrants passed through East Boston. In 1881, prominent orator and clergy-man Phillips Brooks established a settlement house at 406 Meridian Street (Boston Landmark, 1981) to serve the Hill's burgeoning immigrant populations. Named after Brooks' Copley Square Church, Trinity House was the first health clinic in the Eagle Hill neighborhood; it pioneered programs in day care, kindergarten, girls' resident camp, and other social services. In later years (1921 to 1950), the community was served by a private hospital operated out of Dr. James H. Strong's home, at One Monmouth Square.

By 1915, existing homes were occupied with greater density and new construction was devoted to multi-family dwellings. A 1922 social survey indicated that Eagle Hill was populated with Irish, British, Italian, and Jewish immigrants.

Building Eagle Hill



The Eagle Hill Historic District is a large, primarily residential neighborhood located at the highest point within East Boston. Its architectural legacy is largely a product of the third quarter of the 19th century, as the East Boston Company subdivided and sold land following their plan for the new neighborhood. Because of this narrow period of growth, most of the buildings fall into a comparatively compressed style range, with early buildings constructed in a simple Greek Revival mode and the largest number constructed in the Italianate style, broadly defined to include buildings with Mansard roofs commonly called Second Empire. A significant number of later buildings were designed in the Queen Anne style and in a simple Classical Revival style, with small numbers of examples in the Colonial Revival style. All of the regionally significant building types can be found here, although row houses and end houses are the dominant forms.

During the first wave of building (1834-1860), expectations for Eagle Hill's development into an affluent suburb were briefly met by the settlement of local shipbuilders in this area. Large houses

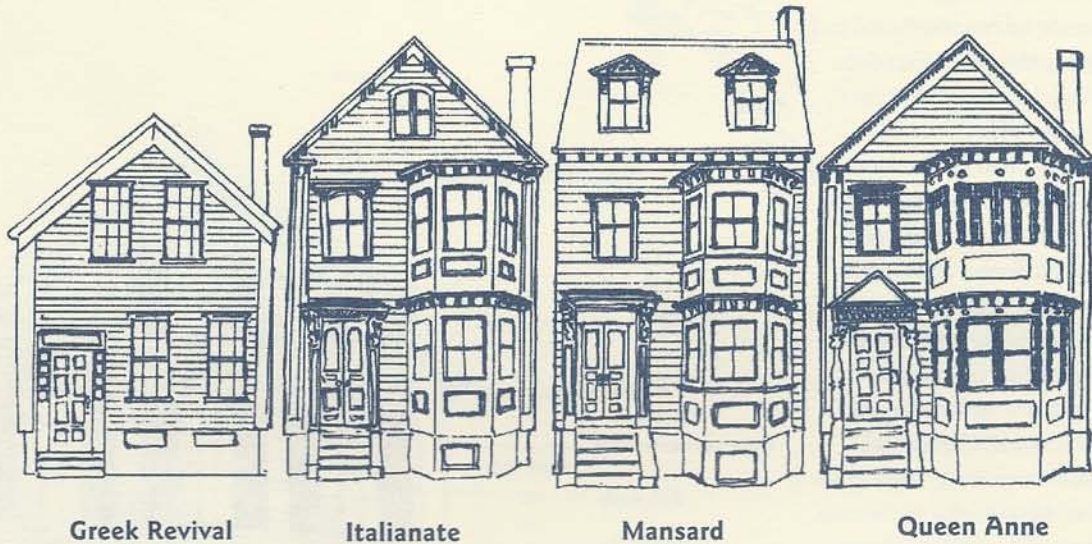
following the country villa model favored by elite builders were constructed on the top of the hill and on Meridian Street. This type is characterized by a large, free-standing house on a sizable lot with landscaping features on all sides. Constructed intermittently throughout the nineteenth century, outstanding examples of elite residences include: the Donald McKay House at 80 White Street (1844); the Sturtevant (Trinity) House at 406 Meridian Street (1851); the elaborate Italianate villa at 57 Trenton Street; the Curtis House at 402 Meridian Street; the McLean House at 408 Meridian Street; and the Waters House at 82 White Street.

Although attracting prosperous ship builders, Eagle Hill's suburban development was thwarted almost from the beginning by the introduction of urban residential forms. Noah Sturtevant's speculative row-house development at 19-35 White Street, as well as the early duplexes and rows constructed along Marion, Meridian, and Trenton streets helped to establish Eagle Hill's distinctive urban character.

Nearly half of the building stock dates from the 1860s, 1870s and 1890s

(with the 1880s consumed by a nationwide economic depression). Although somewhat later in date than the peak of the clipper-ship era, this residential development relates directly to the success of shipbuilding and its associated industries which continued to thrive in the neighborhood. The work of individual builders and speculative developers created a neighborhood of moderate-sized houses, narrow and high in form, set close to one another on narrow and deep lots.

Eagle Hill's late-19th-century population explosion created a demand for densely-occupied multi-family buildings, such as three deckers and apartment buildings. Lacking undeveloped parcels upon which to build these new forms, the influx of immigrant groups was largely accommodated via the internal subdivision of single-family houses into multi-family dwellings. In the early decades of the twentieth century, Eagle Hill's residents chose to remodel and alter existing structures rather than replace them. Many mansard roofs were replaced with a full-height third story under a flat roof, suggestive of a three decker. This method of alteration preserved the area's scale and architectural character. To date, the neighborhood retains a significant proportion of its original building stock.



Greek Revival

Italianate

Mansard

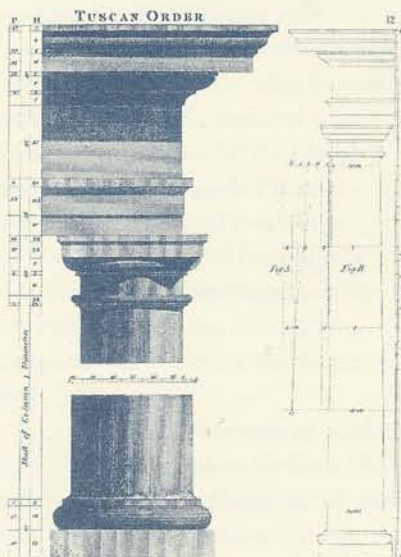
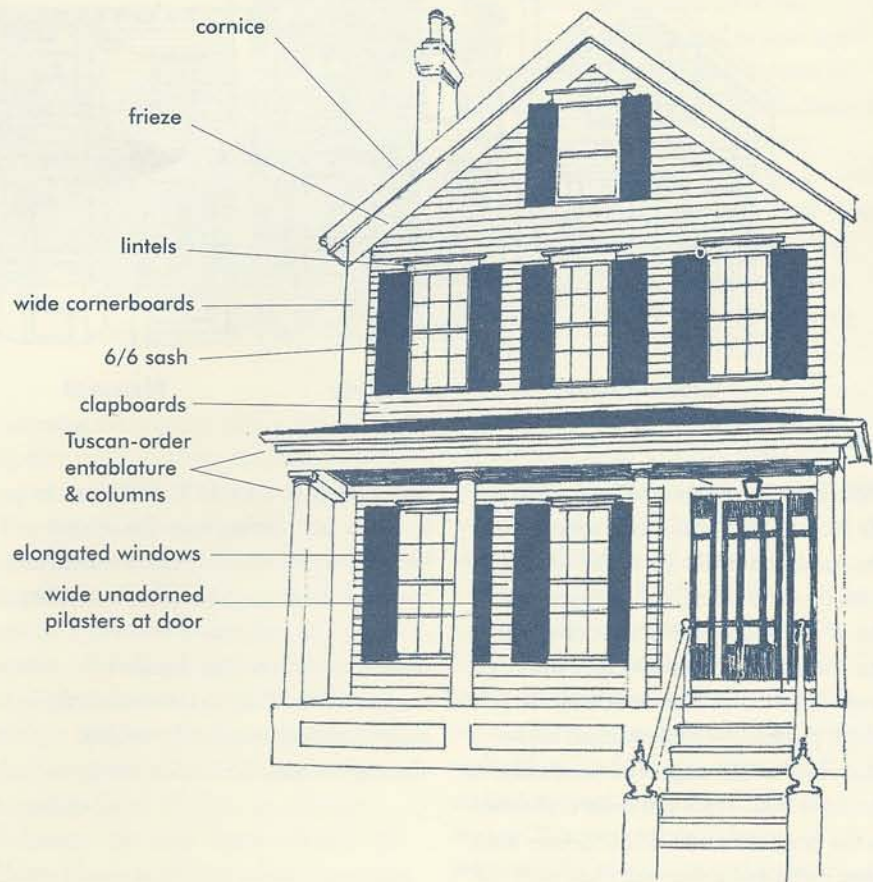
Queen Anne

Eagle Hill's most common house type is the "end house," which first appeared on the American landscape in the second quarter of the nineteenth century. The rise of this house type is associated with the change in the outward appearance of houses in the region, a re-orientation which produced a gable-fronted house whereby the roof ridge is perpendicular to the front wall. Thus, the gable end serves as the primary facade. These houses most often employed a side-hall plan, with the main entry located in a side bay. The end house proved remarkably popular throughout the nineteenth century, an important part of the New England builder's repertoire. Its narrow, three-bay facade was particularly suited for small lots in more densely-settled areas. Eagle Hill's large collection of end houses range in date from 1834 to 1890. The smallest examples are also some of the earliest

houses built in Eagle Hill. The larger two-story versions, dating from the second half of the nineteenth century, dominate the area's housing stock. The availability of mass-produced, machine-made ornament allowed local builders to respond to the shifting trends in 19th-century architectural style without altering the basic end house form.

Greek Revival End Houses 1834-1850

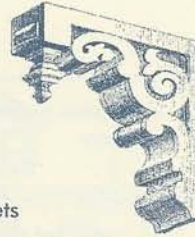
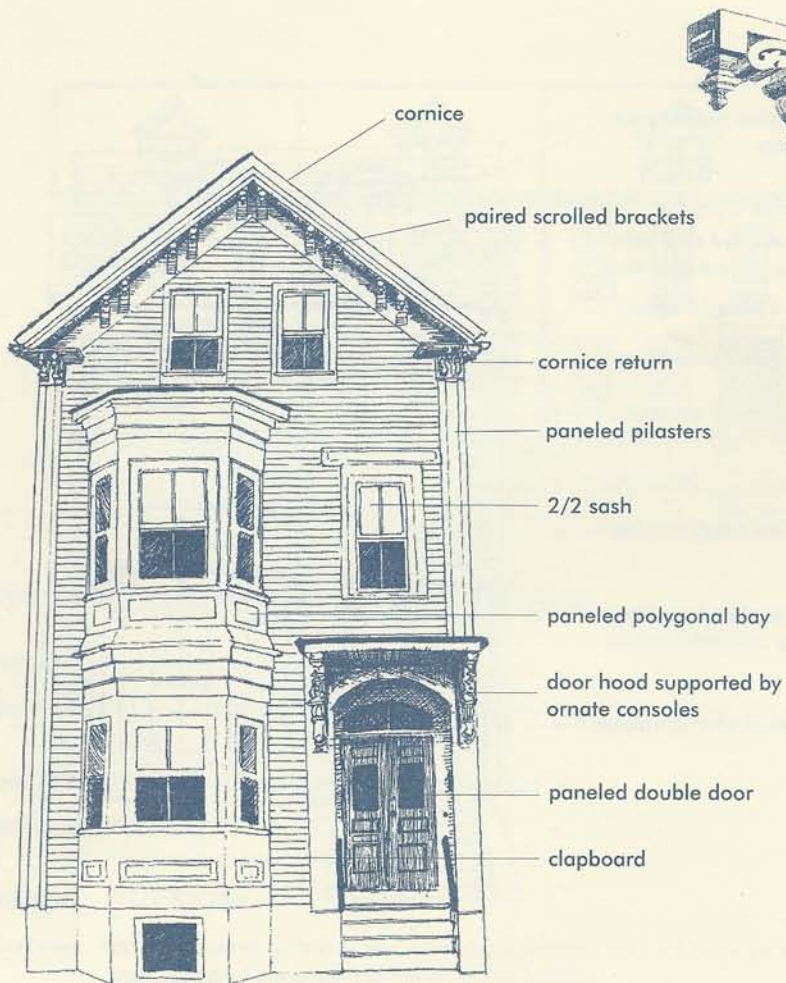
The Greek Revival style suggests the temple architecture of Ancient Rome and Greece, combining the gable-front form with a trace of applied Classical ornament. This popular American style (1820-1880) was inspired by the emerging field of archaeology which produced first-hand accounts of the architecture and artifacts of Pompeii, Rome, and Athens. Pattern book authors, such as Asher Benjamin, provided housewrights with accurate profiles and proportions for emulating ornament from the Classical orders (i.e., Doric, Ionic, Corinthian, Tuscan, and the Composites). Eagle Hill's Greek Revival end houses display austere, carpenter-made trim, most derived from the Tuscan order. Benjamin described the Tuscan as "the simplest and most solid of all the orders; it is composed of few and large parts, devoid of ornaments." Greek Revival houses were painted pale colors, intended to imitate marble or granite construction. White was a popular base color, with dark sash, typically painted black or green-black.



Characteristics

- height** one-and-a-half stories
- materials** wood frame with clapboard sheathing
- windows** tall window with 6/9 or 6/6 sash at first story, smaller windows with 6/6 sash in attic level
- doorway** recessed entry framed by wide pilasters and a Tuscan-order entablature
- trim** applied ornament confined to Tuscan-order entablatures at entry and cornice; wide unadorned pilasters at door and house's corners; trio at 98-102 Trenton Street constructed with full-width Tuscan porticos

Italianate End Houses 1851-1880



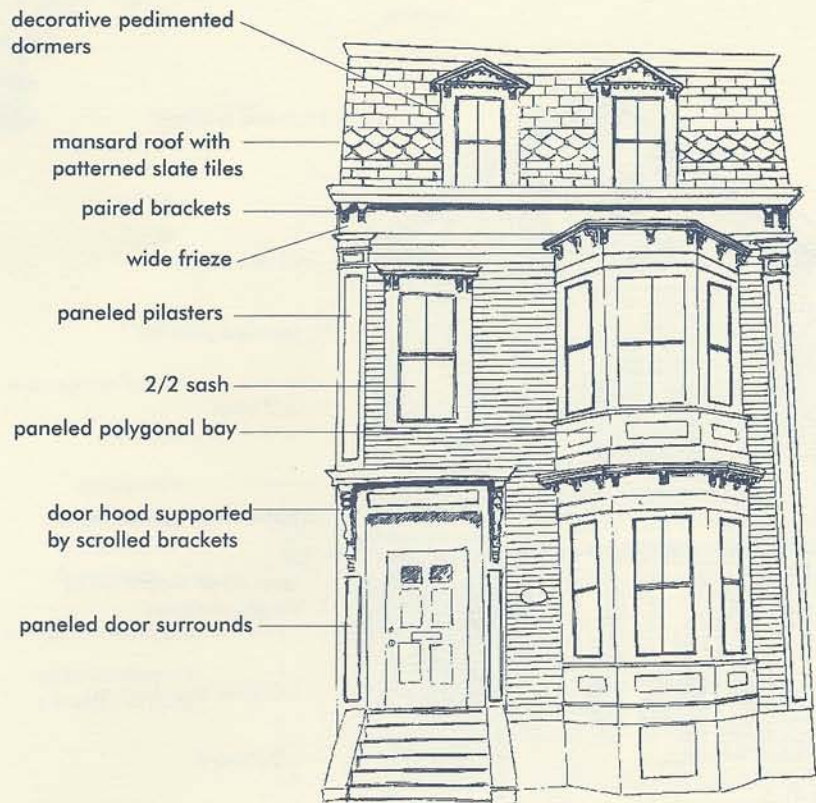
This Romantic style, loosely based on the Renaissance villas of northern Italy, was promulgated by the pattern books and writings of Andrew Jackson Downing (1815-1852). Distinguishing characteristics include: the concentration of heavy bracketed ornament at the eaves and entry; quoined corners; and tall windows. The lavish use of scrolled brackets represents the increased availability of machine-made architectural ornament. On Eagle Hill, the Italianate style reflects a fancier variation of Greek Revival ornament, with builders adding paired brackets to the entablature and panels to the pilasters. The Italianate style also took advantage of advances in building technology, specifically the advent of balloon framing. This construction method, made possible by newly standardized lumber supplies and machine-made nails, was much faster than traditional timber framing and allowed for more complex massing elements, such as projecting bays and oriel. The Italianate palette, as established by Downing, called for "soft and quiet shades" derived from nature, specifically "fawn, drab, gray, brown, etc."

Characteristics

- height** two-story most common, with rare examples of two-and-a-half story
- materials** wood frame with clapboard sheathing
- secondary massing** projecting two-story polygonal bay or single-story oriel
- windows** 2/2 sash windows, sometimes upper sash has a segmental arch; single window or pair of windows centered in the gable end
- doorway** Italianate end houses are distinguished by two types of entry detailing; the most common type is a flat or hip-roofed entry hood supported by highly ornate consoles; a second, more elaborate type is an entry porch supported by square posts under a bracketed entablature
- trim** paneled corner pilasters, cornice returns, and bracketed entablatures

Mansard End Houses

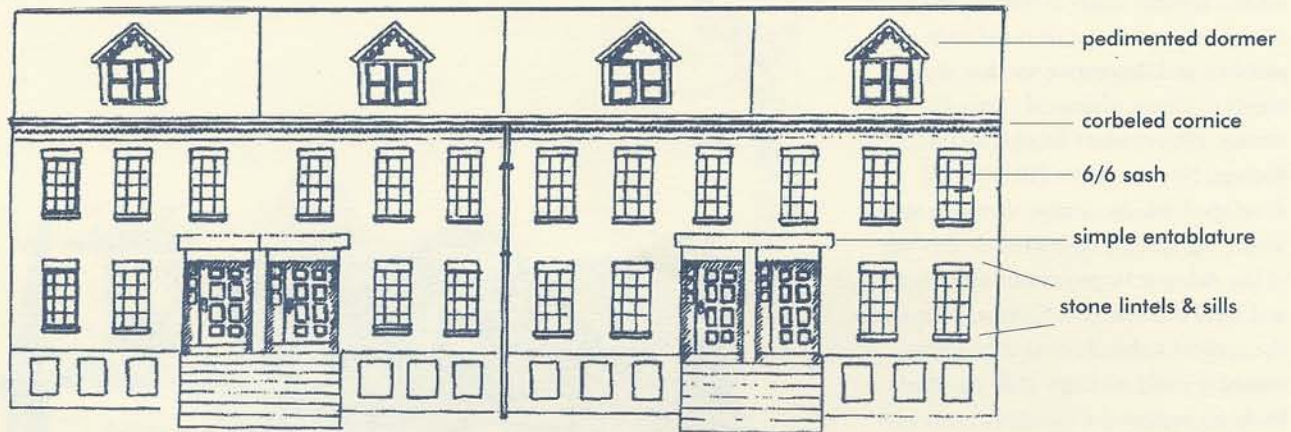
Constructed during the height of Eagle Hill's development in the late 1860s and 1870s, this common house type features the replacement of the gable roof with a mansard roof. Otherwise it retains the narrow, three-bay facade, side-hall plan of the end house. The mansard roof dates from 17th-century France, introduced by Louis XIV's court architect, François Mansart. This distinctive roof form was revived in mid-19th-century Paris during the reign of Napoleon III, France's Second Empire. Hence, the term "Second Empire" commonly refers to mansard-roofed structures. The mansard roof produced a blockier building and accommodated a full top story. This feature was particularly important in increasingly populated, densely developed urban areas such as Eagle Hill. Equally popular in two- and three-story versions, massing and decorative detailing resemble that employed on Italianate end houses constructed at the same time. This includes polygonal bay windows or polygonal bays, bracketed cornices, paneled corner-boards, and entry hoods or porches. The smaller two-story examples were first advertised in the 1850s as "cottage[s] with French roof."



Characteristics

height	two or three stories
materials	wood frame with clapboard sheathing
roof	mansard with patterned slate tiles
secondary massing	polygonal bay windows or polygonal bays
windows	2/2 sash, sometimes upper sash has a segmented arch, bracketed lintels, pedimented dormers
doorway	entry hood supported by scrolled brackets, paneled double door
trim	Italianate ornament, such as cornice with paired brackets, paneled corner pilasters, paneled window bays or Eastlake ornament, such as carved stylized motifs on lintels and dormers

Brick Row Houses



Greek Revival Rows (c.1850): Characteristics

- height** two to three stories
- materials** brick with granite-block foundation; sparse use of brownstone sills and lintels
- roof** gable roof punctuated with gabled dormers
- secondary massing** flat facade or bowed fronts
- windows** 6/9 or 6/6 sash
- doorway** wide unadorned pilasters and Tuscan entablature with recessed paneled entry; paneled doors with transom and sidelights
- trim** simple Greek Revival ornament concentrated at the entry and cornice; contrasting stone lintels and sills and a corbelled cornice

Italianate Rows (1860-1875): Characteristics

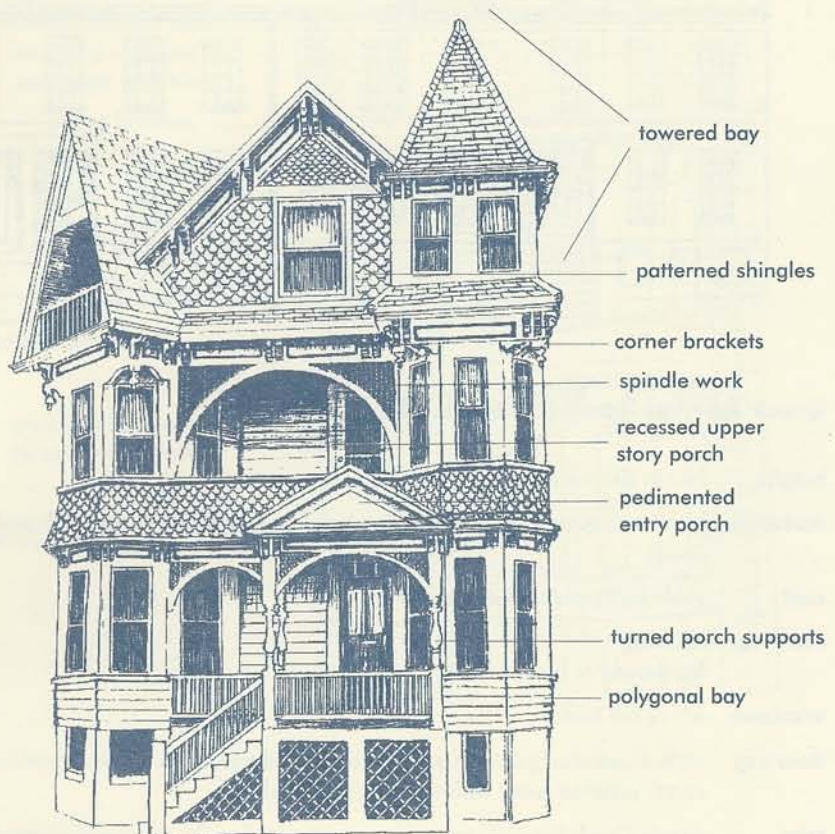
- height** two to three stories
- materials** brick with granite foundation
- roof** gable or mansard roof punctuated with polygonal dormers
- secondary massing** flat facade or bowed fronts
- windows** 2/2 sash
- doorway** entry porches supported by square posts with springing arches or door hoods supported by scrolled brackets
- trim** stone lintels with Eastlake carving, brick cornice, modillion blocks under broad eaves

The majority of Eagle Hill's row houses date from the third quarter of the nineteenth century, coinciding with the height of the area's building boom. Between 1850 and 1875 the hill became a densely-settled urban neighborhood, with closely-set or connected housing units. These units are small, usually consisting of a front and rear parlor with a side stair hall. The narrow three-bay facade, connected units, and lack of set-back were consistent with the rise of speculative development. Examples range from two to three stories in height and reflect both Greek Revival and Italianate ornament. The majority of later examples constructed during the 1870s building boom employ a mansard roof, allowing for a full top story.

Queen Anne Houses 1884-1894

This picturesque style combines English medieval forms (such as towered bays and oriels), patterned and textured wall surfaces, and decorative window treatments to create whimsical castle-like houses. 19th-century English architect Richard Norman Shaw (1831-1912) developed this decorative Victorian style, which was quickly embraced on this side of the Atlantic by prominent architects and local builders. The Queen Anne and the earlier Gothic Revival style (represented sparsely on Eagle Hill) signified a backlash against the Classical forms and ornament which dominated both English and American architecture in the 18th and most of the 19th century. Plans for constructing these complex, asymmetrically-massed houses were widely available, published in the architectural periodicals of the day. On Eagle Hill, builders updated the popular end house form with Queen Anne details, like spindle work, turned posts, and ornately-carved porch pediments. This neighborhood also contains several free-standing Queen Anne houses which exhibit the style's characteristic towered bays, overhanging gables, and decorative shingle treatments.

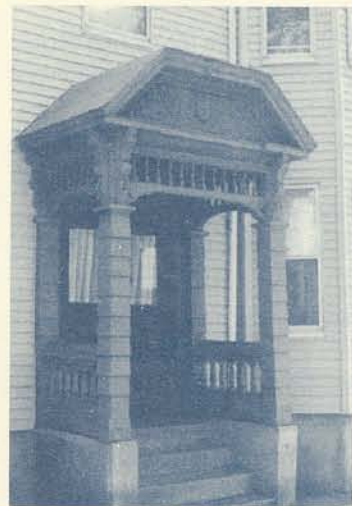
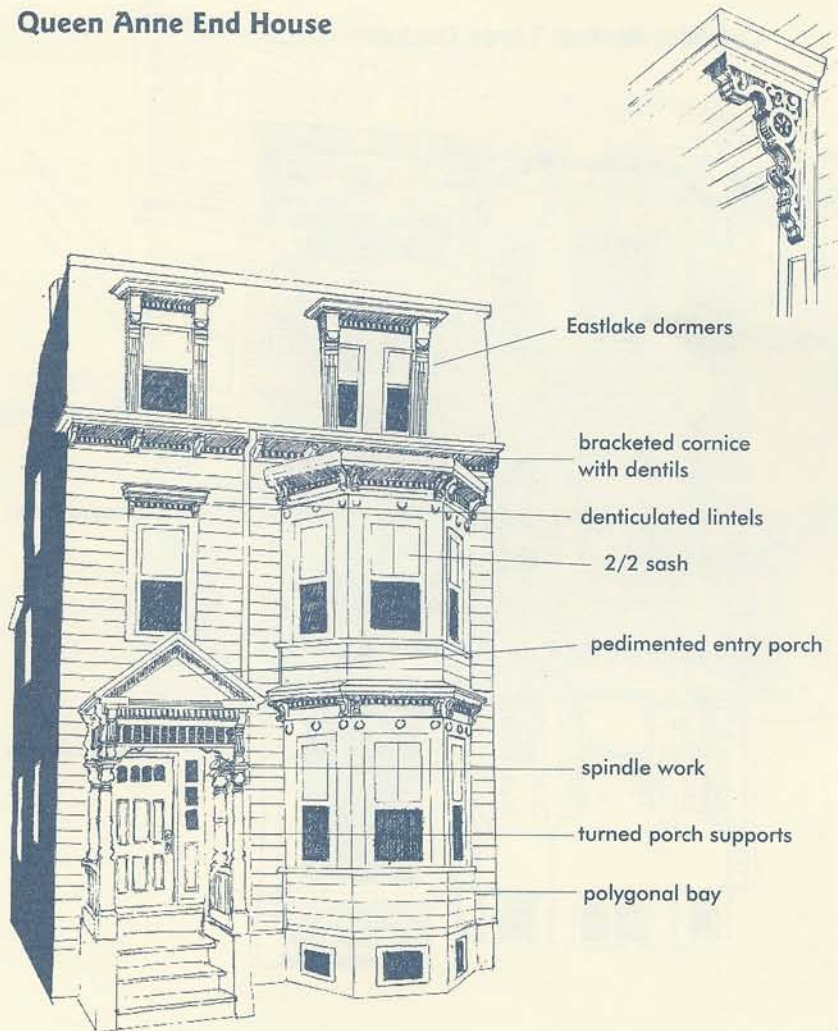
Free-Standing Queen Anne House



Characteristics

- height** two-and-a-half story most common
- materials** wood frame with clapboard sheathing and bands of patterned shingles
- secondary massing** end house with projecting two-story polygonal bay; or asymmetrically massed house with corner towers, oriels, projecting bays, and overhanging gables
- windows** 6/1 sash or similar configuration with decorative panes of glass in upper sash; small stained glass windows embellish entryway and stair halls
- doorway** pedimented entry porch with spindle frieze and turned-post supports; or door hoods with "wagon wheel" brackets
- trim** denticulated cornice, spindlework, and Eastlake ornament

Queen Anne End House

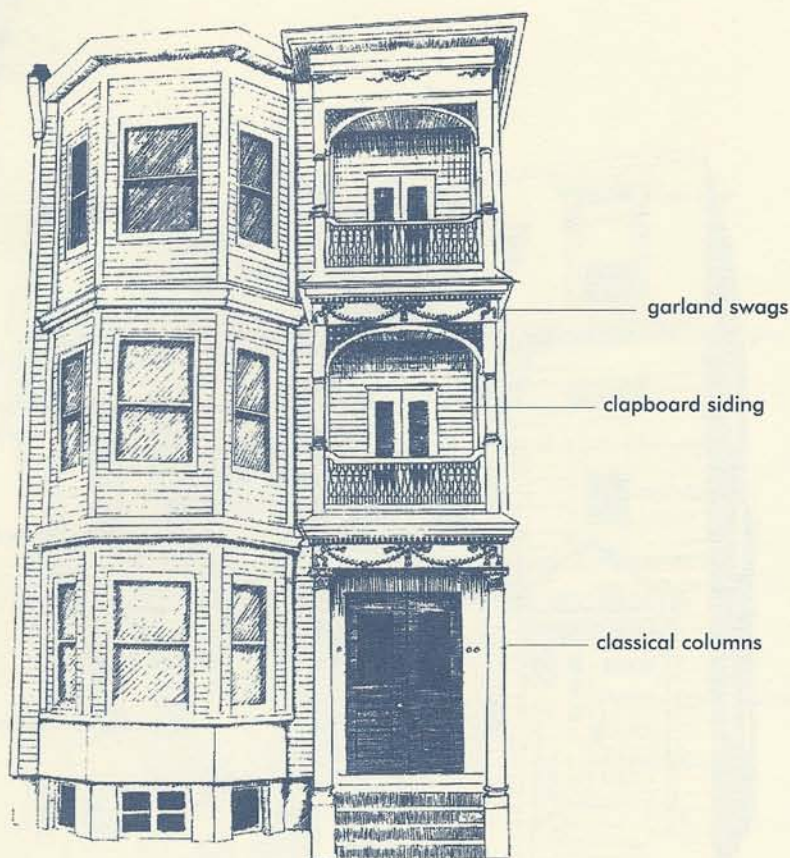


Three Deckers 1892-1910

This regional house type, dating from the turn of the century, is found in urban neighborhoods throughout New England. Built by speculative developers, three deckers relieved housing pressures caused by a steady stream of immigrants and an expanded industrial workforce. The most common three-decker form is a three-story, flat-roofed building of wood construction. The narrow, three-bay facade is typically distinguished by a projecting bay which rises the full height of the structure and spans 2/3s of the facade. Purposely built to house three families, the interior arrangement consists of three stacked "flats" or apartments. Because Eagle Hill was largely developed by 1890, only a handful of three deckers were constructed. Some examples were embellished with Queen Anne ornament, while others display Colonial Revival details.

Dating from the closing decade of the 19th century, the Colonial Revival style reflected society's general nostalgia for pre-industrial customs and culture, as well as a renewed interest in American history stemming from the centennial celebration of 1876. Instead of emulating European styles, architects looked to America's colonial past for inspiration. While not an authentic recreation of 18th-century domestic architecture, the Colonial Revival style conveys a sense of Americana through its exuberant use of Bulfinch-era ornament, such as: garland swags, Palladian windows, and denticulated cornices.

Colonial Revival Three Decker



Characteristics

height three stories

materials wood frame with clapboard sheathing

secondary massing

projecting three-story polygonal bay; entry porch with open porch balconies above

windows 1/1 sash; or Queen Anne sash

doorway paneled double door; entry porch with Classical column supports.

Queen Anne trim

bands of patterned shingles; turned porch supports; spindlework; and denticulated lintels

Colonial Revival trim

garland swags and other delicate floral ornament applied to frieze; thin Classical columns; balustraded rails

Three Decker “Impostor”



Between 1900 and 1925, many single-family mansard end houses were internally subdivided into three-family dwellings. The mansard roof was replaced with a full third story capped by a flat roof. The altered structure bears a remarkable resemblance to the three-decker form. Distinguishing these altered end houses from their three-decker counterparts can be confusing. Many altered structures retain some original Italianate ornament, typically a bracketed door hood or paneled projecting bay. This wide-spread transformation of end houses into three deckers is an important component of Eagle Hill's developmental history. It illustrates how the community accommodated a dramatic population increase by adaptation rather than by demolition and reconstruction. "Restoring" these structures back to their original end house form is discouraged, as these altered buildings have achieved architectural significance in their own right.

Peek Before You Leap

Besides the considerable time and money that is involved in exterior house rehabilitation, there are other compelling reasons to do some planning before you launch into the work. The first one is to find out as much as you can about what your house looked like when it was built, and what changes it has acquired over time. There are two general avenues for research - paper trails and building tales.

The District Data Sheet from the National Register nomination for the Eagle Hill District is reproduced at the end of this handbook. By address, it lists information on the style and form of each building in the district. Even if your house has changed considerably, you can match its style and form to the drawings and descriptions in this handbook to begin to form a mental image. You can also check the historic photo collection at the branch library. Clues will emerge from other houses of the period and type, and you may even find your street and house.

With a general idea of what you are looking for, your eyes will be primed for observation. What your house has gained or lost over time may be surmised from comparison with other nearby houses as well as pictures you have seen. Investigate the clues. Remove a small portion of the artificial siding. You may want to do this initially at the side or rear of the house, even if the front is where you plan to start the work. Keep going layer-by-layer until you get to clapboards, cut shingles, or masonry. You may want to try different parts of the house, at the foundation, first floor, upper story and gable, where you would be likely to find various original exterior wall materials.

Then see if any of the original architectural detailing survives. At this stage, a consultation with the Eagle Hill Civic Association would be a good idea to confirm what you see and perhaps to

expand upon the investigation. Look above windows and on bays to see if there are traces of removed moldings outlined on the siding. While you are examining windows, look for openings that have been covered over, or made larger or smaller. These may correspond to interior changes, to stairs and walls and room enclosures. Check for an added second-story porch, or a lost one.

Spend some time looking at the front entrance where the most details may have existed, and where added and subtracted elements are likely. Go through a series of questions relating typical characteristics of form and style to your



examination. Are the steps original? What about the handrails and porch rail; are they replaced or missing? Has the entrance porch or portico been enclosed, or has it disappeared? What about the door itself, the size of the doorway, and windows in or surrounding the front door?

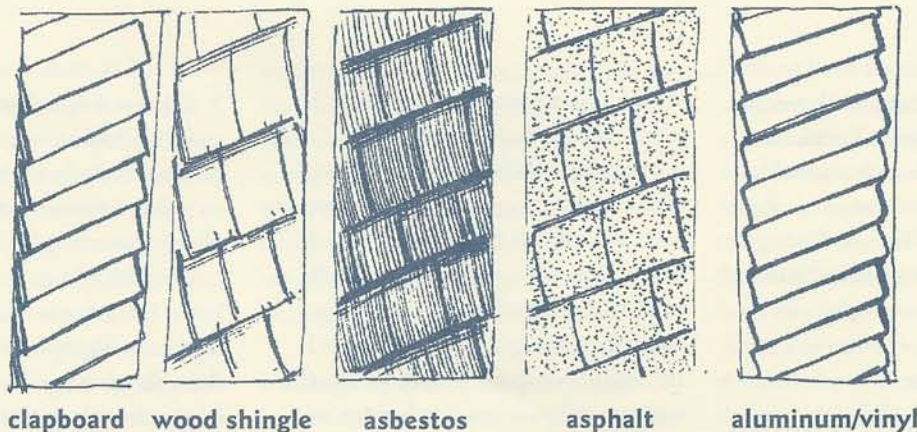
To keep going at the front of the house, look up. What's happened to the roof line in terms of the cornice, and features such as brackets or applied wood or gesso decoration at the cornice, or maybe an original balustrade (railing) around the roof? Have dormers been

added or a mansard altered? What's happened to the roofing materials? Do patterned slate shingles survive on a mansard roof or turret? Is a roof deck addition visible? Are the chimneys original, is a chimney missing? What about gutters and down-spouts?

If you're getting confused or overwhelmed, this exercise is working. It's time to make some evaluations and decisions. Recall the basics: a gift to the street — especially removing the artificial siding, retaining what's there, and restoring the fenestration pattern. Start prioritizing and gathering cost estimates.

This is another time when a conversation with the Eagle Hill Civic Association could be quite valuable, to find out about materials, suppliers, contractors, alternatives, substitutions, phasing, and likely costs. You don't have to do it all at once, or even do it all. Consult the Secretary of the Interior's Standards for Rehabilitation, especially the good advice to repair rather than replace historic building fabric.

It's a rule of thumb that nothing will look better than original materials. Removal of siding and a good paint job can simply transform your house. An unsiding party could take care of the initial step in an afternoon. If you have aluminum siding, bundle it up but call a scrap metal dealer before you put it out for the trash. It may be worth the cost of your paint. If you have asbestos siding, you can remove it, but will need to obtain a certificate from the City of Boston, Office of Environmental Health (635-5965). They can give you a list of certified contractors to remove asbestos shingles, or tell you how you can safely perform the work yourself, which a homeowner is allowed to do. Under the siding, the wood will probably be in better shape than you think. Allow it time to dry out before you



prep and paint, because artificial siding traps the moisture in the walls that is generated inside the house. Your paint store or painter can tell you how much time is enough, given factors like compass orientation of the wall, seasonal weather conditions, and how well your house is vented for the moisture produced in it. If you have any broken, cut or shaped shingles in originally-shingled wall areas, replace them in like kind. Clapboards and shingles can both be replaced in isolated areas, without redoing an entire wall.

Paint dresses up your house and acts as an overcoat from water and an umbrella from the sun. Unlike artificial siding it can allow moisture to escape, helping your house to exhale. Paint color selection has value added if you consider historic styles and fashions of the period. A historic paint color chart probably won't give you answers unless you do some additional research. Some historic paint charts include interior and exterior colors for many historic periods as well as places where houses were painted differently than in Victorian Boston.

Thanks to old house mania, there are good books available to show you appropriate colors, and how they were used on the body and trim for exteriors of houses in the latter part of the 19th century. See the resource guide in this handbook for some suggestions. Or, go right to the Eagle Hill Civic Associa-

tion for a color consultation. You or a color consultant also can do paint archaeology to look for the original colors of your house without much fuss. Sand down or scrape carefully and then sand over to observe the edges going down through the layers. Remember you will need to differentiate between primer and finish color. You can apply some linseed oil or water to enhance the colors you are looking at. Investigate different areas — body, trim, window frame, sash, clapboards, shingles, ornamentation.

You needn't go nuts to make historically suitable paint selection part of your planning. Even if you analyze the paint on your house, it may not be to your liking. Maybe you will decide on an appropriate paint scheme for the period which doesn't duplicate the original paint colors of your house.

A book of styles and dates or an actual paint analysis is a good starting point. Was the body typically light compared to the trim or vice versa? How may colors appear to have been used originally, and where were the different colors used? You can also match evidence of alterations to paint schemes and to dates that significant alterations occurred (the latter should be in the building department document jacket at the Inspectional Services Department of the City of Boston).

Although siding removal and painting may yield the biggest bang for the buck, there are other things to consider before you start a house rehabilitation project. Are the original windows really beyond hope? Can the front columns be treated for rot, rather than tossed out and replicated? And if you do replace, are there off-the-shelf items that can achieve the feeling of the original, like building-up moldings or replacing a missing balustrade in material, style, form and scale if not in absolute detail? Also, what can you learn to do yourself that will decrease costs and increase satisfaction?

Finally, are there urgent repairs that should be prioritized over cosmetic improvements? If so, establish a hierarchy of steps to accomplish your goals. For example, water infiltration from roofs, faulty gutters, poor brick mortar joints, or even leaks from plumbing can cause considerable damage over a short period of time. Correcting these problems should be given a higher priority than landscaping or exterior painting. Other high priority items include: building code violations, occupancy issues, electrical or heating needs, or replacement of lead water lines.

How to Make Your Paint Job Last

The “gift to the street” approach recommends peeling back layers of artificial siding to reveal your house’s original siding material - in most instances clapboard. Like your skin, wood siding has pores that enable your house to “breathe” by allowing moisture to escape.

Surface Preparation

Before beginning your paint project, take some time to assess the condition of the clapboards and trim. Determine if any of the following conditions exist; if left uncorrected they could shorten the life of a new paint job.

blistering – may indicate moisture in the wood beneath the paint. As this water vaporizes it forms a bubble which forces the paint away from the wood. The paint flakes off in small irregular chips. Investigate the source of moisture (i.e., improper interior ventilation; clogged gutters; etc.) and correct the problem before proceeding.

cracking – likely caused by insufficient paint adhesion. Paint adhesion typically fails for two reasons: 1. incompatible types of paint were used, or 2. paint was applied to a dirty, greasy, or previously cracked surface. Paint applied in cold or wet weather is also susceptible to cracking. Never paint in rain, direct sun, or extreme cold. Cracking areas should be scraped, sanded, and wiped clean.

The secret to a lasting paint job is proper surface preparation. Sometimes preparation involves only a thorough cleaning. Most surface dirt can be loosened by a

strong, direct stream of water from the nozzle of a garden hose. Stubborn dirt and soot can be scrubbed off with 1/2 cup of household detergent in a gallon of water with a soft bristle brush. The cleaned surface should be rinsed and dried. If mildew is detected, remove it with a solution of one cup non-ammoniated detergent, one quart household bleach, and one gallon water. Scrub, rinse, and dry. Use a specially formulated “mildew-resistant” primer on these areas.

If the surface is built up with multiple layers of paint (defined as 16 or more layers or a thickness of approximately 1/16") or demonstrates blistering or cracking, then you should consider paint removal. The following removal methods are safe and effective:

1. Scraping and sanding: Keep your putty knife/paint scraper sharp (have extra blades or a good file on hand) and apply elbow grease. Work from an area of loose paint toward the edge where paint is firmly adhered. Avoid gouging the wood. After manually removing the damaged layers, smooth the uneven surface by sanding. Sand with the grain using a coarse grit paper and sanding block, or a sanding sponge.

2. Electric paint strippers: They soften paint through thermal heat. An electric heat plate operates between 500 and 800 degrees Fahrenheit, using 15 amps of power. The plate is held close to the exterior surface until the layers of paint begin to soften. The softened paint is then scraped off with a putty knife. Use extreme caution and keep a fire extinguisher close by. **DO NOT USE A BLOW TORCH.** Never use fire to strip anything attached to the walls of your house!

3. Chemical removers: These commercially-available solvent-based or caustic products are poured, brushed, or sprayed on painted exterior woodwork. Like electric paint strippers, they soften the paint which is then removed with a putty knife. Use extreme caution! Their vapors tend to be highly toxic if inhaled; direct skin contact is equally dangerous. A respirator with special filters for organic solvents is recommended.

Before Painting

Identify and correct conditions that could lead to exterior moisture problems: faulty flashing, leaking gutters, cracks and holes in siding and trim, deteriorated caulking in joints and seams, and shrubbery growing too close to painted wood.

Primer

Apply one coat of good-quality oil-based primer to all bare wood surfaces if repainting the same color, or to all exterior surfaces if painting a new color. Without primer, paint will not adhere to the siding.

Oil or Latex Paint?

Due to changing paint technology and increased environmental concerns, latex paints have improved. Still, most professional painters suggest latex for the body and oil for the trim. If you are concerned about incompatibility, where the bond may not hold, bring a chip of the existing paint to the paint store for analysis and a suggested treatment.

Satin or Gloss Finish?

Given the common use of linseed oil, most 19th-century paints had a shiny finish. You can duplicate this historic effect by using a high-gloss finish. High-gloss paints are considered the most durable, and generally the shine will fade uniformly within a year. For less of a shine, try a satin finish.

Windows and What To Do About Them

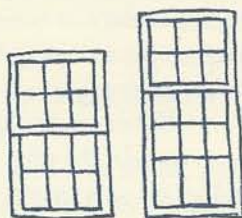
Once you really start looking at historic architecture, windows become a major focus. Windows are great indicators of building dates and styles. And as windows comprise a basic, integral feature of a house or building, altering the windows will change the character of a building more than anything else in the eyes of many devotees of historic buildings. Because of their prominence visually and their functional importance, windows may also pose substantial dilemmas in rehabilitation projects. Fortunately for Eagle Hill homeowners, there are principles to apply to common window

windows were essential to admit light and air, retaining heat and keeping out the cold were equal necessities which contributed to the sparse use of glazing. Shutters, used before glass, allowed additional options for ventilation, light reduction, and protection from the elements.

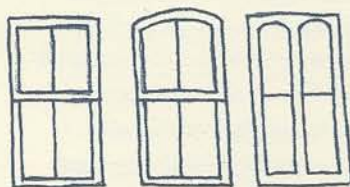
By the 18th and 19th centuries, it became easier and cheaper to make larger windows and window panes. Glass was manufactured locally. Double-hung wood sash replaced casements. Improvements in heating houses made larger windows more inviting. In the mid-19th

flanking front doors, called sidelights, may be present in Greek Revival houses. The size, location, and arrangement of windows creates a rhythm across the front facade.

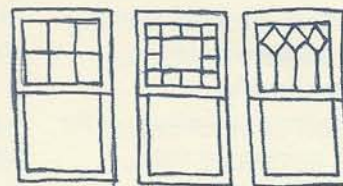
Polygonal window bays and bowed fronts accent this rhythm, adding both forward projection and verticality. Arched or otherwise varied windows situated above the roof-line in gables or dormers also draw the eye upward. Lintels, the surround element above the sash, are simply molded in Greek Revival houses and robustly-bracketed in Italianate houses. Queen Anne windows



Greek Revival
1830 – 1850



Italianate/Second Empire
1851 – 1880



Queen Anne
1884 – 1894

issues when planning and implementing historic rehabilitation projects. There are also tested and readily available treatments and products for residential window rehabilitation for the types of windows found in Eagle Hill houses.

A brief history may be informative. The earliest houses in Massachusetts, dating to the 1600s, had a few small windows, with diamond panes secured by leading. Glass was hand-blown and flattened to make panes, and at first it had to be imported. Besides the high cost of the glass, windows took skill to build. The 17th century houses had casements, generally single sashes, that were hinged on the side and opened out. Even though

century, rolled glass manufacturing was invented, creating larger, thinner, and more uniform panes of glass.

Now, standing on the sidewalk, let's look at the role windows play in characterizing your Eagle Hill house. If you have original wood windows then it's likely each double-hung sash has 2 panes (called 2/2 or two-over-two) separated down the center by a thin wood muntin. Side windows in bays have 1/1 sash. This is typical of Victorian-era residential windows. Window sizes are ample and there are multiple windows per room. The height of windows decreases from the first to the second to the attic floor, reflecting descending ceiling heights. Windows

tend to show variety in shape, size, sash configuration, and placement, all contributing to the liveliness, asymmetry, and playful use of classical elements that are characteristic of this style. The Colonial Revival houses in the Eagle Hill District have a three-part window with a fanlight above the central opening, known as a Palladian window. Use of smaller-paned sash is another way that Colonial Revival windows suggest the past. The use of window shutters was uncommon on Eagle Hill. The narrow width of the facades may be a factor in this, necessitating windows be closely spaced together. Although unusual, check your window areas to see if any historic

Windows and What To Do About Them

hardware survives which may suggest that shutters were an original feature of your house.

Too often for the old house owner, what he or she sees in original wood frame windows is something troublesome. The sash may be hard to operate due to swelling or a broken cord attached to the counterweight. The windows may be drafty or be perceived as not being energy-efficient. There's the persistent painting factor. And in East Boston there is the added issue of airplane noise. The good news is that windows haven't really improved substantially since your house was built, even though the replacement window salesman will say otherwise. So before you spend a lot of money on new windows, give the alternatives some thought.

A wood window dating from the Victorian era is probably not really broken; if it's troublesome, you can often fix it quite readily. There are still window specialists, contractors, carpenters, and handy-men and -women who have the ability to repair windows at costs that beat replacement windows hands-down. This being said, the following is about what to do; it's a why-to rather than a how-to for wood window improvements. There are ample written sources, like *The Old House Journal*, if you want to learn how. Or, you might find someone to show you the ropes (and counterweights, parting boards, ways to remove sash, weather-stripping, venting, and so forth).

If windows are loose and drafty, consider: replacing or fixing the locks; adding weather-stripping; and/or making an investment in good-quality storm windows. If you don't like exterior storm windows, there are some alternatives that may work for you. Or interior window panels could be used to add sound-proofing. The variety of components

comprising a wood window can be quite a plus when it comes to repairs. You can replace individual working parts such as the sill, sash or even pieces of the sash or casing. If someone tells you it isn't possible, find another contractor. Don't know who to call? The Eagle Hill Civic Association can provide you with referrals.

If you are still considering replacement windows, know the facts. Insulating glass will not reduce your energy costs significantly over good storms and/or weather-stripping of single-pane windows. Although aluminum, vinyl, and vinyl-clad wood windows are paint-free, there are other drawbacks. Aluminum warps, and unlike a sticky wood window, once it's broken it cannot be repaired. The same is true for vinyl. For durability, wood or vinyl-clad replacements are the best choices. Just changing the sash will be a lot less expensive than replacing the whole window and frame. Wood windows can be primed at the factory and sash can be painted before installation. A good paint job may last ten years, even in Boston's climate, and that may be all you get out of most aluminum or vinyl replacement windows.

Replacements that are not constructed like original wood windows won't look like them either. If you go the replacement route, carefully consider authenticity of appearance (or lack of it) as well as functionality. First of all, retain the same size and proportion of the openings as the original windows. Stock window sizes are not appropriate for older houses if they require any enlargement of the opening or any visible closing-down of the opening. If a large window, or awning or casement substitute is desired, put it where it is not readily visible from the street. For windows visible from the

street, stick with as close a version of the original as you can, in profile and sash configuration as well as material, style, and size of the windows. Aluminum profiles tend to be too thin. Insulating glass with sandwich muntins or snap-in muntins also looks different than true-divided lights. In these three replacement cases, the shadowing as well as the thin or recessive nature of the window part itself will cause the difference to be noticeable. If you go the replacement route, photograph the "before" appearance of your house, and consider saving old sash for either documentation or future replacement. Or, call the Eagle Hill Civic Association who may be interested in salvaging what you are replacing, for other homeowners.

If your windows have been altered, consider the effects noted above. Windows are such an important feature, you may want to replace the alterations with something that more closely matches the original, at least on the front or street facades. To get a match or close approximation, look for windows in your house that haven't been altered. And use the evidence of alteration of window size visible in the wall to recreate the original opening. Also, look for perfectly good original sash in a basement or attic, down the street waiting for the trash pick-up, or salvaged and available from the Eagle Hill Civic Association.

Windows comprise close to 50% of the front facade of your Eagle Hill house, and their style is important to the character of your house and even to the look of the streetscape. If you have original wood windows, examine all the alternatives before you replace them. And if you need new windows, the preferred choice is wood to match the original.

Hiring Guide: Contractors and Architects

Do You Need a General Contractor?

You can probably do quite a bit of home improvement without hiring a general contractor. However, many fair-sized rehabilitation projects are more time consuming than most owners anticipate. It requires experience to schedule sub-contractors in proper sequence, and to judge whether work completed justifies payments requested. Whereas a general contractor has a retinue of sub-contractors from various trades at his/her disposal. Before embarking on a rehabilitation project, define your scope of work and budget, and become a knowledgeable consumer: research products, materials, and costs.

Selecting the Right General Contractor

1. Seek referrals from friends and neighbors or consult the Eagle Hill Civic Association.

2. Evaluate contractors' qualifications for your specific scope of work.

Make sure the contractor is registered with the Massachusetts Board of Building Regulations and Standards and has a state contractor's license. Verify registration by calling 727-3200. Review references from similar projects.

3. Verify contractor's insurance coverage. Insurance will protect you from liability associated with damages or accidents at the work site. You may be liable if your contractor is not insured. *Workman's Comp*: covers medical and associated costs for accidents involving contractor and workers.

Personal Liability: covers accidents involving non-workers on the site.

Property Damage: covers damage to homeowner's property.

4. Solicit three bids for your project.

Provide qualified contractors with your scope of work. Request fee proposal with itemized list of materials and labor.

Note: lowest bid is not always the best.

Require a Written Contract

1. Prepare a detailed scope of work.

Address: specific responsibilities; permits; site clean-up; warranties on work; construction methods; installation methods; lists of materials; products; brands; colors; sizes; and models.

2. Stipulate that the contractor pull the building permit. A homeowner who pulls the permit becomes the contractor of record and assumes all associated liabilities.

3. Specify the dollar amount of the contract and the payment schedule. DO NOT PAY LARGE SUMS "UP FRONT." Tie payments to completion of major work phases. Withhold at least 10% of the total contract for final payment. Schedule final payment for 30 days after completion. This ensures that every detail will be completed to your satisfaction. You should also withhold final payment until in receipt of a waiver of liens from the general contractor and all of his/her sub-contractors. Check that the contract amount covers costs associated with permits, fees, and government approvals. Does the contract amount include contingencies? If so, will you be refunded any unused portion? Who's responsible for unforeseen costs?

4. Clearly define the completion schedule. At a minimum, record a start date and completion date.

5. Include the actual warranty in the contract.

If Something Goes Wrong

Should the contractor fail to complete or botch the work, you may file a complaint with the State Office of Consumer Affairs (727-7780). If the arbitrator or judge rules in your favor, you can apply for up to \$10,000 of your money back from the state's Guarantee Trust Fund. However, you may only access this fund if your contractor is registered and licensed.

Communication

Communicate directly with your contractor, not through his/her workers or sub-contractors. They report to the general contractor who works for you. Be direct in your communication. Point out items with which you are dissatisfied. Treat the contractor with respect.

Do You Need an Architect?

Consider the scale and complexity of the project. Are you undertaking structural work or altering/improving building systems? An architect can be a valuable advocate, providing an intermediary between homeowner and contractor. Services include contract administration, arbitration, and trouble-shooting.

Selecting the Right Architect

1. Seek referrals from friends and neighbors. Or contact the Boston Society of Architects for a referral (951-1433).

2. Evaluate qualifications.

Ask for references from similar projects. Interview candidates. Select a qualified architect with the best price.

Require a Written Contract

Prepare a detailed scope of services. Document all items for which architect will be responsible. List may include: design development; negotiation and bidding; construction documents; and construction administration.

Financial Assistance

HomeWorks

This City of Boston Public Facilities Department program offers grants for 1/3 the cost of certain home improvements, up to \$3,000. A bonus of \$1,000 is available to qualified homeowners if they paint the exterior of their house. Discount loans are also available. HomeWorks grants and loans can be used for just about any home improvement - update your kitchen or bath, install new windows, or fix that rickety porch. Additional grants are available for homeowners who must de-lead due to children aged six or younger living on the property. Contact 635-0600 for income guidelines and applications.

HouseBoston

This partnership between the City of Boston Public Facilities Department (PFD), Fannie Mae, and area lenders offers eligible participants an opportunity to purchase a "fixer-upper" house in Boston with a purchase-rehab mortgage. In addition, the City provides grants of up to \$5,000 to cover the cost of approved repairs. Contact PFD for income guidelines and an application package (635-0369). Apply to the program before signing an offer to purchase. You must have a PFD commitment for the grant before you close on the property.

Homeowner Assistance for Seniors

The City of Boston Public Facilities Department (PFD) sponsors three home repair programs for seniors; each is administered locally through the Neighborhood of Affordable Housing. For applications and income guidelines contact 569-0059, extension 15.

Senior Minor Repair Program

Provides minor home repairs to income-eligible seniors. Typical repairs include: clogged drains, running toilets, broken window sashes and cords, and installation of grab bars in bathrooms. The program supplies materials and labor and assesses clients a nominal fee for service. If a homeowner is under severe financial hardship, the fee may be waived.

Senior Emergency Home Repair Program

This emergency repair program corrects specific housing conditions which pose immediate threats to the health and safety of elderly homeowners. The existence of an emergency situation is determined by a Public Facilities Department Construction Specialist. Examples of common emergency situations include severely leaking roofs, hazardous steps and porches, and failed heating systems.

Senior Home Rehabilitation Program

Loan financing and technical assistance is available for qualified elderly homeowners whose property is in need of moderate rehabilitation. Projects average \$10,000.00 per unit, with a maximum loan amount of \$35,000.00 for a four-family home. The program provides access to low interest financing, including direct and deferred loans, preparation of construction documents, bidding, and monitoring of construction.

Get the Lead Out

This Massachusetts Housing Finance Agency program provides low-cost financing to owners of 1-4 family properties to remove lead paint, thereby reducing the possibility of lead poisoning in children.

- 0% or 3% interest loans
- single to four-family properties are eligible
- income limits \$50,000 to \$57,000
- borrow up to \$35,000

For information and application contact Neighborhood of Affordable Housing at 567-5882, ext. 213.

Massachusetts Preservation Project Fund

The Massachusetts Historical Commission administers this competitive matching grant program for National Register properties in municipal or non-profit ownership. \$4 million was allocated for the 1998 grant round. Grant recipients must provide a 50% match (dollar for dollar) to the grant amount. The maximum grant request is \$100,000.00 resulting in a total project cost of at least \$200,000.00. Contact 727-8470 for information and application.

Investment Tax Credit

Owners of income-producing National Register properties (such as, commercial, retail, industrial, or rental) may qualify for an Investment Tax Credit if they undertake a certified rehabilitation of their property. To be certified, the project must comply with the Secretary of the Interior's Standards for Rehabilitation with qualified expenditures exceeding the greater of \$5,000 or the adjusted basis of the building. The adjusted basis is generally the assessed value of the building (not including the value of the land) minus any depreciation already taken. The Tax Reform Act of 1986 established:

- a 20% tax credit for the substantial rehabilitation of historic buildings for commercial, industrial, and rental residential purposes.
- a straight-line depreciation period of 27.5 years for residential property and 31.5 years for nonresidential property for the depreciable basis of the rehabilitated building reduced by the amount of the tax credit claimed.

Qualified expenditures include: rehabilitation costs; construction interest and taxes; architect and engineer fees; legal and professional fees; general administrative costs.

Contact the Massachusetts Historical Commission at 727-8470 for a Tax Credit Certification Application. To avoid making errors in the rehabilitation work that may threaten certification, it is recommended that applicants contact the MHC before initiating a rehabilitation project.

Pending Financial Incentives to Watch For

Property Tax Assessment Policy for Historic Preservation

Under this new legislation, Massachusetts cities and towns now have the ability to establish, at local option, a special assessment policy to encourage the sensitive rehabilitation of owner-occupied residential properties listed on the National Register of Historic Places. This legislation intends to address what owners of historic properties often perceive to be a major "tax penalty" in the form of significantly increased property tax assessments following the completion of a residential rehabilitation project.

Through the adoption of a local ordinance, cities and towns may phase in increases in assessed value resulting from substantial rehabilitation of National Register residential properties over a period of five years. At the end of the five year period, the property would return to its full valuation. Boston will consider adoption of this tax assessment policy in the near future. Contact the Boston Landmarks Commission at (635-3850) to stay informed.

Investment Tax Credit for Homeowners

Federal legislation is pending to extend Investment Tax benefits for the substantial rehabilitation of National Register properties to home owners. If passed the Historic Home Ownership Assistance Act would provide a 20% federal income tax credit for homeowners who rehabilitate or purchase a newly-rehabilitated National Register property.

Secretary of the Interior's Standards for Rehabilitation

These Standards for Rehabilitation are used to determine if a building improvement project qualifies as a "Certified Rehabilitation" for federal tax purposes. In addition, these standards guide state and federal agencies in carrying out their historic preservation responsibilities for properties in public ownership or control. The intent of the standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. To be certified for federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

Note: homeowners utilizing their own source of funds for home repairs/projects are not subject to these standards, nor are they subject to any form of governmental or private design review.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Agencies and Organizations

Boston Landmarks Commission
Environment Department, Room 805
City Hall
Boston, MA 02201

617-635-3850 Fax: 635-3435

The Boston Landmarks Commission (BLC) is the city's historic preservation agency. Its mission includes the identification, documentation, evaluation, and preservation of Boston's historic and cultural resources. At the local level, the Boston Landmarks Commission administers the National Register program for Boston and it initiated the new Heritage Neighborhood Program. The BLC has been working in partnership with the Eagle Hill Civic Association to obtain National Register listing for Eagle Hill and to provide ongoing technical assistance to the neighborhood.

Boston Preservation Alliance
45 School Street

Boston, MA 02108

617-367-2458 Fax: 227-1886

The Boston Preservation Alliance (BPA) is a non-profit preservation advocacy organization. In February 1996, they sponsored Boston's first annual Old House Fair. This weekend event offers expert residential rehabilitation advice, representatives from various preservation organizations and building trades, building suppliers and contractors, and an architectural bookstore. BPA membership includes a bi-monthly preservation newsletter, advocacy support, and assistance on community preservation issues.

Eagle Hill Civic Association

P.O. Box 512

East Boston, MA 02128

The Eagle Hill Civic Association is a neighborhood organization which represents property owners and residents on community issues including: historic preservation, planning and zoning, safety, open space and recreation, transportation, and other Eagle Hill quality of life issues.

Massachusetts Historical Commission

220 Morrissey Boulevard

Boston, MA 02125

617-727-8470 Fax: 727-5128

The Massachusetts Historical Commission (MHC) is the state-wide preservation agency, established by the legislature in 1963 within the office of the Secretary of the Commonwealth, who acts as Chairman of the Commission. The MHC, which also serves as the State Historic Preservation Office, administers the following programs: the Massachusetts Preservation Projects Fund (see the Financial Assistance section of the handbook); the National Register of Historic Places, and the State Archaeologist program.

National Trust for Historic Preservation
Northeast Regional Office

7 Faneuil Hall Marketplace, 4th floor
Boston, MA 02109

617-523-0885 Fax: 523-1199

The National Trust for Historic Preservation (NTHP) is a membership-supported national preservation advocacy organization chartered by Congress in 1949. The NTHP provides expertise in preservation issues, organizational development and management, preservation law and real estate development. The organization supports preservation-related legislation at the local, state, and federal levels, and works to foster positive relationships between preservationists, government officials and others. Four grant and loan programs are available to non-profit organizations and public agencies engaged in preservation initiatives. The NTHP also conducts conferences and seminars, maintains historic properties which are open to the public, and issues a variety of publications. Membership includes a magazine subscription, admission to NTHP properties and invitations to NTHP-sponsored programs.

Help for the Home Owner

Resources

Eagle Hill Civic Association

P.O. Box 512, East Boston 02128

Assists Eagle Hill homeowners in locating period architectural elements.

Brimfield Antique Show

c/o QVCC

P.O. Box 1269

Palmer, Massachusetts 01069

413-283-6149

Enormous five-day fair in May, July, and September. Features architectural elements, furnishings, historic photos, etc.

Building Materials Resource Center

100 Terrace Street, Boston

617-442-2262

Non-profit building supply and education center. Provides home renovation workshops.

Lynn Lumber Company

180 Commercial Street, Lynn

617-592-0400

Large selection of architectural elements, including: columns, mouldings, mantels, ceiling medallions, tin ceilings, and stair parts.

Olde Bostonian

66 Von Hillern Street, Dorchester

617-282-9300

Supplier of salvaged doors, windows, mantles, mouldings, and antique hardware.

Restoration Resources, Inc.

31 Thayer Street, Boston

617-542-3037

Supplier of architectural antiques, including mantles, doors, stained glass, plaster ornaments, etc.

Suggested Reading

London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone*. Washington, D.C.: The Preservation Press, 1988.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc., 1984.

Moss, Roger. *A Century of Color: Exterior Decoration for American Buildings, 1820-1920*. Watkins Glen, New York: American Life Foundation, 1981.

Moss, Roger, and Gail Caskey Winkler. *Victorian Exterior Decoration: How to Paint Your 19th-Century American House Historically*. New York: Henry Holt & Co., 1987.

National Park Service. *Respectful Rehabilitation: Answers to Your Questions About Old Buildings*. Washington, D.C.: The Preservation Press, 1982.

Phillips, Steven J. *Old House Dictionary: An Illustrated Guide to American Domestic Architecture 1600 to 1940*. Washington, D.C.: The Preservation Press, 1992.

Pomada, Elizabeth, and Michael Larsen. *How to Create Your Own Painted Lady: A Comprehensive Guide to Beautifying Your Victorian Home*. New York: E.P. Dutton, 1989.

Stephen, George. *Remodeling Old Homes Without Destroying Their Character*. New York: Alfred Knopf, 1972.

The Old House Catalogue. New York: Sterling Publishing Company, Inc., 1991.

The Victorian Design Book. Ontario: Firefly Books Ltd., 1984.

Periodicals

Old House Journal (also *Old House Journal Buyers' Guide*)

2 Main Street, Gloucester, MA 01930

508-283-3200

Subscription: 6 issues \$27/year

Back issues on file at the East Boston Branch Library

Traditional Building

69A 7th Avenue

Brooklyn, New York, 11217-9969

Subscription: 6 issues \$18/year

Glossary of Architectural Terms

bargeboard: a decorative board placed along the sloping cornice line of a gable roof, sometimes known as a vergeboard.

bay: the division of the facade of a building into discrete units based on the number of openings. A facade with a door and two windows would be described as a three-bay house.

bay window: a rectangular or polygonal window which projects outward from the facade of the house.

belt course: a horizontal board or band of masonry that extends across a facade or around a building; often it is connected at window levels.

bracket: a small carved or saw-cut wooden support that helps carry the weight of an overhanging or projecting element.

clapboard: a long, thin horizontal board graduating in thickness from one edge to the other; the thick end overlapping the thin when applied as siding.

classical: design elements that follow the principles of Greek, Roman, and Renaissance architecture.

console: an ornamental bracket with an "S" or scroll-shaped form; used to support a door hood or cornice.

corbelling: a projecting course of brick or stone which forms a ledge; decorative brickwork at the cornice level.

corner board: a vertical board at the corner of a structure; used as decorative trim and as a means to protect the ends of the clapboard siding.

cornice: a horizontal molded board enclosing the juncture of the wall and roof framing at the eaves.

dentil: a small, rectangular block closely set in a row; runs along the underside of a projecting cornice; classical decorative motif used locally in Greek Revival, Queen Anne, and Colonial Revival architecture.

door hood: a scroll-supported projection which shelters the main entry.

dormer: a small window projecting from the slope of a roof.

Eastlake: term to describe delicate incised carvings, typically of a stylized floral motif, popularized by English designer and critic Charles Locke Eastlake (1833-1906); common embellishment seen on lintels and dormers of mansard-roofed houses.

entablature: the horizontal member of classical architecture comprising the architrave, frieze, and cornice.

facade: the principal face or front of a building.

frieze: the central section of the entablature; also a wide plain or adorned board running the width of the building beneath the eave.

lintel: a horizontal structural member that supports a load over an opening.

mansard roof: a roof having two slopes on all four sides, the lower slope much steeper than the upper.

mullion: a wide vertical member separating panes of glass in a casement window or panels in a door.

muntin: one of the thin strips of wood used to hold panes of glass within a window.

parapet: a low wall rising above the cornice.

pediment: a triangular gable above a window, door, or wall.

polychromatic: the use of contrasting colors on wall surfaces.

polygonal bay: three-sided bay which projects outward from the facade.

portico: an entrance porch supported by columns.

punch list: an itemized list prepared by the architect of the contractor's uncompleted or uncorrected work. Final payment is usually tied to the completion of the punch list.

quoins: blocks of stone (or beveled wood panels imitating stone) laid in alternating courses, one short and one long, which define the corners of a building.

reveal: the side of a door or window opening.

sill: the lower horizontal member of a window frame, door frame, or wall.

soffit: the underside of an architectural element.

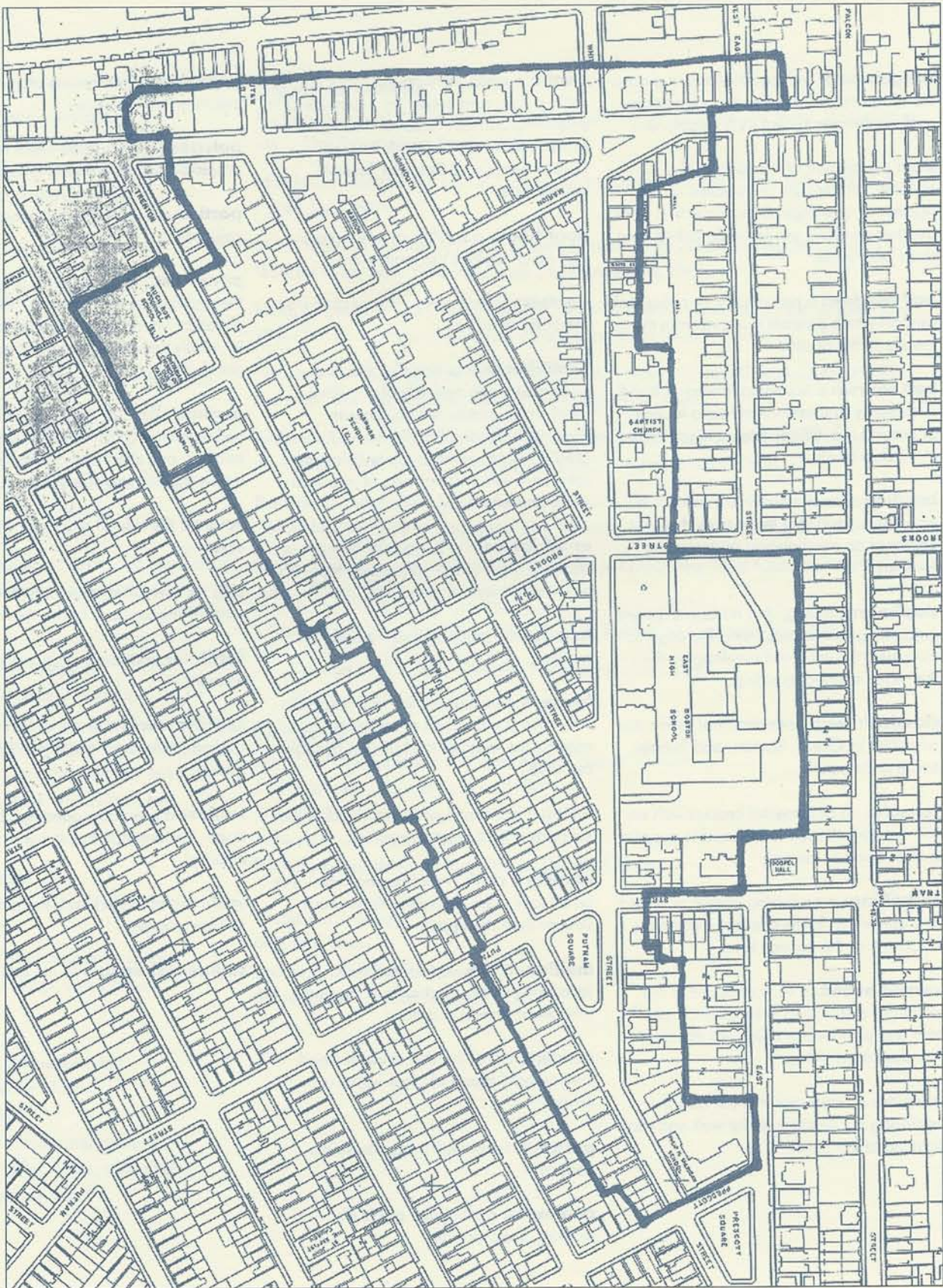
spindle work: a series of short, turned rods which forms a decorative band or screen.

transom: a window opening above a door—rectangular, fan-shape, or elliptical.

sash: the frame in which the panes of a window are set.

segmental arch: a round arch.

Map of Eagle Hill National Register District



Eagle Hill District Data Sheet

ADDRESS	STYLE	FORM	ADDRESS	STYLE	FORM
166-170 Brooks Street	Greek Revival	row house	115 Eutaw Street	Italianate	mansard end house
169-171 Brooks Street	Italianate	mansard duplex	116 Eutaw Street	Italianate	mansard end house
173-179 Brooks Street	N/A	garages	117 Eutaw Street	Italianate	mansard end house
174-178 Brooks Street	Italianate	mansard row (raised)	118 Eutaw Street	Greek Revival	end house
188 Brooks Street	altered	end house	119-127 Eutaw Street	Italianate	mansard row
190 Brooks Street	altered	end house	120 Eutaw Street	Italianate	mansard end house
192-200 Brooks Street	Italianate	mansard row	122 Eutaw Street	Italianate	end house
193-195 Brooks Street	Italianate	mansard duplex	129-137 Eutaw Street	Italianate	mansard row
19-21 Eutaw Street	Italianate	mansard duplex	139 Eutaw Street	Italianate	end house
23-25 Eutaw Street	Renaissance Rev.	apartments	141 Eutaw Street	altered	end house
24-26 Eutaw Street	Italianate	mansard duplex	143 Eutaw Street	altered	2-decker
27-29 Eutaw Street	Queen Anne	duplex gable block (brick)	145 Eutaw Street	Italianate	end house
28 Eutaw Street	Italianate	mansard end house	70-74 Lexington St.	Italianate	row house
30-34 Eutaw Street	Italianate	mansard row	78 Lexington St.	altered	3-decker
31-33 Eutaw Street	Italianate	duplex gable block (brick)	80-84 Lexington St.	Gothic Revival	church
35-37 Eutaw Street	Italianate	mansard duplex	1 Marion Place	altered	end house
36-38 Eutaw Street	altered	gable block	2 Marion Place	altered	end house
40-42 Eutaw Street	altered	gable block	3 Marion Place	Classical	3-decker
44 Eutaw Street	Queen Anne	corner block/apartments	4 Marion Place	altered	end house
46 Eutaw Street	altered	brick block	5-6 Marion Place	altered	duplex gable block
48 Eutaw Street	Italianate	mansard end house	7 Marion Place	Italianate	mansard end house
49 Eutaw Street	altered	3-decker	8 Marion Place	Italianate	mansard end house
50 Eutaw Street	Italianate	mansard end house	1-3 Marion Street	altered	altered
51 Eutaw Street	Italianate	end house	5 Marion Street	altered	block (flat roof)
52-56 Eutaw Street	Grk/Gothic Rev.	gable block row	9 Marion Street	altered	2-story (flat roof)
58-60 Eutaw Street	Greek Revival	duplex gable block	10-14 Marion Street	altered	block
61 Eutaw Street	Renaissance Rev.	school	11-13 Marion Street	altered	3-decker
62 Eutaw Street	Colonial Revival	3-decker	15 Marion Street	Italianate	end house
64 Eutaw Street	altered	2-decker	16 Marion Street	Italianate	mansard end house
66 Eutaw Street	Greek Revival	half house (brick)	17 Marion Street	Italianate	mansard end house
68 Eutaw Street	Greek Revival	end house	18 Marion Street	Italianate	mansard end house
70 Eutaw Street	Italianate	mansard end house	19-21 Marion Street	Italianate	mansard end house
71 Eutaw Street	Italianate	mansard end house	20 Marion Street	Italianate	end house
72-74 Eutaw Street	Italianate	mansard duplex	22 Marion Street	Italianate	end house
73 Eutaw Street	Italianate	mansard end house	24 Marion Street	Italianate	mansard end house
75 Eutaw Street	Italianate	mansard end house	26 Marion Street	Italianate	mansard end house
76 Eutaw Street	altered	mansard end house	37-43 Marion Street	altered	row house
77 Eutaw Street	Italianate	end house	40-52 Marion Street	altered	row house
79 Eutaw Street	altered	mansard end house	52a Marion Street	altered	mansard duplex
80 Eutaw Street	altered	end house	54-58 Marion Street	altered	row gabled
81-83 Eutaw Street	Italianate	mansard duplex	60 Marion Street	altered	row house
82 Eutaw Street	altered	end house	59-61 Marion Street	Italianate	mansard duplex
84-86 Eutaw Street	Italianate	mansard duplex	63-71 Marion Street	Italianate	mansard row
85-87 Eutaw Street	Greek Revival	duplex gable block	64 Marion Street	Elizabethian Rev.	fire station
88 Eutaw Street	Greek Revival	end house	75 Marion Street	altered	store/residence
90 Eutaw Street	altered	3-decker	77-79 Marion Street	Greek Revival	duplex gable block
92 Eutaw Street	altered	end house	80-82 Marion Street	Italianate	mansard duplex
96 Eutaw Street	altered	end house	83 Marion Street	Gothic Revival	church
104-106 Eutaw Street	altered	duplex end gable	334-342 Meridian St.	Queen Anne	apartment row (brick)
105-107 Eutaw Street	Classical	mansard duplex	344-352 Meridian St.	Classical	block
108 Eutaw Street	Italianate	end house	349-353 Meridian St.	Classical	double 3-decker/store
109 Eutaw Street	Italianate	mansard end house	358 Meridian St.	Queen Anne	3-decker
110 Eutaw Street	Italianate	end house	357-363 Meridian St.	Queen Anne	triple 3-decker
111-113 Eutaw Street	Italianate	mansard duplex	360 Meridian St.	Italianate	mansard block
112 Eutaw Street	Italianate	end house	362 Meridian St.	altered	3-decker

ADDRESS	STYLE	FORM	ADDRESS	STYLE	FORM
364 Meridian St.	Classical	3-decker	34 Monmouth St.	altered	end house
365 Meridian St.	Colonial Revival	3-decker	36 Monmouth St.	Italianate	mansard end house
366 Meridian St.	Queen Anne	3-decker	37 Monmouth St.	Italianate	mansard end house
368 Meridian St.	Queen Anne	3-decker	38-40 Monmouth St.	Italianate	duplex
369-371 Meridian St.	altered	duplex gable block	42-48 Monmouth St.	Italianate	row house
370-372 Meridian St.	Georgian Revival	double 3-decker	39-41 Monmouth St.	Italianate	mansard duplex
379-385 Meridian St.	Greek/Italianate	bowed-bay row (brick)	43 Monmouth St.	Italianate	mansard end house
387 Meridian St.	altered	mansard end house	45 Monmouth St.	Italianate	end house
388 Meridian St.	Col. Rev./Qn. Anne	3-decker	47 Monmouth St.	Italianate	end house
389 Meridian St.	altered	3-decker	49 Monmouth St.	altered	gable block
390 Meridian St.	Italianate	mansard end house	50 Monmouth St.	Italianate	end house
391 Meridian St.	Classical	3-decker	51 Monmouth St.	Italianate	mansard end house
394 Meridian St.	Italianate	mansard end house	52 Monmouth St.	Queen Anne	hipped block
393-395 Meridian St.	altered	duplex gable block	53 Monmouth St.	Italianate	mansard end house
396-398 Meridian St.	Greek	duplex brick	55 Monmouth St.	Italianate	mansard end house
401 Meridian St.	Italianate	mansard end house	57 Monmouth St.	Italianate	mansard end house
402 Meridian St.	Italianate	gable block	59 Monmouth St.	Queen Anne	end house
403 Meridian St.	altered	end house	61 Monmouth St.	Italianate	mansard end house
404 Meridian St.	Classical	apartment block (brick)	63 Monmouth St.	altered	3-decker
405-407 Meridian St.	altered	gable block	1 Prescott St.	Renaissance Rev.	school
406 Meridian St.	Greek	hipped end house (brick)	Putnam Square		fenced triangular park
408 Meridian St.	Victorian Gothic	gable block (brick)	47-53 Putnam Street	Italianate	row house
414-416 Meridian St.	Italianate	mansard duplex	61-63 Putnam Street	Italianate	mansard duplex (brick)
417 Meridian St.	Queen Anne	mansard end house	65-67 Putnam Street	Italianate	mansard duplex
418 Meridian St.	Queen Anne	mansard end house	69 Putnam Street	Italianate	mansard end house
419 Meridian St.	Queen Anne	mansard end house	71 Putnam Street	Italianate	mansard end house
421 Meridian St.	Queen Anne	hipped end house	75 Putnam Street	Italianate	mansard end house/store
422 Meridian St.	Italianate	mansard end house	86-88 Putnam Street	Italianate	mansard duplex
423 Meridian St.	altered	3-decker	28-30 Trenton Street	Italianate	mansard duplex
424 Meridian St.	Queen Anne	hipped block	32-34 Trenton Street	Italianate	mansard duplex
425 Meridian St.	Queen Anne	mansard end house	33 Trenton Street	Class. Beaux Arts	school
426 Meridian St.	Italianate	mansard end house	36 Trenton Street	Italianate	mansard end house
428 Meridian St.	Queen Anne	3-decker	56 Trenton Street	altered	commercial block/apts
430 Meridian St.	Queen Anne	hipped end house	57 Trenton Street	Italianate	hipped block
432 Meridian St.	Queen Anne	3-decker	58-60 Trenton Street	Italianate	mansard duplex (brick)
1 Monmouth Sq.	Italianate	hipped double house	61 Trenton Street	Italianate	end house
1 Monmouth St.	Italianate	3-decker	62 Trenton Street	altered	mansard end house
3-5 Monmouth St.	Italianate	mansard duplex	64-66 Trenton Street	Greek Revival	duplex gable block
7 Monmouth St.	Italianate	2-decker	65 Trenton Street	Romanesque Rev.	church
8-10 Monmouth St.	Italianate	duplex	68-70 Trenton Street	Greek Revival	duplex gable block
9 Monmouth St.	Italianate	mansard end house	72 Trenton Street	altered	end house
11 Monmouth St.	Colonial Revival	3-decker	71-73 Trenton Street	Classical	commercial
12-14 Monmouth St.	Italianate	duplex	74 Trenton Street	Italianate	mansard end house
13-15 Monmouth St.	Queen Anne	duplex	75 Trenton Street	Italianate	mansard block
19 Monmouth St.	Queen Anne	apartments/store front	76-78 Trenton Street	Italianate	duplex gable block
21-23 Monmouth St.	Classical	apartments	77 Trenton Street	Italianate	mansard end house
22 Monmouth St.	altered	end house	80-82 Trenton Street	altered	duplex gable block
25 Monmouth St.	altered	gable block	81 Trenton Street	Italianate	end house
26-28 Monmouth St.	Italianate	mansard duplex	85 Trenton Street	Shingle	two-family gambrel block
27 Monmouth St.	altered	end house	86-88 Trenton Street	altered	duplex gable block
29 Monmouth St.	Italianate	end house	87 Trenton Street	Italianate	end house
30 Monmouth St.	Colonial Revival	3-decker	89 Trenton Street	Italianate	mansard end house
31 Monmouth St.	altered	end house	90 Trenton Street	altered	end house
32 Monmouth St.	altered	end house	91 Trenton Street	Classical Revival	mansard end house
33 Monmouth St.	altered	end house	92 Trenton Street	altered	end house

ADDRESS	STYLE	FORM	ADDRESS	STYLE	FORM
93 Trenton Street	Italianate	end house	17 White Street	Italianate	end house
94 Trenton Street	Classical	altered to 3-decker	19-27 White Street	Italianate	row gabled (brick)
95 Trenton Street	altered	end house	24 White Street	Italianate	mansard end house (brick)
96 Trenton Street	Italianate	end house	26 White Street	altered	end house
97 Trenton Street	altered	end house	28 White Street	Italianate	end house
98 Trenton Street	Greek Revival	end house	29-35 White Street	Italianate	mansard row (brick)
99 Trenton Street	Greek Revival	end house	32-34 White Street	altered	apartment block
100 Trenton Street	Greek Revival	end house	36-38 White Street	Italianate	mansard duplex
101-103 Trenton Street	altered	duplex	37 White Street	Italianate	mansard end house
102 Trenton Street	Greek Revival	end house	39 White Street	Italianate	mansard end house
104-106 Trenton Street	Classical	commercial block	41 White Street	Italianate	end house
108-112 Trenton Street	Italianate	duplex	42 White Street	Italianate	mansard end house
114-128 Trenton Street	Italianate	mansard row	43 White Street	Queen Anne	hipped end house
117 Trenton Street	Classical	3-decker	44 White Street	Italianate	mansard end house
119 Trenton Street	Queen Anne	3-decker	46-48 White Street	altered	double 3-decker
121 Trenton Street	Queen Anne	3-decker	52 White Street	Queen Anne	hipped end house
123-125 Trenton Street	Greek Revival	duplex gable block	53-55 White Street	altered	mansard duplex
129-131 Trenton Street	Italianate	mansard duplex	57 White Street	altered	gable block
130-138 Trenton Street	Greek Revival	row gable block	58-60 White Street	altered	duplex gable block
139 Trenton Street	Queen Anne	end house	59 White Street	altered	end house
140 Trenton Street	Italianate	mansard end house	61 White Street	altered	gable block
141 Trenton Street	Italianate	mansard end house	63 White Street	altered	end house
142 Trenton Street	Italianate	mansard end house	68 White Street	Italianate	mansard end house
143 Trenton Street	Italianate	mansard end house	70 White Street	Gothic Revival	church
144 Trenton Street	Italianate	mansard end house	75 White Street	altered	gable block
145 Trenton Street	altered	3-decker	76 White Street	Italianate	duplex mansard
146 Trenton Street	Italianate	mansard end house	77 White Street	altered	end house
147-147a Trenton Street	altered	3-decker	79-81 White Street	altered	duplex gable block
148 Trenton Street	Italianate	end house	80 White Street	Greek/Italianate	end gable
149 Trenton Street	Grk Rev/Qn Anne	end house	82 White Street	Queen Anne	hipped block
150 Trenton Street	Italianate	end house	85 White Street	altered	end house
151 Trenton Street	Queen Anne	3-decker	86 White Street	Tudor	school
152 Trenton Street	Italianate	end house	87 White Street	altered	end house
153 Trenton Street	Queen Anne	3-decker	88 White Street	Italianate	gable block
154 Trenton Street	Queen Anne	end house	88R White Street	Italianate	mansard block
155 Trenton Street	altered	mansard end house	89-91 White Street	altered	duplex
156 Trenton Street	Queen Anne	end house	90-92 White Street	Italianate	mansard duplex (brick)
157 Trenton Street	Queen Anne	apartments/store	100 White Street	altered	end house
159-161 Trenton Street	Italianate	mansard duplex	104 White Street	Italianate	mansard end house
163 Trenton Street	altered	mansard end house	106 White Street	Italianate	end house
165 Trenton Street	Italianate	mansard end house	108-110 White Street	Italianate	mansard duplex
167 Trenton Street	altered	mansard end house	112 White Street	altered	mansard duplex
169 Trenton Street	Queen Anne	pyramid block	114-116 White Street	Italianate	mansard duplex
171 Trenton Street	Italianate	mansard end house	118-120 White Street	Queen Anne	gable block
173 Trenton Street	Italianate	mansard end house			
175 Trenton Street	Italianate	mansard end house			
179 Trenton Street	altered	mansard end house			
189 Trenton Street	altered	mansard block			
191 Trenton Street	Queen Anne	end house			
193 Trenton Street	Stick	end house			
195-197 Trenton Street	Italianate	mansard duplex			
196 Trenton Street	Colonial Revival	hipped end house			
198 Trenton Street	Colonial Revival	hipped end house			
199 Trenton Street	Italianate	mansard end house			
207-215 Trenton Street	Italianate	mansard row/store			

[illegible]This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be from a notebook or a standard sheet of stationery. There is no handwriting or other markings on the page.