

Aberdeen Architectural Conservation District

Boston Landmarks Commission Study Report



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Study Report

Revised 1/02

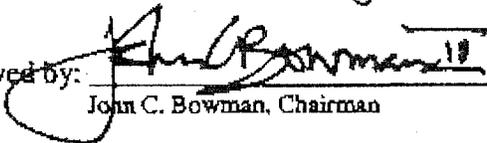


Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of the
ABERDEEN ARCHITECTURAL CONSERVATION DISTRICT

As a City of Boston Architectural Conservation District under Chapter 772 of the Acts of
1975, as amended.

Approved by:  09-14-01
Ellen Lipsey, Executive Director Date

Approved by:  9.14.01
John C. Bowman, Chairman Date

Revised 1/02

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INTRODUCTION

The Aberdeen Study Committee hereby transmits to the Boston Landmarks Commission its report on the designation of the Aberdeen neighborhood as an Architectural Conservation District.

The work of this Committee was initiated in 2000 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the proposed Aberdeen neighborhood an Architectural Conservation District under the provisions of Chapter 772 of the Acts of 1975, as amended. The purpose of such a designation is to recognize and to protect the architectural and historical characteristics that make an area unique and worthy of preservation.

As a result of the petition and at the request of the Boston Landmarks Commission, the Mayor appointed and the City Council confirmed a Study Committee to make recommendations to the Commission on the proposed district. The Aberdeen Study Committee, which consists of members from the Landmarks Commission and property owners and residents from the Aberdeen Study Area, began its work together in 2000 to evaluate the architectural and historical significance of the area, the potential boundaries, and to propose the standards and criteria that would ensure the protection of the area.

All Study Committee meetings were held in or near the Study Area on a regular schedule and were open to the public. After more than a year of work, study and deliberation, a report with suggested standards was drawn up. During the period from March 20, 2000 through August 27, 2001, the Study Committee held 25 working meetings to which all property owners and interested residents in the Study Area were invited. The Study progress was reported at two larger community meetings, held April 10 and May 22, 2000. Following these meetings, the Study Committee completed its recommendations for submission to the Boston Landmarks Commission.

INTENT

The intent of the Aberdeen Architectural Conservation District is to protect the unique character of a Boston streetcar suburb and preserve the diversity of housing types present in the area. Constructed predominantly between 1890 and 1940, Aberdeen is united by its architectural quality and landscape features.

The hilly topography, rural landscape and rock outcroppings of Aberdeen attracted the initial suburban developers to this section of Brighton and continues to distinguish the area within the city of Boston. It is, therefore, a primary objective to protect the existing landscape and topography of the district, built elements constructed to respond to the setting, mature plantings that enhance it, and stone elements of the architecture that derive from the site.

The homes constructed in Aberdeen were predominantly designed in romantic turn-of-the-century types and styles that complement the landscape of the area. It is the goal of the Architectural Conservation District to preserve the fundamental character of the forms, materials, and details of the houses and their ancillary structures, which make a coherent ensemble with their landscape context.

The apartment development of the early twentieth century was a response to the construction of Commonwealth Avenue through the area. The consequent development of an urban apartment district, along this spine and spreading throughout the neighborhood, established the diverse confluence of housing types that characterizes the district. The apartment forms respond to the previously laid-out winding streets and unusual lot shapes often integrating landscape features. The materials and detail of these apartment buildings were built to meet the standard of quality set by the suburban houses. It is the goal of the Aberdeen Architectural Conservation District to safeguard the fundamental character of these apartment buildings, their ancillary structures and landscape features.

SUMMARY

The Aberdeen Study Committee has concluded that Aberdeen has architectural and historic significance for the following reasons:

Aberdeen, in its first manifestation, was a picturesque suburb with substantial single family houses in the romantic eclectic styles popular in the late nineteenth century set in a naturalistic setting in generous yards on winding, hilly streets within walking distance of the streetcar line on Beacon Street. Commonwealth Avenue was built through the district with electric streetcars along it and the demand for housing on the Avenue coincided with the emerging fashion for apartment living. The confluence of the original romantic suburb with the later urban apartment district created a totally new type of residential area: a spacious avenue with finely detailed large apartment houses as the central spine of an integrated neighborhood of varied housing types, united by architectural quality and landscape.

Therefore, the Study Committee has concluded that the area described in Section 1.0 be designated as the Aberdeen Architectural Conservation District.

The Committee has also recommended that the Standards and Criteria, which have been prepared to guide future physical changes to property and to open space within the district in order to protect the architectural integrity and character of the area, be adopted.

The Committee has further recommended that an Aberdeen District Commission be established in accordance with Chapter 772 of the Acts of 1975, as amended, that district residents and members of the Boston Landmarks Commission be appointed to the Commission to review exterior changes to property in the districts.

Chapter 772, as amended, stipulates that there be five District Commission members and two Alternates: two members and two alternates from the District and three members from the Boston Landmarks Commission. The members and alternates from the District will be residents of the District; one member and one alternate will be owner/occupants within the District; the other member and alternate may be a renter resident in the District; and no member or alternate shall own more than six properties within the District.

Study Area residents and property owners on the Study Committee:

Helen R. Pillsbury
Michael Rotenberg
Philip S. Tackel
Joseph S. Teller
Arturo Vasquez
Eva M. Webster

Boston Landmarks Commission representatives on the Study Committee:

William Marchione
Susan D. Pranger
Lisa Serafin
Rick Schmidt
Mark Verkennis

Boston Landmarks Commission staff assisting the Study Committee:

Ellen Lipsey, Executive Director
Jennifer Goold, Architectural Historian

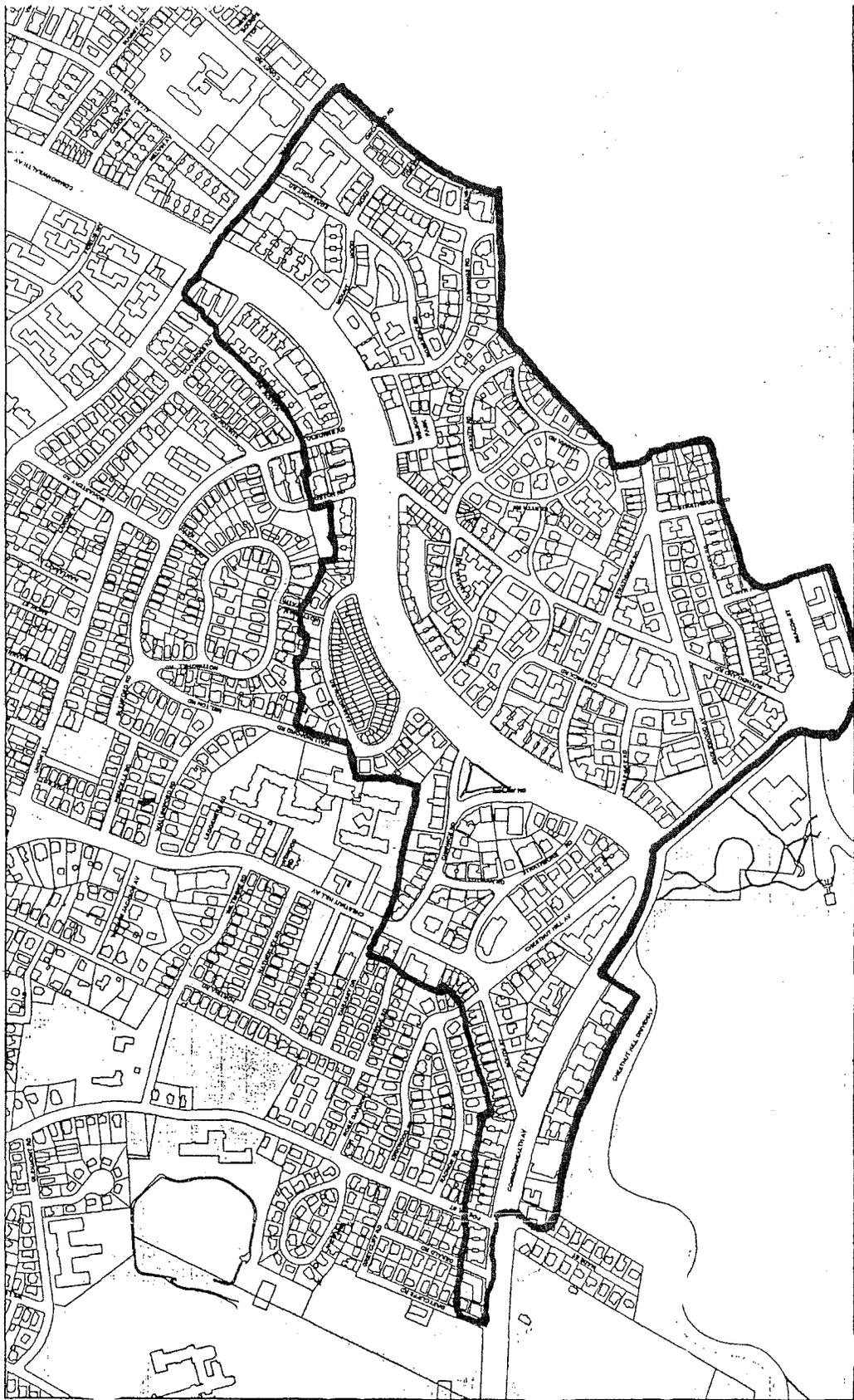
David Payne, Architectural Historian
Michael Cannizzo, Staff Architect

The Committee was assisted by Boston Affiliates, a preservation consultant who was retained to complete Chapters 1– 6 and 12 of the Study Report with funding from the Massachusetts Historical Commission.

1.0 PROPOSED DISTRICT BOUNDARIES

- The eastern boundary of the Aberdeen Architectural Conservation District begins at the southwest corner of Corey Road and Washington Street anchored by the Harriet Baldwin School.
- Extending northward along Washington Street, the eastern boundary crosses Commonwealth Avenue and extends to the back lot line of 1607 Commonwealth Avenue.
- The northern boundary extends from Washington Street to Claymoss Street, following the back lot lines of 1607-1619 Commonwealth Avenue.
- From Claymoss Street, the northern boundary extends a single block, turning west at Ransom Road to include numbers 4 to 38 Ransom Road.
- Crossing Colborne Road, the northern boundary extends along the north side of 14 Colborne Road, jogging southward along the back lot lines of 1705 to 1729 Commonwealth Avenue and 15 Euston Street.
- The northern boundary jogs northwestward along the back lot lines of 31 to 51 Leamington Road, extending along the north lot line of 29 Wallingford Road.
- At Wallingford Road, the boundary line continues south-westward to 24 Wallingford Road, continuing along the back lot lines of 24 Wallingford, turning west at the back lot line of 127 Chiswick Road and extending along the rear property lines as far as 153 Chiswick Road.
- Crossing Chestnut Hill Avenue, the northern boundary extends along the north lot line of 185 Chestnut Hill, extending westward across Chiswick Road, following the back lot line of the former First Parish Unitarian Church (189 Chestnut Hill Avenue) and continuing as far as 225 Chestnut Hill Avenue.
- Rounding the bend formed by the intersection of Chestnut Hill Avenue and South Street, the northern boundary follows the back lot lines of 5 to 43 South Street.
- From the intersection of South Street and Commonwealth Avenue, the northern boundary continues westward along the back lot lines of 1999 to 2051 Commonwealth Avenue, corner of Greycliff Road.
- Aberdeen's western boundary extends along the Greycliff Road side of 2025 Commonwealth Avenue, extends along Commonwealth Avenue, and turns south at Foster Street.
- Crossing Commonwealth Avenue, the southwestern boundary of the Aberdeen district extends along the side and rear lot lines of 2018 Commonwealth Avenue and continuing eastward to 1940 Commonwealth Avenue.
- At 1940 Commonwealth Avenue, the southwestern boundary turns northward to the center of Commonwealth Avenue, and then turns south and east along the center of Chestnut Hill Avenue to the south side of Cleveland Circle.
- From the southern side of Cleveland Circle, the southern boundary of the Aberdeen District extends eastward following the back lot line from 1971 to 1927 Beacon Street, corner of Ayer Road.
- The southern boundary then turns northward at the intersection of Ayer Road and Beacon Street and follows the Boston/Brookline boundary line for its entire length between Ayer Road and Washington Street, corner of Corey Road.
- In other words, the Aberdeen District's southern boundary follows the side and rear lot lines of 1912 Beacon Street and the rear lot line of 2 to 4 Ayer Road, turning eastward along the rear lot lines of 20/22 to 8 Orkney Road and the south sides of 42 and 39 Strathmore Roads.
- The southern boundary then turns north and east, following the back lot lines of 39 to 45 Strathmore Road and 3 to 50 Englewood Avenue, respectively.

- At 50 Englewood Avenue, the southern boundary turns north and east following the side lot line of 39 Englewood Avenue and the rear property lines of 151 and 157 Kilsyth Road extending across the intersection of Kilsyth and Lanark Roads to 19 Lanark Road.
- The southern boundary extends northeastward along a diagonal line that follows the back lot lines of 2 to 19 Colliston Road.
- Continuing across Colliston Road's intersection with Kilsyth Road, the southern boundary includes 49 Kilsyth Road.
- At the southeast corner of 49 Kilsyth Road's lot, the boundary follows the back lot lines of 6 to 20 Cummings Road.
- At the intersection of Cummings and Corey Road, the boundary line includes 64 Corey Road's house lot.
- Crossing Corey Road, the boundary line follows the west side and back lot line of the apartment complex at 106-114 Evans Road.
- From Evans Road, the southern boundary follows the side lot lines of houses bordering the side streets extending from the south side of Corey Road to the Brookline border.
- The southern boundary follows the side and rear lot lines of 106-114 Evans Road and 103 Evans Road; 93 and 94 Williston Road; and 40 and 42 Orchard Road.
- The southern boundary crosses Orchard Road, following the southern property line of the Harriet Baldwin School's building and play ground, culminating at Washington Street.



Aberdeen Architectural
Conservation District
Proposed Boundaries

2.0 DESCRIPTION OF THE PROPOSED ABERDEEN ARCHITECTURAL CONSERVATION DISTRICT

A. Introduction

The proposed Aberdeen Architectural Conservation District is located at the southwestern corner of Boston's Allston-Brighton neighborhood. Possessing an irregular, roughly V-shaped form, this area was originally developed in the mid-1880s with a system of winding streets set out over rocky terrain. Echoing the type of Romantic Suburb advocated by the Hudson River Valley landscape architect and cultural critic Andrew Jackson Downing in *Cottage Residences* (1842), the development of the residential enclave known as Aberdeen was triggered by the introduction of the electric trolley to Beacon Street in 1888. Commonwealth Avenue, the area's meandering "spine", is an Olmsted-designed thoroughfare constructed between 1884 and 1892 as part of a larger arterial system linked with Beacon Street and known as the Chestnut Hill loop.

Commonwealth Avenue, as originally planned by Frederick Law Olmsted in the 1880s was not really a parkway, as commercial traffic was permitted along with pleasure vehicles. Between the introduction of the electric trolley to Commonwealth Avenue in 1909 and World War II, multi-family buildings, encompassing two and three family residences as well as large apartment buildings, were constructed along Commonwealth Avenue. To the north and south of the Avenue, the construction of large apartment buildings along side streets frequently required the demolition of detached houses dating from Aberdeen's initial development as a Romantic Suburb.

The District's mid-1880s to early 1900s single family residences and large, early to mid-twentieth century apartment buildings illustrate two distinct trends in American housing development: 1) the need of turn-of-the-century city dwellers to escape from the inner city to leafy suburban enclaves dotted with detached residences, and 2) the extension of the city via the construction of parkways and boulevards thrust out from the City proper; thoroughfares that became lined with apartment buildings inhabited by both streetcar and automobile commuters. Aberdeen's streets are lined with buildings that reflect these developmental trends in a manner which, if not always visually cohesive, are, nevertheless, consistent in their alternation of 1-3 family residences and more massive apartment buildings. Indeed, the District's streetscapes present an interesting picture of the area's evolution from the late nineteenth to the mid-twentieth century

The Aberdeen district comprises wood frame, single family residences and multi-family housing clustered on narrow winding streets, and early 20th century apartment house development. Single family residences date to Aberdeen's initial development as a garden suburb between 1885 and 1910.

No longer extant to illustrate the mid nineteenth century agrarian era of the District are a handful of houses originally located on and near Washington Street and Chestnut Hill Avenue. Similarly, a half dozen houses developed by Wellesley's Hunnewell family no longer survive to tell the story of the early 1870s suburban development near Cleveland Circle. Stylish and substantial Queen Anne, Shingle, Colonial Revival, Craftsman, Tudor and Mission style residences provide a physical link with the late nineteenth/early twentieth century development of Aberdeen. A handful of residences categorized within the Medieval Revival variant of the Queen Anne style are one of the Districts strengths.

Multi-family housing ranges from brick two-family houses and wooden three-deckers to large masonry apartment buildings containing thirty or more units. The District's twentieth century apartment building development began in 1909, with the introduction of the electric trolley to Commonwealth Avenue ushering in an extended period of explosive growth; growth which was associated with widespread automobile ownership. Between 1910 and 1950, the original garden

suburb of 6,500 to 12,000 square foot house lots was the scene of extensive Automobile Age multi-family building construction. Stucco parged two-family, wood-frame three deckers, brick and stone-trimmed, and row house-like groups of three family residences, as well as large, 20-to-40 unit masonry apartments, were erected on single and multiple house lots. Area apartment buildings exhibit a wealth of ornamentation associated with the Classical, Renaissance, Georgian, Neo Adamesque, Art Deco and Art Moderne styles.

Of the 525 properties in the area, there are 67 free standing single and 95 two-family houses. Only 7 of the 70 three family residences in the District may be classified as three-decker housing. 125 apartments containing four or more units are located within Aberdeen. During the first quarter of the twentieth century, approximately two dozen of Aberdeen's original freestanding residences were demolished for the construction of large apartment buildings. For example, within the block bounded by Commonwealth Avenue, Strathmore, Chiswick and Braemore roads, seven substantial single family residences were extant by the early 1900s. Five of the seven houses were demolished to accommodate large apartment buildings, with only 12 and 16 Braemore Road surviving as representatives of the first wave of residential development on this block.

B. Single Family House Types

Single family residences of large and modest scale with Medieval/Shingle/Queen Anne/Arts and Crafts or Mission detailing

Houses in this category comprise the original mid 1880s to early 1900s detached residences of the Aberdeen Romantic suburb. These houses represent the type of "comfortable house" described by Professor Alan Gowans in *The Comfortable House* (see below). Replete with modern conveniences such as indoor plumbing, built-in gas and electric facilities, and central heating, these houses are located to the south and north of Commonwealth Avenue. To the south, these houses border Englewood Avenue and Chiswick, Colliston, Kilsyth, Kinross, Lanark, Orkney, Selkirk, and Strathmore Roads. Less prevalent in the apartment building quarter northwest of Commonwealth Avenue, these houses border Chestnut Hill Avenue, Chiswick Road, South Street, and Strathmore Road. Sheathed in clapboards and/or wood shingles, a half dozen of these houses exhibit a distinctive Medieval Revival sensibility that is evident at 16 Colliston Road and 25 Kinross Road. 45 Lanark Road is a full-blown example of a Shingle Style residence, while 89 Englewood Avenue is a brick house in the Queen Anne style.

Most of the District's Mission style residences were built in 1910-1915, shortly after Aberdeen's initial development. Characterized by boxy, stucco-parged forms, arched windows and red terra cotta tile roofs, good examples of this style include 84 Englewood Avenue and 1954 Commonwealth Avenue.

Single family residences of large and modest scale with Colonial Revival style detailing

Colonial Revival, or more specifically Georgian Revival, houses are scattered throughout the District, with several fine examples located on Englewood Avenue, Commonwealth Avenue, Kilsyth Road and South Street. Characterized by boxy rectangular forms, symmetrical fenestration, hip roofs and Georgian Revival detailing, several well-rendered Aberdeen examples of this style are credited to Boston architect E. Little Rogers. A prolific designer of early Aberdeen residences, he designed his own Georgian Revival, center entrance hall house at 58 Englewood Avenue in 1897.

5 Leamington Road



24 Sidlaw Road



Examples of Colonial Revival residential work by important Boston architects include: the wood frame 19 Braemore Road, designed during the mid-1890s by Eugene Clark, architect of the Allston Congregational Church on Quint Avenue; the brick Georgian Revival house at 2018 Commonwealth Avenue designed by Edwin J. Lewis Jr. during the late 1890s, and the stucco paraged Colonial Revival/Craftsman style house designed by Maginnis and Walsh at 66 Englewood Avenue (c. early 1900s).

Less common are the Late Victorian, asymmetrical house forms with Queen Anne or Shingle Style elements and topography elements

Representative examples include several large early 1900s residences situated on the southwestern slopes of Notting Hill at 5 and 9 Leamington Road. In the case of Cummings Road, the houses on the southwest side of the street are situated atop a steep ridge. The land behind these houses descends sharply to the back yards of Kilsyth Road houses. For example, the c. early 1900s Medieval Revival residence at 28 Cummings Road possesses a basement that is a full story below the grade of Cummings Road.

A unique, oval development of 50 connected masonry Georgian Revival residences

Located at 1729 to 1767 Commonwealth Avenue, 1-21 Wallingford Road and 2 to 48 Leamington Road. Designed in 1909 by A. Estes, these residences are characterized by modest scale, planar red brick surfaces, curving corners and a rhythmic repetition of door hoods.

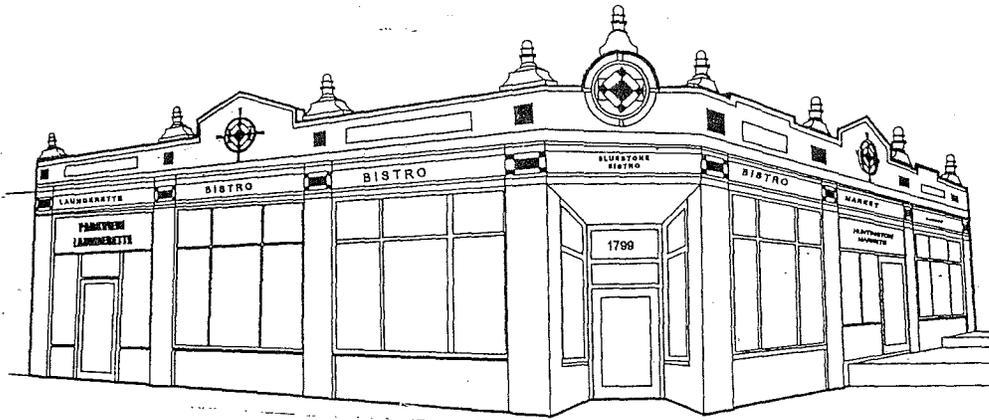
C. Non-Residential Buildings

Non-residential buildings in the form of one-story, multi-storefront commercial blocks, schools and commercial buildings are scattered throughout the area. Stylistically, the non-residential buildings of Aberdeen generally do not relate to residential properties in the District by virtue of dissimilar scale, form and, in the case of commercial buildings, an absence of style-defining ornamentation. (i.e. the small, boxy, one story scale of the commercial buildings bordering the Commonwealth Avenue/Sutherland Road intersection). Commercial buildings are clustered at highly visible, heavily trafficked intersections such as Washington Street-Commonwealth Avenue, Cummings Road-Commonwealth Avenue, Sutherland Road-Commonwealth Avenue, Chiswick Road-Commonwealth Avenue and Chestnut Hill Avenue-Cleveland Circle. Constructed as support buildings within a residential area, these stores served the early automobile trade of the 1910s and 1920s.

The area's most extensive commercial nodes are located at Cleveland Circle and the intersection of Sutherland and Commonwealth Avenue. With its black marble panels and fanciful poured concrete parapet ornamentation, 1795-1799 Commonwealth Avenue, corner of Chiswick Road, exhibits the most ornate surface treatments in the District. In addition, a large, c.1922 public garage, now used as offices, at 1686 Commonwealth Avenue is noteworthy for its Classical Revival design.

Three schools are located within the proposed Aberdeen Architectural District, including the former Aberdeen School, a wood frame Craftsman/Medieval Revival building at 186 Chestnut Hill Avenue, now an American Legion post, the Georgian Revival Alexander Hamilton Elementary School at 198 Strathmore Road (1924), and the Fay-Spofford and Thorndike-designed Tudor Gothic Revival Harriet A. Baldwin School (1926) at 121 Corey Road. Constructed of red brick with cast stone trim, the Hamilton and Baldwin Schools possess large, asphalt-paved schoolyards. Two purpose-built houses of worship are located in the area. The stone First Unitarian Church of Brighton at 189 Chestnut Hill Avenue was designed in the Gothic Revival style by Cabot, Everett and Mead in 1894. This church has been adapted for reuse as a karate center. Overlooking Rabbi Shubow Park, Temple B'nai Moshe was designed in 1947

Commonwealth Avenue at Chiswick Road



Storefront

286-288 Chestnut Hill Avenue



Apartment building

1982-1992 Commonwealth Avenue



Wilson Park



Triple deckers

by the Boston architectural firm of Krokyn and Brown. The synagogue is housed in a concrete and brick Art Moderne building at 16 Sidlaw Street which retains its original bronze exterior lighting fixtures.

D. Integrity

In general, the condition of Aberdeen buildings is good to excellent with some integrity problems related to the following: replacement of original fabric with vinyl siding, front lawns paved with asphalt to create parking areas, and the alteration of late nineteenth to early twentieth century single family residences with the construction of large, multi unit rear wings.

Intrusions to the area tend to be located at the western and eastern edges of the proposed district, including modern high rise apartments and altered storefronts along Washington Street, between Corey Road and Commonwealth Avenue. At the western edge of the district, along Chestnut Hill Avenue, near Cleveland Circle, a gas station, modern bank and architecturally undistinguished mid-to late-twentieth century commercial buildings compromise the architectural integrity of the District. Towering over Chestnut Hill Park, at the intersection of Chestnut Hill and Commonwealth Avenues, the molded concrete and metal Reservoir Tower does not respect the two to six story scale of adjacent buildings. Additionally, a modern motel and gas station are located at the corner of Mount Hood Road and Commonwealth Avenue.

On the other hand, the improved appearance of most of the District in recent years stems from increased on-site home ownership and the adaptive reuse of architecturally significant properties. For example, conversions of apartment buildings from rental to condominium units has often resulted in better maintained buildings and grounds. Front yard gardens enliven streetscapes and promote pride of place.

Successful adaptive reuse of architecturally significant buildings has helped to preserve the character of the District. As early as the late 1960s, the substantial, yellow brick and wood-trimmed residence at 77 Englewood Avenue was converted from a house into a synagogue after it vacated its original, early twentieth century building on Nightingale Street, near Franklin Field, Dorchester.

Currently housing a karate center, the former First Unitarian Church of Brighton (1894) at 189 Chestnut Hill Avenue retains its original siting, rubble stone materials, asymmetrical form and Gothic Revival elements. Designed by Cabot, Everett and Mead, Boston architects responsible for the Colonial Revival First Parish Church on Meeting House Hill, Dorchester, the Brighton Church's rubble stone retaining walls are key landscape features within the northwestern corner of the District.

Across the street from the First Unitarian Church of Brighton, the former Aberdeen School (1895), a wood frame, Craftsman/Medieval Revival building of modest scale is situated on a relatively ample, grass-covered lot. For many years this building has housed an American Legion post which was named in honor of President John F. Kennedy during the 1960s. The continued viability of the property in its present form is important because it is the District's only original non-residential link with the Aberdeen residential development of the late nineteenth century and because its land provides green space within a densely built up area of apartment buildings.

E. Topography and Landscape

Topographically, the Study Area is characterized by rocky, undulating terrain with the highest elevations located in the eastern section of the District. The southern and western slopes of Notting Hill skirt the northern edge of the proposed district behind buildings located at 1705 to

1727 Commonwealth Avenue and 5 to 63 Leamington Road. Level land is limited to the segment of Commonwealth Avenue between Chestnut Hill Avenue and Greycliff Road.

The original, Romantic suburban residential development is best preserved in the District's rockiest and most rustic segment bounded by Lanark, Kilsyth, Sutherland and Selkirk roads. Here, free standing clapboard and/or wood shingle clad Queen Anne, Shingle and Colonial Revival houses from the 1890s are set back from winding ways, overlooking ample front and side yards with ledge stone outcroppings and considerable tree cover. Lawns and retaining walls are key landscape components within the district, particularly within single family residential streetscapes where they are contiguous to each other such as, 1847 to 1867 Commonwealth Avenue and 58 to 104 Englewood Avenue.

F. Garages and Retaining Walls

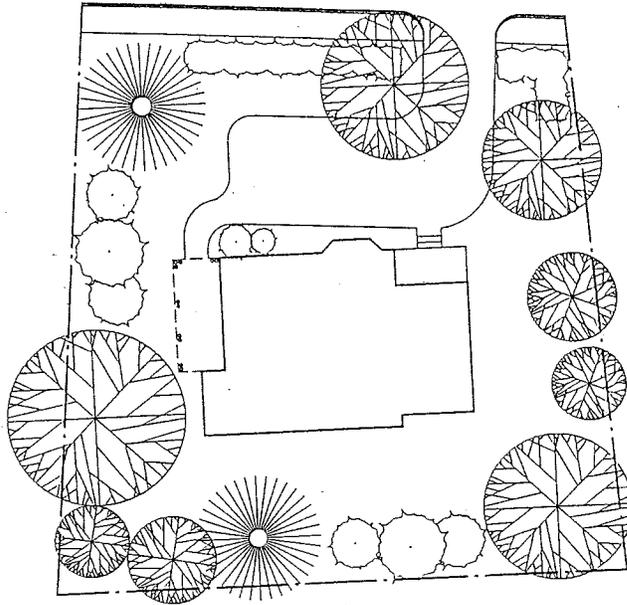
Additionally, garages and retaining walls composed of rubble stone and/or concrete are key visual components within streetscapes such as those bordering Lanark, Leamington, Wallingford and Selkirk Roads, as well as Kilsyth Terrace. According to the early twentieth century architects W. C. Kilham and J.C. Hopkins, in an *American Architect* article entitled "The Private Garage" (1911), "the coming of the automobile age has introduced a new phase in the architect's daily work. The smart, shining, highly developed machine, quick, accurate and efficient, full of the very essence of modernity, with its irrepressible and confident chauffeur, seems to require more "chic" accommodations than did the smartest horses and vehicles of the last generation." Further more, Kilham and Hopkins assert that "the age of the automobile is the age of cement, of high efficiency electric lighting and of the banishment of germs and crevices which harbor them. The garage must be modern, light, shining and not only clean, but free from any possibility of harboring dirt in any form." The authors concede that "this article assumes that it is written for the class of owner who desires a well developed building which will be an ornament to his place as well as a mere housing for his machine." Of all Aberdeen's garages, the four square, pyramidal-roofed, concrete garage behind 131 Kilsyth Road is the structure that best illustrates Kilham and Hopkins' "modern" garage. Built to provide "auto storage for two cars" in 1913, this stylish and substantial garage retains its original tongue and groove doors and multi light windows as well as slate shingles. In terms of scale and design, this well preserved structure approaches the scale and quality design evident in the upscale Brookline, MA garages discussed in the Kilham and Hopkins article.

Also providing a physical link with the early Automobile Age and, at the same time, blending in with its rustic surroundings, is the ledge stone-quarried garage at 48 Lanark Road. Similarly a large ledge-stone-constructed garage which may have also contained servants' quarters survives at the rear of the c.1910 8 Egremont Road.

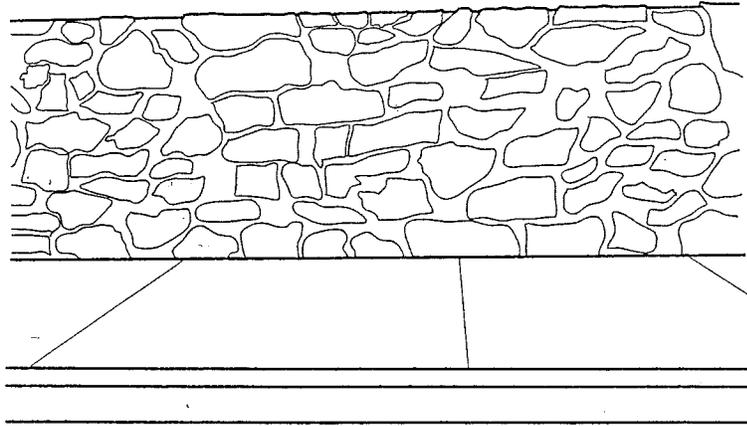
Regarding the size of garages, Kilham and Hopkins note that " the size and character of the garage is influenced in many ways. It may vary from one to house a single car, a box-like structure without architectural treatments, to a more pretentious building providing accommodations for a number of cars with living quarters for the chauffeurs".

More typical are garages whose design echoes the architecture of the main house rather than the topography, as is the case at 1776 Commonwealth Avenue (1922) and 28 Cummings Road

140 Kilsyth Terrace

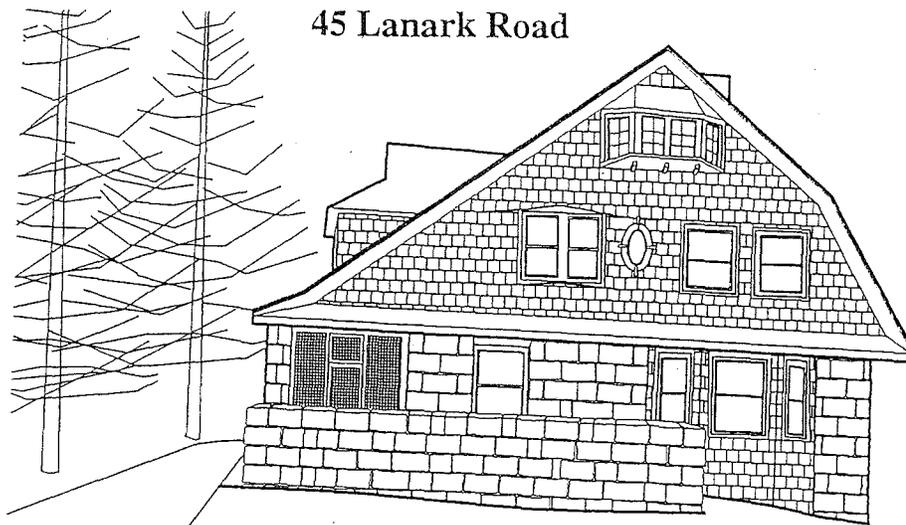


Site plan



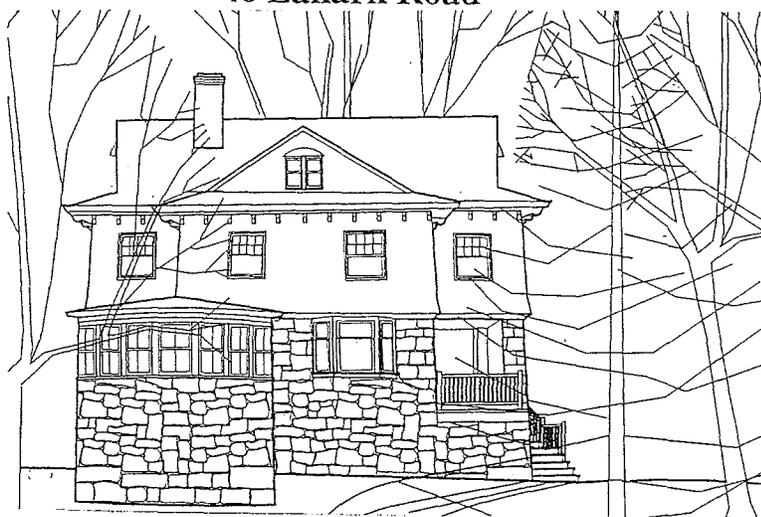
Retaining wall detail

45 Lanark Road

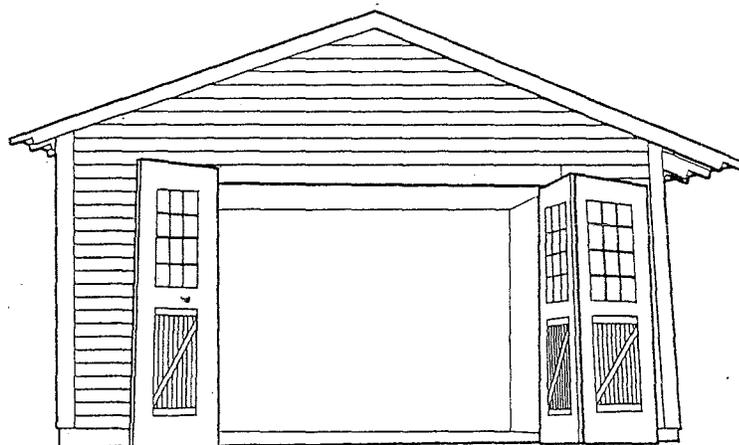


Main elevation

48 Lanark Road



Main elevation



(1904). In the case of the former, the garage is a miniature version of the Colonial Revival main block, complete with polychromatic brickwork and red terra cotta tile-covered roof, while the latter is a more utilitarian echo of the Shingle Style residence on the premises.

Several extensive retaining walls characterized by the artful placement of ledge stones are located behind properties such as 77 Kilsyth Road and 105 Strathmore Road. Several streetscapes in the district derive much of their interest from low rubble stone and/or concrete retaining walls interspersed with garages partially built into elevated terrain, with good examples on the north sides of Leamington Road and Kilsyth Terrace.

The landscaped courtyards of large apartments are key open space resources within the densely built-up District. Permitting light and air to reach all of the apartments in large, multi-unit buildings these courtyards are, for the most part, ornamental, their lawns and plantings intended to be admired from the street as well as from the apartment windows surrounding these recessed spaces (i.e. the tree and shrub-covered recessed courtyards at 48-52 Strathmore Road and 4-8 Chiswick Road).

On the other hand, several large apartment complexes contain courtyards requiring more active usage. For example, 1834-1838 and 1997-2001 Commonwealth Avenue and 66-68 Chiswick Road encompass center courts traversed by pathways leading from the street to main entrances. In the case of 1834-1838 Commonwealth Avenue, the center court shelters terraces, concrete steps and vintage metal lighting fixtures. The courtyard at 137-145 Englewood Avenue is so broad and deep that it approaches the size of a pocket park.

Here and there, apartment buildings illustrate the benefits of incorporating two or more courtyards into apartment complex plans. At 81-89 Strathmore Road well-tended lawns with planted borders extend deeply into a pair of recessed courtyards. At 4-12 Kilsyth Terrace (1938), the Boston architectural firm of Blackall, Clapp and Whittemore have provided green space in the form of multiple landscaped courtyards at the rear, as well as the street facade of the complex. More typically, the rear courtyards of Aberdeen apartments are paved with asphalt and provided parking and refuse collection facilities for building residents.

Open space for the area is adjacent to, rather than integral to, the District. Chestnut Hill Park, Evergreen Cemetery and the Boston College campus, at the western edge of Aberdeen, provide Aberdeen residents with outlets for passive and active recreational activities. At only 23,285 square feet, the triangular tract at the intersection of Commonwealth Avenue, Sidlaw and Chiswick Roads known as Rabbi J. S. Shubow Park is the largest open space in the District. Here, a playground, landscaped segments with benches and a stone marker in memory of Rabbi Shubow are encompassed within this small park.

On Commonwealth Avenue west of Washington Street, the grass covered median strips of the great boulevard have been encroached upon for the purposes of the electric trolley and automobile. Substantial front yards, such as those bordering Englewood Avenue, between Sutherland and Strathmore Roads provide a sense of open space. In several instances, triangular side yards formed by the odd angles of intersecting streets serve as small, albeit private "parks" (i.e. the side yards of 77 Englewood Avenue, 43 Leamington Road, and 111 Sutherland Road).

Tucked away behind the former public garage at 1686 Commonwealth, the oval green space known as Wilson Park, is bordered by seven, 1926 three-deckers. Set out by 1916, Wilson Park, is a vernacular, Automobile Age echo of Charles Bulfinch's Tontine Crescent and Louisburg Square.

G. Streetscapes

Three types of streetscapes prevail in the District: 1) streets lined with single family suburban residences set back on ample lots; 2) streets dominated by large apartment buildings situated close to public thoroughfares and, more typically, 3) streets that combine elements of the first two types. The oval shaped development of fifty red brick, two-story Georgian Revival row houses bordering Commonwealth Avenue, Wallingford Road and Leamington Road represents a fourth streetscape type that is unique within the city of Boston.

The first type of streetscape is perhaps best exemplified by Englewood Avenue, which, together with Sutherland Road was set out in a great X-shaped formation of streets as early as 1870 near Cleveland Circle. Overlooking ample lawns, the Queen Anne, Shingle, Colonial Revival and Mission houses bordering both sides of Englewood Avenue between Sutherland and Strathmore Roads possess more or less uniform setbacks from the street. Similarly, south of Englewood Avenue, Orkney Road is characterized by front yards, side driveways and early twentieth century brick and wooden garages at the back of their lots. The curving southwest side of Cummings Road between numbers 4 and 40 is bordered by early- to mid-twentieth century single family residences facing generous front yards; their back yards drop off sharply to house lots adjacent to Kilsyth Road.

Examples of the first type of streetscape are less prevalent north of Commonwealth Avenue where large apartment buildings, rather than single family residences predominate. Exceptions to this rule include the group of single family Queen Anne, Shingle, Craftsman and Mission houses bordering Chestnut Hill Avenue between 258 and 276 Chestnut Hill Avenue. Similarly, the stretch of Strathmore Road between 44 and 156 Strathmore Road is characterized by more modest houses and front lawns with several early examples of "auto storage" facilities, including two stucco-parged, red tile-roofed garage located behind 1863 Commonwealth Avenue at the corner of Strathmore Road.

The second type of streetscape is characterized by large, contiguous apartments situated close to the street. If Aberdeen's initial development was characterized by single family residences of the late 1880s and 1890s, apartment buildings represent second (1905-1930), third (late 1930s to early 1940s) and even fourth waves (post World War II) of construction in the District. A number of these apartment buildings were erected on lots intended for single family residences, hence these large multi-family buildings occupy almost all available space within a lot. Large apartment buildings built cheek by jowl on small lots present great expanses of masonry walls exhibiting a variety of materials and ornamentation.

One of the most dramatic examples of this type of streetscape is Lothian Road between Chiswick and Strathmore Roads. Here, the sculpted, stucco parged Georgian/Spanish Colonial Revival main facade of the apartment building at 146 Chiswick Road leads visually into a masonry corridor alive with Renaissance and Georgian Revival ornamentation. Similarly memorable is the great curving wall of the red brick Georgian Revival apartments at 209-221 Chestnut Hill Avenue which is continued around the corner in the march of masonry, three story Classical and Georgian Revival apartment building facades located between 5 and 43 South Street. Providing a dramatic gateway to Boston from Newton, the segment of Commonwealth Avenue between Greycliff Road and Chestnut Hill Avenue is characterized by a great sweep of apartment house facades dating from the 1920s to the c. 1980s. Exhibiting Classical, Renaissance, Georgian, and Neo Adamesque Revival, as well as Art Deco, Art Moderne, and Post-modern ornamentation, these buildings range in height from three to ten stories or more.

More typical are streetscapes characterized by a combination of single family residences, and large apartment buildings, as well as other types of multi-family buildings that provide snapshots of the various phases of area development overtime within a single block. For example, Chiswick Road, between Englewood and Commonwealth Avenue is bordered by 1890s Queen Anne houses, large apartments with block-like forms and recessed courtyards as well as a well-designed Post-modern elder care facility. Similarly, Kilsyth Road, between 71 and 115, exhibits Queen Anne, Georgian Revival two-family, three decker and multi-family apartment buildings.

3.0 HISTORICAL NARRATIVE

A. General History of the Area

Little Cambridge, 1630-1807

Called "Little Cambridge" until it was set off from Cambridge as the separate town of Brighton in 1807, the land that would become Allston-Brighton was used primarily for grazing cattle during the Puritan settlement of the 1630s, first as part of Watertown, then after 1634 as part of Cambridge. Throughout the 17th century, the population was too small to support a separate church and the area remained sparsely settled with large farms through the 18th century. The foundations for future growth were laid during the early years of the Revolutionary War, when the Continental Army was headquartered in Cambridge. Little Cambridge supplied them with beef from cattle yards and a slaughterhouse set up by Jonathan Winship I and his son, Jonathan Winship II. The cattle yards were near what is now the intersection of Washington Street and Nantasket Avenue, and the slaughterhouse was located at Chestnut Hill Avenue and Academy Hill Road.

Throughout this period and well into the nineteenth century Allston-Brighton's settlements were concentrated in the central, central western and northeastern sections of the town, closest to Cambridge and the river. The area that encompasses the Aberdeen District remained rural and sparsely settled and was devoted largely to farming. The oldest thoroughfare in the area, Washington Street, was originally called "the great Country Road." Set out as early as the mid 17th century by the towns of Boston, Cambridge and Watertown, the Country Road ran from the Muddy River northwestward through Brookline and Brighton to the Watertown Mill. As late as 1830, the Hales Map shows only two or three houses bordering the southeastern-most segment of Washington Street in Brighton. By 1830 Chestnut Hill Avenue, then called Rockland Street, and South Street had been set out. Rockland Street - an appropriate name for a thoroughfare that meandered through rocky, ledgy terrain - linked Brighton Center with western Brookline, while South Street provided farmers from Newton going to the Cattle Market in Brighton Center with a "back door" alternative to Washington Street.

The Town of Brighton , 1807 - 1874

In the 1810s and 1820s, the newly created town of Brighton became an important center of the agricultural and horticultural improvement movement. In 1817, the Massachusetts Society for the Improvement of Agriculture, a leading proponent of the movement to improve agricultural practices in America through the use of competitive fairs to reward and publicize outstanding crops and livestock, established permanent fairgrounds with an exhibition hall in Brighton. They chose a site in the vicinity of Dighton Street, not far from the original Revolutionary-era cattleyards. Here, from 1817 to 1835, the Society produced the Brighton Fair and Cattle Show, one of the nation's earliest and largest agricultural fairs, which became an annual destination for both serious buyers and producers and visitors seeking entertainment. In the 1830s, as the agricultural fair movement spread across the country, the Brighton Fair lost its audience to smaller fairs in country towns. The existence of the Fair in these years, however, had accomplished what the town fathers who had arranged to provide the land to entice the Society here had hoped. The Fair had greatly benefited the local cattle industry by enhancing Brighton's image as a cattle center, and it had promoted the growth of year round markets and other related businesses around it.

In the 1820s, the Winship family again played a role in shaping Brighton's development. Jonathan Winship III, son and grandson of the founders of its cattle business, and a founder and Vice-President until his death in 1847 of the Massachusetts Horticultural Society, created extensive gardens on his family estate in North Brighton. Winship's Gardens became a major attraction in the area until their subdivision in the 1850s. Like the earlier Fairs, they attracted both

serious horticulturists and sightseers. A second horticultural firm, Nonantum Vale, was established in 1820 by Joseph L.L.F. Warren, who is credited with raising the first commercially grown tomatoes in Massachusetts in 1838.

In 1836, Joseph Breck founded his well-known nursery at the corner of the present Washington and Allston Streets. Breck, the author of an outstanding horticultural treatise, *The Young Florist, or Conversations on the Culture of Flowers and on Natural History* and editor of the influential *New England Farmer*, evidently moved to Brighton to take advantage of the town's growing reputation as an important garden center. In the 1840s, Horace Gray, another noted horticulturist, established a nationally renowned graperly at Nonantum Hill.

In 1834, as the Brighton Fair was winding down, the Boston and Worcester Railroad arrived in Brighton, building a depot in Winship's Gardens. The railroad brought tourists to see the gardens and cattle dealers to do business, and its encouragement of livestock shipment through the establishment of low carload rates solidified the town's dominance in the cattle trade. In the mid-nineteenth century the Brighton Cattle Market was the largest in New England, and supported numerous manufacturing concerns utilizing the byproducts, from leather products to soap, candles, varnish and fertilizers. These in turn supported banks, hotels and other institutions, and financed town buildings and amenities.

As the town center grew and population increased, the hitherto undeveloped rural area in the far southeast corner of the town also began to change. By this time, Brighton had outgrown the half-acre Market Street Burial Ground that had served it for so long. The hilly, wooded terrain known as Aspinwall Woods was deemed suitably picturesque by Brighton's town fathers for a new rural cemetery like the recently completed Mt. Auburn in Cambridge. Evergreen Cemetery opened here in 1850, although at that time it was laid out with rectilinear pathways; the Mount Auburn-like meandering path system was not adopted until later. Also in 1850, Beacon Street was laid out as a fifty-foot wide way along the Brookline border.

Another transportation improvement came in 1867 when the Charles River Railroad (now the Riverside streetcar line) opened a depot on Chestnut Hill Avenue just east of the present Cleveland Circle.

A few years later, the area around Evergreen Cemetery became the site of the Chestnut Hill Reservoir, the largest public works project in the history of Allston-Brighton, and the recently laid out Beacon Street was rerouted for its construction. The reservoir was built to concentrate Boston's water supply in one large storage facility, rather than in the four small facilities that had been scattered around Boston. Although its construction was recommended as early as 1859, the Civil War delayed its undertaking; it was begun in 1865 and completed in 1870.

It was obvious in these years that Brighton was being drawn inexorably into the orbit of Boston, and after two years of study and discussion, it officially became part of the City of Boston in January, 1874. Despite the scenic presence of the Chestnut Hill Reservoir and the attention it called to the rugged rural charms of the Aberdeen area, however, residential development was delayed by the recession of 1873 and by the presence of two slaughterhouses with their offensive odors in the immediate neighborhood.

The slaughterhouses that had built the town's prosperity had become somewhat of a problem by the 1860s. In 1866 there were 42 of them, centered mostly along Western Avenue, Cambridge Street, the eastern end of Washington Street, and around Chestnut Hill Avenue and Foster Street, just to the south of Brighton Center. As early as the 1840s, they had been looked upon as a

deterrent to residential development; now they began to be seen as a public health hazard. This issue, combined with the decline of the industry brought about by the introduction of refrigerated railroad cars, which gave Chicago an advantage over local butchers, resulted in the consolidation of the slaughterhouses at the Abattoir in North Brighton in 1881. This long-awaited event opened the Aberdeen area to full development.

B. Development of Aberdeen as a Residential Suburb

Land Development in the 1870s and 1880s

In the early 1870s, a few houses were built in the area around Chestnut Hill Avenue and Sutherland Road, beginning a development process that foreshadowed what was to happen in Aberdeen. First, farms were subdivided by their owners for new houses, some for family members or friends; then larger and larger tracts were assembled by individual developers or partnerships between landowners and building contractors, and then by land companies.

During the 1870s, much of this Chestnut Hill Avenue/Sutherland Road area was part of a large undeveloped tract owned by Frances Hunnewell. The southwestern edge of this area, in the vicinity of Kinross and Chiswick roads, was owned by J. Smith Homans. Hunnewell built a house for himself in the area, as did Francis Morton, another key participant in the development. Morton and his wife Elizabeth settled in this area as early as c. 1870. Morton's advertisement in the 1899 Boston Directory stated that he was "formerly of Morton and Chesley" and was a "contractor for buildings of every kind." The Mortons may have been poised, with Francis Hunnewell's financial backing, to begin construction of houses on Hunnewell-owned lots in this area, but the severe economic downturn of 1873 thwarted house construction in Boston and throughout the nation. Morton bided his time, building substantial residences in this area during the late 1880s and early 1890s, until the recession of 1893 again slowed residential construction throughout the Boston area.

By 1885, 90 percent of this area was owned by the Beacon Street Land Company Trust, a real estate concern similar to Henry M. Whitney's West End Land Co. (See below). Also during the 1880s, real estate magnates B. F. Ricker and George A. Wilson owned several large tracts bordering the future path of Commonwealth Avenue. Ricker and Wilson had become acquainted with the area while they were employed as teamsters for the Chestnut Hill Reservoir construction projects during the late 1860s.

Between 1867 and 1874, as Hunnewell was beginning to divide his land, Englewood Avenue and Sutherland Road were set out forming a great X-shaped street pattern, the antithesis of the meandering system of paths superimposed over this rugged terrain around 1890. Sutherland Road, originally called Roxbury Avenue, was set out from Rockland Street, which was renamed Chestnut Hill Avenue in 1879, to the no longer extant Howard Place north of Commonwealth Avenue.

In the 1880s, as the land companies were beginning to dominate development, the meandering street pattern began to take shape. Selkirk Road and Chiswick Roads appear on the 1885 Brighton Atlas as proposed streets that did not exactly follow the current paths of these winding ways. Kilsyth Road or "Road No. 1" first appears in the Street Commissioner's Report of 1893 and Lanark Road existed on paper as early as 1889 but was not set out until 1897. By the mid-1880s, the number of families residing in this area was sufficient to support a small Baptist Church, and house construction began to transform this area.

Henry M. Whitney, Frederick Law Olmsted and the Introduction of the Electric Streetcar in Aberdeen

The creation of Aberdeen is inextricably bound to the entrepreneurial efforts of Henry M. Whitney. As early as 1866, Whitney, an executive in the Metropolitan Steamship Company, saw the possibilities of Brookline's Beacon Street in Olmsted's plans. He began buying up farms in the vicinity as an investment, first on his own and later on a larger scale through the West End Land Company, which he formed for the purpose. In 1886, Whitney took two major steps which together would shape the development of the Aberdeen area: he formed the West End Street Railway Company, and, as a member of the Brookline Parks Commission, he asked the preeminent late nineteenth century American landscape architect Frederick Law Olmsted to draw up plans for widening Beacon Street.

Whitney's introduction of the horse-drawn West End Street Railway from Kenmore Square to Cleveland Circle over this thoroughfare in 1887 ensured the success of residential development on parcels bordering Beacon Street in Brighton as well as Brookline. The Mt. Hood/Corey Road area, for example, was near enough to Beacon Street to warrant Whitney's West End Land Company purchasing tracts in this section of Brighton.

Within a year of forming the West End Street Railway, Whitney bought out four competing companies, becoming the largest streetcar system under one company in the world. He then brought to Boston Frank J. Sprague, an engineer who had been experimenting with electric street railways in Richmond, VA. In 1889, Sprague succeeded in electrifying the Beacon Street line, the first line in Boston to be electrified. The success was stunning: by 1896, 94% of Boston's lines were electric, and the popularity of living along a streetcar line soared, along with real estate development in the Aberdeen area.

Olmsted's involvement in the area was also seminal. In 1884, Olmsted had begun studies for the Boston Street Department for a new avenue in Brighton; in 1886, Whitney brought about the inclusion of Beacon Street in these plans by offering to donate the land for the widening and pay half the construction costs, then securing the commission for Olmsted. In doing so, he not only ensured the success of his land developments; he initiated the integration of the electric street railway into the Olmsted parkway plans for the area. This combination would shape the Aberdeen district's destiny. For now, the major activity was on Beacon Street, at the edge of the future district, but this combination of forces would also shape the spine of the district, Commonwealth Avenue. Olmsted envisioned Beacon Street as the principal thoroughfare of a fine residential district and an avenue for pleasure driving, riding, cycling and walking. The cycleways and one of the two bridle paths were eliminated from his original plan, but driving, riding and walking were accommodated, on either side of the central street railway, in ways separated by trees. Landscape historian Cynthia Zaitzevsky notes that this plan is "remarkable for the way in which it combines ample arrangements for all kinds of pleasure traffic with provision for commercial traffic, which was always excluded from parkways."

Olmsted, it has been suggested, was thinking of the 400-foot wide boulevards of Paris, such as Avenue L'Imperatrice, when he set out Commonwealth Avenue. Originally called Massachusetts Avenue, the new Commonwealth Avenue began at its intersection with Brighton Avenue and followed a winding route to the Chestnut Hill Reservoir; at the reservoir, the avenue was linked to Beacon Street, Brookline, by a segment of Chestnut Hill Avenue. This system of roads is known as the Chestnut Hill Loop. A preliminary plan for the widening of Beacon Street in Brookline dated November 29, 1886*shows Commonwealth Avenue in Brighton as originally intended by Olmsted. The path of Commonwealth Avenue west of Warren Street is depicted as a meandering roadway bordered by clusters of trees.

The informality of this segment of Commonwealth Avenue stood in marked contrast to the more formal "leg" of the avenue between Brighton Avenue and Warren Street. The latter segment of Commonwealth Avenue runs over level terrain with center and side access roads separated by tree-shaded park strips. The ledgy, steep segment of Commonwealth Avenue west of Warren Street had been slated for a rustic, informal appearance. When set out, however, it had become more a continuation of the more formal, three parallel roadway plan at the eastern end of this thoroughfare, and more like the Beacon Street plan. This evolution was completed by the introduction of the streetcar over the avenue, which was accomplished in 1909. Features surviving from the mid-1880s plan include the winding path of the great boulevard, its 200-foot width, and its linkage via Chestnut Hill Avenue with Beacon Street.

In his report on the plan to widen Beacon Street, Frederick Law Olmsted predicted that the improvements would encourage the growth of a fine residential district, an extension of the Back Bay district, with Beacon Street as its principal thoroughfare combining the street railway and an avenue for pleasure driving, riding, cycling and walking. Olmsted's prediction, although eventually altered, not only by the introduction of the street railway he was presenting, but by the emerging popularity of apartment living, and then by the rapid development of the automobile, was borne out with both Beacon Street and Commonwealth Avenue. Together, Whitney and Olmsted, by combining two major elements of late nineteenth century planning – the romantic landscape tradition and urban transit – were laying the foundations for a new type of thoroughfare, a residential parkway/boulevard linking city and suburb.

The Aberdeen Land Company Development, 1890 - 1910

In 1890, the *Brighton Item* described the idyllic neighborhood that awaited prospective Aberdeen homeowners. "Several hundred feet above any considerable portion of land in the neighborhood, commanding magnificent views in every direction, well watered, a perfect combination of woodland, and glade, and admitting the free exercise of the artistic taste of the landscape gard[e]ner, these lands are sure to be sought for residential purposes by the most desirable buyers." It certainly seemed, with Olmsted's plans for Commonwealth Avenue through the middle of it, that the area was ripe for development.

Commonwealth Avenue's development was far from the "overnight" success of Beacon Street, however. Although it had been conceived by Olmsted as early as 1884, its construction was not completed until 1892, and its potential as a great thoroughfare bordered by attractive housing remained unrealized for almost twenty years. By the time Commonwealth Avenue was completed, the housing market was already saturated with the single and multi-family housing of Beacon Street, Brookline and vicinity, which had been a prime location for house construction between 1887 and 1892. In 1893, a severe economic recession put a damper on construction along the Avenue, as it did everywhere, for years. Additional factors in slowing development were the City of Boston's delay in completing Commonwealth Avenue's landscaping by over a decade, and the difficulty inherent in traveling over its rugged terrain before the advent of the automobile age. House construction prior to the coming of the electric streetcar in 1909 was rare and must have required a leap of faith on the part of developers and some owners to chance such an expensive undertaking in such a remote part of the city. But chance it they did.

Between 1890 and 1910, the Aberdeen Land Company laid out the area along Commonwealth Avenue as far as Foster Street as a romantic suburban development, with streets eschewing the traditional grid pattern for a system of winding ways that respect the land's natural contours. Aberdeen developed as an area with the most substantial and elaborate residences in Allston-Brighton, as well as some of the finest examples of Medieval Revival style architecture in the city of Boston. Streets in this area bear Anglo-Scottish names such as Lanark, Sutherland, Selkirk,

Kinross, Orkney, and Strathmore. The large, unusually ornate Queen Anne, Shingle Style and Jacobethan residences of this area were built for the families of professional men who commuted to work via Henry Whitney's West End Street Railway along Beacon Street. The earliest houses in this area were built a year or so before the financial panic of 1893. Most of these early residences border Lanark and Kilsyth Roads, although survivors from this first "wave" of house construction are scattered about the entire area. Bankers, businessmen, commodity dealers and teachers were among the original owners of these stylish and substantial houses.

Planned as a residential community in the well-established tradition of the romantic suburb first espoused by the influential mid-nineteenth century landscape architect and writer Andrew Jackson Downing, Aberdeen complements the Frederick Law Olmsted-designed "Chestnut Hill Loop" system of roads. The winding ways, Medieval-influenced residences, and ledgy, tree-dotted terrain of this late nineteenth century development reflect the pervasiveness of Downing's legacy, updated with large Shingle and Queen Anne residences which, for the most part, blend in with the leafy, rocky surroundings. The area east of Commonwealth Avenue from Cummings Road on the north to Chiswick, Selkirk and Lanark roads on the south retains to a great degree, the original character of this area. Encompassing a tangle of winding streets with Scottish names, cut through rocky terrain, this area contains ledge outcroppings of considerable size; this highly uneven topography evidently precluded the subsequent apartment house construction that replaced many such houses elsewhere.

One example of the ambitious single-family residences being built during this period also highlights the changes that would accompany the introduction of the electric street railway along Commonwealth Avenue in 1909. This is the remarkable stone Colonial Revival/Craftsman house at 1642 Commonwealth Avenue that was built for cattle dealer William H. Munroe in 1910. Like the two townhouses built during the early 1900s along Park Drive in the West Fens section of Boston, the Munroe House evidently represents a trend in house construction that never materialized. Instead of great single family residences bordering Commonwealth Avenue, large apartments represented the norm, rather than the exception to the rule. Built by Robert Clancy and J. McCartney and Sons of Waltham from designs provided by Boston architect Harry M. Ramsay, this house was owned by the Munroe family for only a few years after its construction. By 1909, the Munroe lands had been reduced to a still extensive 65,068 square feet, and another pattern of development was about to begin along the Avenue (See below).

Civic and institutional buildings accompanied Aberdeen's residential development. The Gothic Revival First Unitarian Church by Boston architects Cabot, Everett and Mead, was begun in 1895 at 189 Chestnut Hill Avenue. A descendant of Brighton's First Congregational Church of 1741, the new church was built of local ledge stone with seam-faced granite corners and window jams. The wooden c. 1895-1899 Aberdeen School at 186 Chestnut Hill Avenue survives to provide evidence of both Brighton's late nineteenth century commitment to public education, and the early twentieth century evolution of the area. Vacated during the late 1920s on completion of the larger Alexander Hamilton School at 198 Strathmore Road, the old wooden school was recycled in 1932 as an American Legion headquarters and Memorial Room.

By 1920, the Aberdeen area was almost completely developed, thanks to the steam rollers, dynamite, and macadamized road construction widely utilized during the late 1880s and 1890s to make rugged terrain viable for house and road construction. Two developments in the area reflect social changes resulting from the introduction of the electric street railway along Commonwealth Avenue.

The oval group of modestly scaled red brick row houses of the "island" bounded by Commonwealth Avenue, Leamington Road and Wallingford Road represents a unique response to housing needs in this period in Allston-Brighton in general and along Commonwealth Avenue in particular. Historically, the Leamington/Commonwealth Avenue area was part of the hilly, ledgy area of fields and woodlands between Chestnut Hill Avenue and Washington Street that remained undeveloped until as late as 1910. Owned by the J. Smith Homans trustees during the 1870s, in 1885 the site was part of Reuben E. Demmons tract, and by 1899, this land was owned by the Westmoreland Land Company. The red brick Georgian Revival row houses were constructed in 1909 by engineer A.S.N. Estes. Owners of these houses in 1930 included Irish, Jewish, and Anglo families. Occupations of the residents included bookkeepers, stewards, managers, policemen, salesmen, clerks, custom house staff, dressmakers, an editor, a teacher, a credit manager and a lawyer.

On the lower slopes of Notting Hill, across from the Leamington Road row houses, are a half dozen large residences designed for families of comfortable means prior to the extension of streetcar service to the area. The house at 4 Wallingford Road has significant historical associations with Ada B. Frisbee, corresponding secretary of the Women's Christian Temperance Union. Active in the struggle to render alcoholic beverages illegal in the United States, Mrs. Frisbee lived in this house with her husband Walter, a clerk associated with a business based on Water Street in Boston.

A late addition to this neighborhood is the small, curious development of three deckers at Wilson Park, built in 1926. Situated at the northeast corner of the Aberdeen area, this oval green space is tucked away behind a commercial block at 1686 Commonwealth Avenue. This "pocket" park and adjacent house lots were carved from the extensive holdings of Henry M. Whitney. Residents of the three-deckers in 1930 included an upholsterer, a "manager" and an auto mechanic.

Electric Streetcars and Apartment Buildings, 1905 - 1950

The introduction of the electric trolley to Commonwealth Avenue in 1909, combined with the dawn of the Automobile Age, made Aberdeen more accessible than ever before to an ascendant middle class. These transportation changes resulted in the overlay of a completely new type of housing on the picturesque suburban development of Aberdeen. In the 1910-1940 period, some of the largest and most attractively massed and designed apartment houses in Boston were built in the Aberdeen area, particularly along the segment of Commonwealth Avenue between Chestnut Hill Avenue and Greycliff Road. According to Douglas Shand Tucci in *Built in Boston: City and Suburb*, "the miles upon miles of new middle class apartment houses that marched out of Boston in every direction after 1900, up to Commonwealth Avenue into Brighton, for example, dramatically changed the city's scale and overall appearance." Apartment construction became the rule on the small winding streets close to Commonwealth Avenue as well, with many fine examples of this building type bordering Sutherland Road and Commonwealth Avenue. Typically these large multi-family buildings were designed in the Classical, Renaissance and Georgian Revival styles as well as the Tudor and Spanish Colonial Revival styles popular during the 1910s and 1920s.

Boston is frequently cited as being the first city to construct an apartment building, or what was initially called "French Flats". Built in 1857 at the corner of Tremont and Boylston streets, The Hotel Pelham was an apartment hotel that catered to long-term renters rather than transient boarders. However, it cannot be said that apartment buildings were widely popular as residences in Victorian Boston. Cleveland Amory notes in *The Proper Bostonians* that many Victorian upper middle and upper class families disapproved of more than one family living under the same roof, regarding such a living situation as bohemian at best, if not totally immoral.

The Civil War interrupted development of the apartment house as a building type in Boston, but construction briefly resumed during the late 1860s and 1870s in the South End (Hotel St. Cloud, Hotel Alexandra) and the Back Bay (Hotel Cluny and the Hotel Bristol). Between the mid 1880s and early 1900s, the concept of the apartment building as a fashionable address for the upper classes in Boston accelerated, and was reflected in a concentration of well-designed, multi-family buildings at the western edges of the Back Bay. The Hotel Charlesgate (1891) at Beacon Street and Charlesgate East were two of the more high profile examples.

During the period of 1910 to 1930, Allston-Brighton's population doubled, rising from 27,000 to 60,000, making it the most densely populated of Boston's outer neighborhoods. Multi-family housing was necessary to meet the demand for living along the great boulevard extension of Commonwealth Avenue and the meandering side streets to the north and south. Intent on leaving behind the gritty, crowded conditions of Boston inner city neighborhoods such as the North, West and South Ends, the sons and daughters of Jewish, Irish and Italian immigrants were lured by the image of the Romantic suburb already well established in Aberdeen by the turn-of-the-century. The proximity of the Upper Chestnut Hill area to extensive park land at the Chestnut Hill Reservoir, as well as Evergreen Cemetery, and the campuses of Boston College and St. John's Seminary, made this a desirable part of the city to live in. It also encouraged the construction of attractive apartment buildings marketed to solid middle and upper middle class renters. The roster of tenants in the apartment complexes lining Commonwealth Avenue and Chestnut Hill Avenue reveals an eclectic mixture of Irish, Jewish and Anglo families.

Among the earliest multi-family buildings in the Aberdeen area are the bow front Georgian Revival apartments at 2-8 Colliston Road. Built in 1908-1909 by John C. Foley, architect and builder who was based at 336 Lowell Street, Somerville, this group's land had been part of the West End Land Co.'s holdings. During the 1910s and 20s, the owners of this group were of Irish and Yankee backgrounds, a pattern that was atypical for this area as a sizable number of Jewish families rented apartments in this area by the 1920s.

Many Jews had left their neighborhoods in the North, South and West End to relocate to Brighton during the period of 1910-1930, attracted by easy access to downtown jobs via the electric streetcar, and plentiful modern rental housing. A second settlement of Orthodox Jews from Dorchester and Mattapan occurred during the late 1960s. This later wave of Jews, many of them Orthodox, settled in Brighton and Brookline. Built in 1892, the Walker and Kimble-designed yellow brick Chateausque mansion at 77 Englewood Avenue became the new home of the Chai Odom congregation in 1968 when this congregation, originally based at 103 Nightingale Avenue in Dorchester, near Franklin Field, moved to the Cleveland Circle area. Construction of apartment buildings would require the demolition of at least two dozen single-family residences. For example, 116-132 Sutherland Road, also known as Sutherland Village, was built c. 1917-1924 on part of a lot that had been the site of the residence of Lillian B. Kelly (early 1900s) and Arabella S. Mudge, who owned the entire block bounded by Lanark, Kinross and Sutherland Roads. At 119-127 Sutherland Road, the Georgian Revival apartments were built c. 1925-1930, replacing a c. 1890s brick residence that had been built for a Velma E. Maxwell.

Commonwealth Avenue, between Chestnut Hill Avenue and Greycliff Road, was built up with large apartment buildings between 1920-1940. The descendants of the few families that lived here during the late nineteenth century as well as the aging homeowners from the "Aberdeen period" of the 1890s, sold their single-family homes to real estate developers. Subsequently, 3-6 story masonry apartments characterized by landscaped front, center, and rear courtyards were constructed, creating street walls enlivened by Classical, Renaissance, Georgian, Neo Adamesque

and Art Deco ornamentation. Most of the leading apartment house specialists are represented along this remarkable stretch of Commonwealth Avenue, including Silverman and Brown, S.S. Eisenberg, and Saul E. Moffie.

The group of apartments at 35 to 41 Egremont Road, each designed to house 6 families, were built as investment properties for T.B. Munroe. These buildings provide evidence that a prominent, accomplished architect such as John C. Spofford, was at work in the areas bordering Commonwealth Avenue during the World War I era. In the late nineteenth century, Spofford was in partnership with Charles Brigham. During the 1890s, they designed the yellow brick addition to the Massachusetts State House, as well as several buildings at Foxboro State Hospital. In 1911, Spofford also designed the Italian Renaissance Revival Princeton Hotel at Commonwealth Avenue and Spofford Road in Allston.

One measure of this area's explosive growth during the 1920s was the construction of the Renaissance/Georgian Revival Harriet Baldwin School at 121 Corey Road. Built in 1926 on land that had been owned by the Corey family until the early 1910s, this parcel was owned by the City of Boston by 1916. It was designed by the Boston architectural firm of Fay, Spofford and Thorndike and built to house 14 classrooms. During the late nineteenth century, Harriet Baldwin was a resident of Harvard Avenue, Allston, before it became built up with commercial blocks during the early twentieth century. She was a founder of the Allston Congregational Church on Quint Avenue and the first president of the Allston Women's Association.

The Automobile Age

The major development of Commonwealth Avenue, although sparked by the extension of electric streetcar service in 1909, coincided with a dramatic growth in the popularity and use of automobiles in Boston, as in the rest of the United States. More gradual, and thus less obvious, than the arrival of the trolley, this new mode of transportation would also play a major role in shaping the character of the Aberdeen district.

As it had been in the creation of parkways in the late nineteenth century, Massachusetts was in the forefront in the national adoption of the automobile in these early years. In 1913, it was second only to New York in mileage of paved roadways outside of city limits. Traffic counts conducted on suburban roads outside Boston showed an increase between 1909 and 1912 of 131%, and in 1913 and 1914 of another 121%.

By this time the American love affair with the auto was in full swing, as Clay McShane abundantly documents in *Down the Asphalt Path: The Automobile and the American City*. Every medium, from popular music and film, to staid periodicals, featured it, quickly turning it into "the epitome of possessions." As they sought to move it out of the niche of toy for the sporting rich into the mainstream of American life, its promoters simultaneously touted its fashionable image for both the wealthy and the respectable middle class while holding it out as attainable for the masses. Magazines praised the healthy recreation of family outings in the countryside; planners and serious journals especially extolled its virtues as a means of enabling more people to enjoy the good life in the suburbs. The Aberdeen area, with its picturesque landscape and connections with Olmsted's Chestnut Hill Loop, was ideal territory for this new phenomenon, and the automobile soon moved in. Soon driveways and garages, carefully designed to complement the houses, became a part of the residential scene.

Thanks in part to the metropolitan planning system created in the late nineteenth century to provide Boston and the rapidly growing suburbs around it with urban amenities like water, sewers and recreation areas, Boston - especially in the area around Aberdeen - now had an extensive

network of parks and roads connecting them to the city. "These roads," McShane points out, "eased car-based suburbanization, at least for awhile." But he also notes that, like Chicago, Boston did not restrict access to many of what he calls "pseudo-parkways" in the manner of traditional Olmsted-style parkways, but allowed cross streets and access by abutters, making residential development easier. This trend is evident in the development of Commonwealth Avenue at least as early as the 1920s.

The advent of the automobile further modified the 1880s vision for the Avenue, especially later in the twentieth century with the ever-increasing demands for parking spaces. Its initial impact was positive, however, as it lent an aura of fashionable modernity to the Avenue that was largely lacking in other areas that developed along streetcar lines in this era.

Beginning in the 1910s, a number of one-story, multi-storefront commercial blocks designed to appeal to the automobile trade appeared at highly visible, heavily trafficked corners along the Avenue, and at Cleveland Circle. By the early 1920s a public garage in a Classical Revival design catered to the needs of the motoring public.

The area remained attractive to middle-class renters, as well as owners; increasingly, they owned automobiles, too. Apartment houses built during the first half of the twentieth century were large and handsome, designed by noted architects of the genre. Beginning in the 1920s, many followed the lead of Alden Park Manor, now Longwood Towers, in neighboring Brookline in adding "automobile storage facilities," multi-car garages tucked behind the buildings.

After World War II, when automobile use again increased exponentially, traffic became a serious problem along Commonwealth Avenue, which carried much of the daily east-west traffic in the Boston area. Roadways were widened and modernized in response to public outcry over the number of accidents, but the situation wasn't greatly improved until the construction of Storrow Drive in the 1950s, and the Massachusetts Turnpike Extension in the 1960s. Parking was also a problem in this period, especially as businesses expanded, and it resulted in the loss of many trees. In these ways, the presence of the automobile in the second half of the twentieth century contributed to the erosion of the character and quality of life along Commonwealth Avenue it had helped to shape in the first half of the century. It has required great efforts on the part of the community to halt and reverse this erosion.

4.0 SIGNIFICANCE OF PROPOSED DISTRICT

A. Historic Significance of Aberdeen

The Aberdeen District of Brighton is historically significant as a residential district developed on the outskirts of the city of Boston in the late nineteenth and early twentieth centuries when the city was expanding outward to house its growing population. Aberdeen's development as a residential area was based first on the extension of streetcar lines, then the electrification of those lines, and finally on the wide availability of automobiles. Its urban design, landscape and architecture reflect that history, as well as the influence of important architectural and landscape philosophies of the period.

Aberdeen, in the far southwestern corner of Brighton, distant from early development in Cambridge and Watertown along the Charles River, was remote from development during much of Brighton's history. Its hilly, rocky terrain discouraged development as well. Its picturesque qualities were discovered in the mid nineteenth century, when attention was drawn there first by several famous gardens and nurseries which drew visitors on the early railroad, and after the Civil War by construction of the Chestnut Hill Reservoir, a major element of Boston's noted water system. Suburban development began on a small scale after that. The Reservoir was also a harbinger of Boston's expansion, and within a few years of its completion, Brighton had become a part of Boston.

Aberdeen's major development came about as a result of the confluence of two important events in Boston history in which it was a national leader – the creation of the West End Street Railway, soon the largest in the world, and the creation of the extensive network of parkways in Boston's western suburbs by Frederic Law Olmsted. Through the entrepreneurship and foresight of Henry M. Whitney, owner of both the Railway and the West End Land Company that developed the land along its tracks, in involving Olmsted in the design of Beacon Street to incorporate both parkway design and streetcar tracks, a new kind of suburban residential district evolved.

Its first manifestation was the romantic suburban Aberdeen, with substantial single family houses in the romantic eclectic styles popular in the late nineteenth century set on winding, hilly streets with Anglo-Scottish names appropriate to the picturesque rocky terrain within walking distance of the streetcar line on Beacon Street. When Olmsted's Commonwealth Avenue, modified to accommodate Whitney's electric streetcars, was built through the district, the resulting demand for housing on the Avenue coincided with the emerging fashion for apartment living. This created a totally new type of residential area – a spacious avenue of large apartment houses as the central spine of an integrated neighborhood of varied housing types, united by architectural quality and landscape. Nowhere in the city of Boston did a more impressive boulevard of apartment houses develop.

The parkway character of Olmsted's design attracted the final element of the transportation mix, the private automobile. Both single and multi-family residences incorporated the Automobile Age amenities of driveways and garage structures into their designs; commercial facilities were built to sell, service and store automobiles; and one-story shop fronts designed to appeal to passing motorists appeared at intersections along Commonwealth Avenue. These amenities updated the district, lending it an air of modernity and a progressive "tone."

In later periods of increasing demand for speed and parking spaces, the automobile would eventually become a threat to the residential and landscape qualities of the district, and the trolley lines would also demand more and more space at the expense of landscape. But the pattern by which the district evolved to incorporate these transportation elements along a central parkway/boulevard spine created a unique character, which has retained its essential identity.

B. Aberdeen's Architectural Significance

Initial Development: The Single Family Residence within a Romantic Suburb 1885-1910

The significance of Aberdeen's initial phase of development (1885 to 1905) is inextricably tied to the legacy of Andrew Jackson Downing, horticulturist and influential author of *Cottage Residences*. First published in 1842, and reissued no less than twelve times up until 1888, Downing's work "popularized and naturalized the Picturesque". Included in Downing's books were illustrations delineated by New York City-based architects Alexander Jackson Davis and Calvert Vaux. Depicting asymmetrical Gothic Revival cottages surrounded by rustic, wooded countryside, Downing's publications found a receptive market in the first generation of businessmen who commuted via railroad between homes in the suburbs and offices in the city. Kenneth T. Jackson, in *Crabgrass Frontier, The Suburbanization of the United States* (1985), notes that "the aspirations and satisfactions by the family in one of Andrew Jackson Downing's pre-Civil War Gothic cottages were not so different from those of the contemporary suburbanite. The dream of a detached house in a safe, quiet and peaceful place has been an important part of the Anglo-American past and a potent force in the development of the suburbs."

Frederick Law Olmsted perpetuated the Downingsque ideal in suburban developments such as Riverside (1869), a suburb of Chicago, Illinois. Here, a meandering system of streets was laid out in accordance with the natural topography. According to Cynthia Zaitzevsky in *Frederick Law Olmsted and the Boston Park System* (1982), "Olmsted was intensely concerned with providing a comfortable environment for residents, recommending that lots be of ample size and have adequate setback and that heavy through traffic be excluded. At Aberdeen, the heavy through traffic is confined to Commonwealth Avenue and Beacon Street, leaving the side streets of the "interior" sections of the District free to accommodate the vehicles of local residents. Although Olmsted designed Beacon Street and Commonwealth Avenue, no evidence has been uncovered to suggest that he should be credited with the pattern of Aberdeen's secondary streets.

In the *Comfortable House, North American Suburban Architecture 1890-1930*, Alan Gowans, Professor of Art History at the University of Delaware, describes the domestic architecture of post 1890 suburban America. Gowans notes that "these post-Victorian suburbs fulfilled a social function essentially new in history. The idea of a location far enough from the city to have rural qualities – open fields nearby, good-sized garden behind, and set off from the street by a front lawn – yet close enough for people to commute to the city to earn a living, was new. It required a correspondingly new concept of house, as a dwelling intended to sit on its own plot of ground, like the rural houses of earlier America, yet also related to other houses on a street, like older urban row houses." Within "near suburbs" such as Aberdeen, houses built on the Aberdeen Land Company and H. M. Whitney lands near Cleveland Circle were single family residences incorporating the latest in technological advances; houses in which comfort and convenience were hallmarks. According to Gowans "indoor plumbing, built-in gas and electric facilities, central heating, all that had been luxuries only for the well-to-do just a few decades earlier, now became standard features for all."

Since the 1840s, the origins of American suburban developments characterized by meandering lanes bordered by house lots containing single family residences surrounded by tree shaded lawns may be traced directly to Downing via Olmsted. Aberdeen, with its winding, ledge-dotted roads, Scottish street names (i.e. Lanark, Selkirk, Kilsyth) and Queen Anne/Shingle Style residences exhibiting Medieval Revival characteristics, fits squarely within the evolution of the picturesque Romantic suburb. An early Boston area example of a Downingsque suburban enclave is Jamaica Plain's Sumner Hill development. Set off from the David Stoddard Greenough estate and subdivided into house lots during the early 1850s, Sumner Hill is traversed by a system of winding ways set out by Alexander Wadsworth, surveyor of Mount Auburn Cemetery (1831).

Rather than choosing Anglo-Scottish street names as at Aberdeen, or the Native American street names favored in some Romantic suburbs, the circuitous streets of Sumner Hill were named for parts of Tidewater country including: Carolina Street, New Bern Street, Roanoke Avenue and Virginia (now Revere) Street. The housing of Sumner Hill is characterized by Italianate and Queen Anne stylistic influences.

Aberdeen's Original Appearance and its Place within Local Residential Developments of the 1880s-early 1900s.

Aberdeen streets follow the contours of its hills, ridges and ravines. The District's "comfortable houses" are rendered in the Queen Anne, Shingle, Colonial Revival, Craftsman and Mission styles. The more picturesque of these houses were designed to blend in with Aberdeen's rugged, rustic, rock outcropping-dotted landscape. The diminutive forms of a Baptist Chapel (no longer extant) on Englewood Avenue and the Aberdeen School (1895) at Chestnut Hill Avenue and Chiswick Road served as focal points of this rustic enclave.

Aberdeen is an anomaly within the larger picture of the Boston area's late nineteenth century residential development. During the 1870s, Boston annexed formerly independent towns such as Charlestown, Dorchester, West Roxbury and Brighton. The City created an infrastructure of streets, schools, firehouses and police stations within the new neighborhoods, opening remaining undeveloped tracts to thousands of new residents. In Dorchester, South Boston and Roxbury, three decker house construction, rather than detached housing, was the rule. These distinctive, narrow, three-story wooden buildings typically exhibit three tiers of open porches at the main and rear elevations. Built on preexisting and new street grids, three-deckers generally housed commuters less affluent than the white collar professionals of Aberdeen. In fact, Boston Directory evidence indicates that several early Aberdeen homeowners had been previously living in the more densely built-up neighborhoods of South Boston, Dorchester and Roxbury. Seeking relatively rural surroundings, upwardly mobile lawyers, managers, superintendents and others set up housekeeping in Aberdeen's "comfortable houses" during the mid 1880s and 1890s.

Although characterized by residences of similar vintage, scale, and styles as that of Aberdeen, the Ashmont section of Dorchester diverges from the District in terms of terrain and street plan. The streets of Ashmont were set out in a modified grid over the rolling hills of the Nathan Carruth estate during the 1880s and 1890s. Residences of considerable design merit, including several Medieval Revival houses by Edwin J. Lewis Jr., were constructed in this electric trolley-accessible quarter during the late nineteenth century. Ashmont's overall appearance, however, is much less rustic and more orderly than that of Aberdeen owing to a less rugged landscape and a more logical and orderly street grid.

A residential development that was the antithesis of the Romantic suburb was set out in East Arlington during the late 19th century. Here, flat lands, formerly occupied by the homesteads and greenhouses of market garden farms, were overlaid with a street grid. Here, too, population pressures and access to the electric trolley triggered house construction. Situated in the vicinity of Lake Street, East Arlington's Late Victorian era single and two family residences are commodious, but more stylistically restrained than those of Aberdeen.

A Romantic suburban enclave similar to that of Aberdeen evolved at Kensington Park during the 1880s and 1890s. Located south of Arlington Center, this development is situated atop rocky, hilly land to the west of Spy Pond and Pleasant Street. Kensington Park was developed during the 1880s and 1890s with rambling houses exhibiting elements of the Shingle, Queen Anne and Tudor Revival styles. The precipitous nature of Kensington Park's terrain undoubtedly posed a greater challenge to tame than even that of Aberdeen. Land company investors in both

developments relied on late Victoria era innovations such as dynamite, steam shovels and steam rollers in order to set out meandering, macadamized streets. Kensington Park encompasses a much smaller tract than that of Aberdeen, was not contiguous with major traffic arteries and does not reflect a long and complex period of development.

In both the grid plan and Romantic suburban model, topography, along with transportation improvements, was the deciding factor in shaping the pattern of streets and the character of surroundings that, in turn, influenced the appearances of residences. Since rugged landscapes were typically considerably removed from population centers and were more expensive to open for development, housing stock in areas like Aberdeen or Arlington's Kensington Park tended to be more stylish, substantial, and costly than that of developments located on more hospitable terrain within logical grids.

Aberdeen's Historic Architectural Styles - Houses

The Queen Anne style represented a revival of early English baroque motifs and craft traditions prevalent in Britain as late as the reign of Queen Anne (1702-1714). It was the first of the historic architectural styles cited by Professor Alan Gowans in his discussion of the rise of the "Comfortable House". Beginning in the 1860s, the Queen Anne style was popularized by the British architect Richard Norman Shaw. Shaw's residences are characterized by asymmetrical massing and a melange of ornamental elements including Palladian windows, bulls-eye windows, quoins and shingles. Shaw's influence began to be expressed in Boston during the late 1870s in Back Bay residential design (i.e. the Cabot and Chandler-designed Georgian Lowell House of 1879 at 12 Fairfield Street). Although late nineteenth century atlases indicate there were originally a half dozen freestanding brick residences in Aberdeen prior to widespread demolition for apartment building construction during the 1910s and 1920s, the F.W. Krogman House at 89 Englewood Avenue (1886) is Aberdeen's oldest surviving residence. It is the only brick Queen Anne residence still extant within the District.

Wood frame Queen Anne houses, on the other hand, were a more purely American invention, owing little to formal, Victorian era British architectural influences. Rooted in Medieval Romantic architectural tradition, these houses evolved from mid nineteenth century picturesque modes. Characterized by the asymmetry of the Italianate villa, with its profusion of wings, porches, gables and towers, the Queen Anne style also borrowed from the Gothic Revival style of the late 1830s and 1840s, with exterior form reflecting interior room shapes. At Aberdeen, wood frame Queen Anne residences occasionally reference Medieval English forms and elements, including 266 Chestnut Hill Avenue, 16 Colliston Road, 25 Kinross Road and 15 Orkney Road.

The towered Queen Anne house that typically appears in late Victorian era housing developments is represented by only a handful of examples in Aberdeen. The Queen Anne house at 80 Corey Road, for example, is characterized by a complex shape which includes a bowed corner, projecting Tuscan columned front porch as well as a polygonal corner tower enclosed by a pyramidal roof cap. Built in 1904, by Boston architect L. P. Mc Carron, this house was altered in 1977 by the application of vinyl siding.

Borrowing form and elements from Medieval English residences and First Period New England dwellings, the Shingle Style, beginning in the mid 1870s, made early appearances in New England coastal resorts such as Newport, R. I., Marion, MA, and Bar Harbor, Maine. Characterized by rambling forms incorporating towered components and porte cocheres, the roofs of Shingle Style houses frequently employed broad gables and distinctive gambrel and saltbox roof profiles. Reflecting a growing informality within some spheres of affluent American society, by connecting interior and exterior spaces and tying the home with the surrounding landscape,

Shingle Style houses, by the 1890s, had become widely represented within suburbs at considerable remove from the sea coast. Perhaps the best example of the Shingle Style in Aberdeen is the William T. Mann House designed in 1895 by Boston architect J. A. Schweinfurth at 45 Lanark Road. The residence of boot and shoe dealer William C. Mayo at 24 Selkirk Road (c.1890-1895) and the Wheelwright and Haven-designed Abbie G. Dana House at 28 Cummings Road (1904) represent other stellar examples of this "style of the American summer".

The rise of the Colonial Revival Style coincided with the centennial celebration of the United States at Philadelphia in 1876. The impact of the centennial coupled with a nascent historic preservation movement in Boston, Philadelphia, and other cities along the eastern seaboard encouraged architects to explore the various phases of "the Colonial" from the Georgian through the Federal to the Greek Revival. In Aberdeen, Boston architect E. Little Rogers was an accomplished interpreter of the Colonial Revival, as well as other architectural modes popular around the turn-of-the-century. Rogers was Aberdeen's most prolific architect, with at least a dozen residences to his credit, many owned for a brief period by his wife Jeanette Rogers until a buyer could be found for a property. Good examples of E. Little Rogers designed houses include his own residence at 58 Englewood Avenue. The house possesses a highly symmetrical main facade dominated by a pedimented center pavilion, with a Tuscan-columned entrance porch projecting from the center of the Englewood Avenue elevation. Opening on to the roof of the front porch is a modified Palladian window.

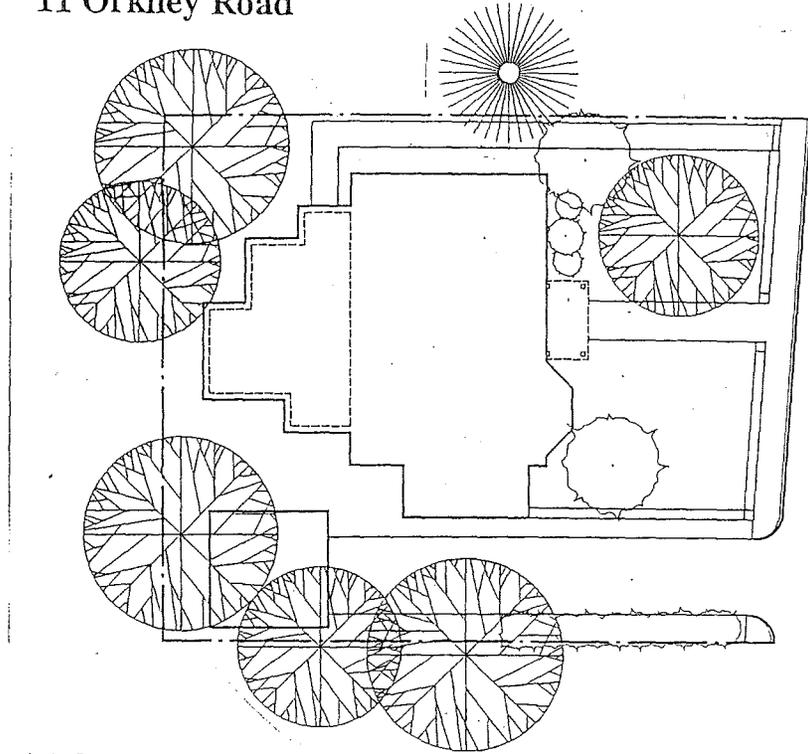
Other Rogers houses include 52 Lanark Road (1892), 25 Kinross Road (1893), 12 Braemore Road (1894), 38 Englewood Avenue (1896), 42 Englewood Avenue (1896), 15 Orkney Road (1897), 18 Orkney Road (1899), 12 Cummings Road (1900), 17 Kinross Road (1900), 78 Englewood Avenue (1902), and 132 Chiswick Road (1903).

The Colonial Revival work of Boston architect Eugene Clark is represented in the District at 19 Braemore Road (1899). Clark, the architect of the Allston Congregational Church on Quint Avenue (early 1890s) and a number of substantial residences in the Gardner Road section of Allston, designed a large, symmetrical Georgian Revival house for William Potter complete with a Tuscan columned front porch, molded window enframements, and a Palladian window at the center of the main facade's second floor.

Maginnis and Walsh, a Boston architectural firm better known for Roman Catholic ecclesiastical design, is represented at Aberdeen by several well-rendered turn-of-the-century residences. According to Douglas Shand Tucci, Charles Donagh Maginnis "endowed many parishes in Boston with singularly beautiful churches," including Our Lady of the Presentation (1913) and St. John's Seminary in Brighton, as well as Church of St. Catherine of Genoa (1907-1916) in Somerville and St. Aidan's in Brookline (1911). Maginnis and Walsh's Aberdeen residences include the stucco parged Colonial Revival/Craftsman style residence at 62 Englewood Avenue (1909). A substantial example of Colonial, or more specifically Georgian Revival, residential architecture is the late 1890s house at 2018 Commonwealth Avenue designed by Edwin J. Lewis Jr. Constructed of red and black bricks with a highly symmetrical main facade and Tuscan columned entrance porch, the house culminates in linked chimneys at either end of a gable roof. This house represents something of an anomaly within Lewis' work given that he was more widely known for his work in the Medieval variant of the Queen Anne style in Boston neighborhoods, such as Ashmont in Dorchester.

The Craftsman Style is represented in Aberdeen by isolated stylistic elements such as the porch treatments and exposed roof rafters of houses built during the 1910s and 1920s. The Craftsman

11 Orkney Road



15 Orkney Road



Style in America evolved from the English Arts and Crafts style advocated by taste-maker William Morris and others during the 1880s. The publications of the English Arts and Crafts Exhibition Society advocated a return to handcrafted art opposing the machine. According to Lester Walker in *American Shelter*, "the machine aesthetic was regarded as impersonal and the solution was to design a house in which all elements, inside and out, received artful attention."

In Aberdeen, the artful utilization of ledge stone is evident at the Craftsman influenced residence of cattle auctioneer William H. Munroe at 1642 Commonwealth Avenue (1910) and at the Glazier House (c.1910) at 4 Egremont Road. Both houses were designed by Boston architect Harry Ramsay and are characterized by fortress-like qualities stemming from thick walls composed of ledge stone quarried on site.

The District encompasses several examples of the Mission Style, an architectural mode popular between 1895 and the 1920s. This style's rise to prominence in American suburbs may be traced, in part, to the design of the California Building at the Columbian Exposition of 1893 in Chicago. Part of its appeal lay in its romantic associations with the religious missions of California built between the 1780s and the 1820s. The Mission style was popularized in turn-of-the-century magazines such as *Outwest*, *Sunset*, *Craftsman* and *Western Architect*. Stucco parged walls, arched openings, broad pyramidal red terra cotta tile roofs, and a curvilinear roof gable were characteristic of Mission design. Imitating the effects of adobe construction, late nineteenth century stucco consisted of lime and gypsum plaster.

In Aberdeen, full-blown examples of the Mission style are scattered throughout the District, including 1954 Commonwealth Avenue and 260 Chestnut Hill Avenue. Both houses were built between 1910 and 1915, the five-year period during which most of Aberdeen's Mission style buildings were erected. The former was built for Erastus C. Garfield, while the later was constructed in 1915 for Boston jeweler Israel Isaacs. The Garfield house is set back from Commonwealth Avenue. Overlooking a broad front lawn, a side driveway leads to a garage that is identical in design to the main house. Stucco parged walls, the curvilinear treatments of the entrance porch's pediment, and a low, terra cotta tile roof are features derived from Mission Style design. The Isaacs' house, with its stucco parged walls and red tile roof, is a stellar example of the Mission Style. Another well rendered Mission Style house is the residence at 84 Englewood Avenue. Built between 1910 and 1915 for Catherine J. Connors, this stucco parged house is characterized by a memorable surface plasticity with a projecting front porch pierced by a trio of arched entrances, and enclosed by red terra cotta tiles. The main facade exhibits a pair of square, two-story bays flanking a central entrance bay. Carried through the cornice line, to a towered third floor, the center bay is enclosed by its own red tile pyramidal roof which echoes that of the main block. This house replaced the 1890s wooden Baptist chapel that was part of the initial development of Aberdeen. In the Maginnis and Walsh-designed Mary E. Delaney House (1909) at 62 Englewood Avenue, stucco surfaces and dormers with arched roofs that echo Mission arches have been deftly blended with the hallmark symmetry and hip roof configuration of Colonial Revival residences.

Two and Three Family Residential Development

Twenty two-family residences are located within the District and are characterized by the siting, scale and form, if not always the materials and detailing, exhibited by the earlier Romantic suburban single family residences. Aberdeen's two-family residences tend to have been built during the 1910s and 1920s, constructed of brick, and clustered together.

The most extensive enclave, the six modestly scaled red brick Georgian Revival two-family residences at 101 to 127 Lanark Road (1923), are sited to follow the curving path of the street and

possess small front yards. They provide relief from the great sweep of masonry apartment building walls located across the street. Two identically rendered Colonial Revival two-family residences at 101-103 and 105-107 Kilsyth Road share a large four-car garage which straddles the rear lot line of the properties. Built in 1922, these houses were designed by Blue Hill Avenue-based architect F. N. Russell.

Built in 1922, the trio of substantial two-family houses at 1776, 1778 and 1782 Commonwealth Avenue are set back from Commonwealth Avenue facing broad lawns. Interestingly, the architect of these two-family residences was S. S. Eisenberg, who was a prolific designer of large apartment buildings in the District. These boxy rectangular houses are constructed of red and black brick with wood trim. The main facades of these houses are highly symmetrical. The unusually formal design of 1776 Commonwealth Avenue's garage exhibits brick materials and a red tile roof which are a smaller echo of those of the main house.

Four of the five two-family residences bordering the intersection of South Street and Chestnut Hill Avenue are parged with stucco and show the influence of the Mission style. Judging by 229-231 Chestnut Hill Avenue (1913), the four Mission Style, two-family residences were designed by Andrews and Stillings for Aberdeen real estate developer Theodore B. Munroe. The fifth and southernmost two-family house in this group is 245 Chestnut Hill Avenue, a red brick Georgian Revival house exhibiting symmetrical facades and a deep front yard enclosed by an iron fence.

Three Deckers

Only a handful of three deckers were built in Aberdeen, and all seven border Wilson Park, the Study Area's only oval park. Three deckers were built in Boston neighborhoods such as Dorchester and South Boston to meet the housing needs of middle income commuters following the introduction of the electric trolley c.1890. Essentially three stacked apartments with projecting porches at the front and back, three deckers were built in great numbers until c.1920, and they fell from favor by c. 1930. Built in 1929, the three deckers at Aberdeen's Wilson Park represent an anomaly because they were built at a time when large apartment buildings were the preferred type of new construction in Aberdeen and the three decker as a building type was nearing the end of its forty year period of popularity.

Aberdeen Apartment Buildings 1905 - 1950

Materials

The apartment buildings of the District are constructed of brick with trim consisting of stone or cast concrete. Many of the apartment building erected between 1905 and 1920 exhibit white, yellow, and tan brick materials which speak to the vogue of light hued masonry walls following the Columbian Exposition of 1893. Dubbed the "White City" because the majority of its buildings were composed of limestone or a type of paper mache called staff, the buildings of this World's Fair influenced the way millions of Americans viewed the urban environment. Changing fashion, coupled with the fact that yellow brick was less costly to manufacture than red, insured the popularity of lighter masonry materials. After 1920, Aberdeen apartment building materials reverted to darker tones with dark browns and reds as well as red and black brickwork well represented within the District.

In terms of trim, limestone was employed during the early 1900s for three family masonry buildings of the type that resembled row houses (i.e. 39 to 47 Stathmore Road, designed in 1909 by Stebbins and Watkins). A high quality material such as limestone helped to sell prospective renters on the idea that their apartment was on a par with the single-family residences that dominated the area. By the 1910s, cast concrete was well on its way to being the trim material of choice, evidently for reasons of economy. Although the ancient Romans utilized a primitive form

1776 Commonwealth Avenue



of concrete, modern concrete was still a relatively new building material, having been first used extensively in the United States in the construction of the Erie Canal (1820s) and was reintroduced in Great Britain around 1830 as Portland cement. By 1844 Joseph Goodrich was building poured concrete structures in Wisconsin. According to Alan Gowans, "by the 1850s, the vivid white line of lime mortar was beginning to be replaced in brickwork everywhere by the gray of concrete." During the 1870s, concrete blocks, a material frequently utilized in the construction of the District's garages was the fabric chosen by David R. Brown for the walls of the Dwight Place Church, New Haven, Connecticut.

The quality of molded cast concrete ornamentation within the District varies greatly from building to building and in several noteworthy cases cast concrete exhibits a rose coloration (i.e. 153 -155 Strathmore Road). Additionally, concrete was often used to enliven the front yards of apartment buildings with ornamental railings composed of this modern material (i.e. 24-32 Sidlaw Road).

Aesthetically pleasing examples of ornamental concrete landscape elements survive at several large apartment buildings designed by Silverman and Brown during the late 1920s. For example, ornamental cast concrete railings enliven the front yards of the trio of the Aspinwall Apartments at 24 to 32 Sidlaw Road designed by Silverman and Brown in (1927) and at the Strathmore Court Apartments at 48 and 52 Strathmore Road (1929).

Stucco, in evidence in the Mission Style, single-family residences of the District, was also used for apartment buildings exhibiting Mission, Craftsman and Tudor stylistic influences. Perhaps the most memorable use of stucco in Aberdeen apartment house design is at the James A. Halloran-designed Tudor Court Apartments at 1714-1742 Commonwealth Avenue (1914). This block of eight double three deckers exhibits a continuous sweep of stucco parged walls enlivened by a pair of broad, half-timbered gables at the center of the ensemble. Stucco also covers the walls of the Craftsman- style, John J. Smith-designed Lanark Court Apartments at 82 and 84 Lanark Road and 131-137 Sutherland Road (1911).

Historic Architectural Styles - Apartments

The apartment buildings of Aberdeen represent a wide range of historic architectural styles. Included within the District are examples of Classical Revival, Renaissance Revival, Georgian Revival, Neo Adamesque, Craftsman, Tudor, Mission, Art Deco and Art Moderne styles. A combination of the Classical and the Georgian Revival styles are the most widely represented of the historic architectural styles. "Pure" examples of the Classical Revival style do not exist within the District, while the Georgian Revival style on its own is represented by 205-229 Chestnut Hill Avenue. Columned, Classical Revival porticoes, often monumental in scale, are frequently blended with the corner quoining and splaid lintels of the Georgian Revival (i.e. 9 Braemore Road and 19 to 27 Egremont Road). The Renaissance Revival style is also in evidence in the rusticated lower stories and windows exhibiting segmental and pedimented lintels, such as 1615 Commonwealth Avenue.

The delicate decorative motifs and elemental proportions of the eighteenth century Adam Brothers have been reinterpreted for the purposes of large, upscale apartment buildings at 1997-2001 Commonwealth Avenue and particularly at 1940 to 1950 Commonwealth Avenue.

Art Deco, popular between the mid 1920s and early 1930s, is one of the great stylistic strengths of the District and constitutes a rich resource within a city which never embraced this style to the extent evident in New York City, Chicago, Miami and other American cities. Characterized by stylized, stream-lined, geometric ornamentation, this style found its finest expression in

1866 Commonwealth Avenue



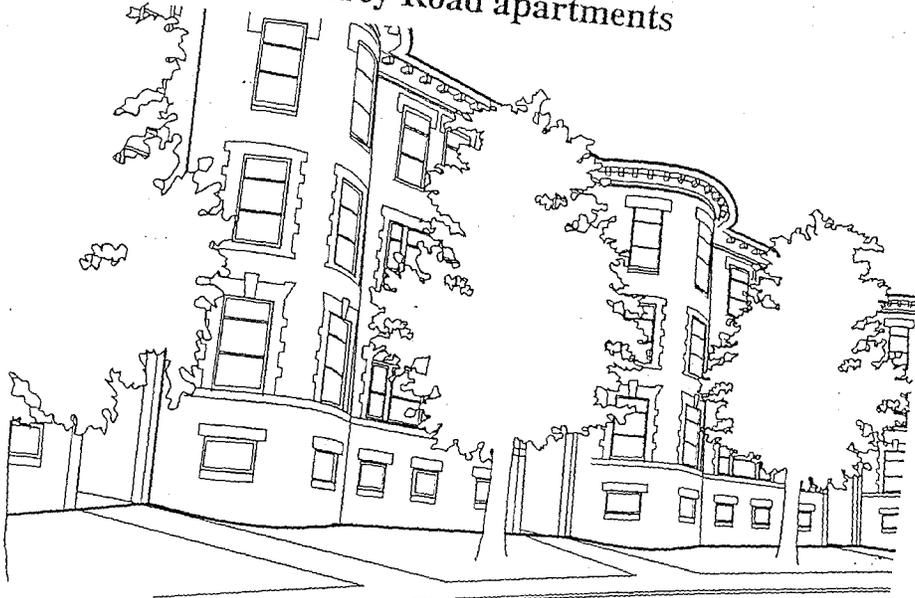
1723 Commonwealth Avenue



1657 Commonwealth Avenue



Corey Road apartments



Orkney Road apartments



skyscrapers such as the Chrysler Building (1929) in New York City. In Boston, fine examples of Art Deco skyscraper design include the Parker, Thomas and Rice-designed United Shoe Machinery Building (1929) on High Street and the Cram, Ferguson and Wetmore-designed Boston Post Office and Federal Building (1939-1941) at Post Office Square.

Good examples of Art Deco apartment house architecture in Aberdeen include the Silverman & Brown-designed 1666-1668 Commonwealth Avenue (1929), and the Weinbaum & Wexler-designed 46 Englewood Avenue (1931) and 114 Strathmore Road (1930), as well as the Parker J. Brown-designed 23 -27 Lanark Road (1931).

Well-rendered examples of the Art Moderne style are scattered about the District in both large-scale complexes and more modest buildings. Sometimes called Moderne, and confused with the more decorative Art Deco, the Art Moderne style consciously strove for an architectural expression to complement the "Machine Age". Characterized by horizontal bands of stainless steel casement windows and smooth walls with no ornamentation, this style emphasized the functional. The largest Art Moderne complex in the District is located at 1960-1980 Commonwealth Avenue. Smaller Art Moderne apartment buildings are staples of Aberdeen streetscapes south of Commonwealth Avenue. These include the Herman L. Freer-designed 93 to 97 Strathmore Road (1939), the Leo I. Scheinfeld-designed 71 to 75 Kilsyth Road, the Blackall, Clapp & Whittemore-designed 4 to 12 Kilsyth Terrace, and 63 Corey Road (1954), designed by A. J. Masellian in 1954.

Aberdeen Apartment Building Types

Scale, shape, siting and topography are factors weighed in the classification of Aberdeen apartment buildings by type. In many cases, lot size dictated the size of apartment buildings. All of the District's apartment buildings are of masonry construction, range in height from 2 to 6 stories, and are enclosed by flat roofs covered with "composition" or tar and gravel. Multi-car garages constructed of brick or concrete blocks, or in a combination of these materials, are located at the rear of these buildings. Amenities of the Automobile Age, "automobile storage" facilities helped to attract middle class, car-owning renters to the District.

Slightly more affluent than apartment dwellers relying completely on public transportation, the car owners, as a group, helped to continue Aberdeen's status as a prosperous Boston neighborhood first established during its Romantic suburb period. Boston building permits indicate that the majority of Aberdeen's apartment buildings were designed by a handful of downtown Boston-based architectural firms including Saul E. Moffie, S. S. Eisenberg and, above all, Silverman, Brown and Hienan.

Early Apartment Building Types (1897-1910)

1. The row house type ranks among the earliest examples of apartment buildings in Aberdeen, dating to 1897-1910. Built to suggest the design of single family row houses, this type exhibits planar elevations and construction of brick with limestone trim. Examples of this early apartment house type are limited to 12 to 18 Sutherland Road (1897 - 1901) and the Stebbins and Watkins-designed 39 to 47 Strathmore Road (1909). The location of these row house-like multi-family buildings was influenced by proximity to the Beacon Street electric streetcar that began service during the late 1880s. The location of Aberdeen's later, larger apartments was influenced by proximity to electric streetcar service on Commonwealth Avenue which commenced in 1909.
2. Related to the row house type by virtue of scale and vintage, are 2 to 3 story apartment buildings which combine modest row house scale with sculptural, continuous street walls.

The earliest example of this type is the red brick, bow front group at 84 to 96 Corey Road and 10-18 Mt. Hood Road built by Michael Boyle in 1906. Orkney Road presents what is possibly the most dramatic example of this type in the District. Here, two extensive groups of three family units stand face to face, with numbers 36 to 46 Orkney Road (1914) exhibiting bowed facades, while polygonal bays project from 37 to 45 Orkney Road (1914).

Large Scale Apartments (1910-1950)

1. The single apartment block is typically rectangular or L-shaped form. This compact apartment building type was built throughout the apartment building era and was designed in a variety of architectural styles. This type usually owes its relatively modest, 2 or 3-story scale to its lot size, indicating that a developer was unable to assemble multiple lots. This apartment building type is well represented in the District. Most examples of this type are located close to the street line (i.e. 10 Lanark Road, 114 Strathmore Road (1930), and 22 and 24 Wallingford Road).
2. The double apartment block is characterized by side-by-side 3 or 4-story apartment blocks that are identically rendered. Repeated elements, such as the shallow, projecting porches and regimental, horizontal rows of windows exemplified by 286 and 288 Chestnut Hill Avenue (late 1920s), are key design elements within this category of Aberdeen apartments. This type is also represented by the John C. Spofford-designed 37-41 Egremont Road and the Saul E. Moffie-designed 153-155 Strathmore Road (1926).
3. Large-scale garden/courtyard apartments rank among the Study Area's great strengths in terms of apartment house design. This building type, according to Douglas Shand Tucci, was introduced to the Boston area by Cram, Wentworth and Goodhue at the Richmond Court Apartments, 1213 Beacon Street, Brookline in 1898. Probably the first apartment house in the northeastern United States massed and detailed like a great Tudor manor about a courtyard open to the street, this building's courtyard provided an elegant solution to the problem of providing units with maximum access to light and air in a manner infinitely more pleasing than a utilitarian air shaft.

In Aberdeen, a half dozen good examples of this distinctive apartment house type were built during the 1910s and 1920s, with 137-145 Englewood Avenue possessing the deepest courtyard, while the Neo Adamesque 1999-2003 Commonwealth Avenue retains some elegant iron and cast concrete elements, including handsome iron lighting fixtures. At 1834-1836 Commonwealth Avenue, a combination of topography and a deeply recessed court create a memorable vignette of early Automobile Age apartment housing. Situated on a high rise, this building's well-landscaped front and courtyards retain original iron stair railings and lighting fixtures. Representing a less monumental, more domestically scaled approach to courtyard apartments are the Craftsman style, stucco parged apartments at 134-140 Sutherland Road.

Several buildings in the Study Area possess E-shaped forms that result in multiple, landscaped courtyards. These buildings, with their alternating masonry walls and well-landscaped green spaces, provide relief within densely built up areas as well as more varied, visually pleasing streetscapes. Representative examples of buildings with multiple courtyards include two buildings by Silverman and Brown: 1626-1638 Commonwealth Avenue (1927), near Washington Street, and 81-89 Strathmore Road (1928).

1982-1992 Commonwealth Avenue, perhaps the most successful garden/courtyard type apartment in the District, is not a recessed courtyard in the more common sense of the term.

but rather an interior courtyard open to thoroughfares at the front and rear. Marked by its elegant, original iron sign which reads "Reservoir Gardens", the Commonwealth Avenue entrance provides access to a charming landscaped garden at the center of the complex which was designed by S. S. Eisenberg in 1924.

4. Large-scale apartment buildings, topographic considerations Located primarily along Commonwealth Avenue, several apartment buildings and groups of buildings have a special, visual dialogue between architecture and terrain. For example, the three contiguous groups of mid-1920s apartment buildings numbered 1625 to 1675 Commonwealth Avenue, ascend and descend a hilltop in a single, great arching sweep that represents one of the more memorable segments of the Avenue within the District. A more vertical statement is made by the relatively tall building at 1687-1691 Commonwealth Avenue. Here, the high elevation of the building's lot is emphasized by streamlined, planar surfaces that rise six stories.
5. Large-scale apartments, street walls These 3-6 story apartments are not only situated close to the street, but follow the peculiarities of lot shapes originally intended for single family houses. Representative examples are located along Kilsyth Road, in the heart of the original Romantic suburb. Apartment buildings such as 90 and 100 Kilsyth Road follow a curving path originally intended for a late Downingesque suburban development. Similarly, apartments such as 137-153 Chiswick Road and 1681 and 1695 Commonwealth Avenue address curved intersections with bowed walls in a noteworthy manner.
6. Large-scale apartments, set back from street This apartment building type is located primarily west of Kinross Road, bordering Commonwealth Avenue. The deep, hedge-bordered front yards of 1840-1846 and 1864-1880 Commonwealth Avenue contribute to the Olmstedian ideal of parkways and boulevards incorporating landscaped park medians.
7. Apartment buildings with recessed porches This building type is more prevalent along Commonwealth Avenue, in the higher elevations northeast of Washington Street, however several well designed examples are located within the District, including the c.1920 Winebaum and Wexler designed 19-25 Mt. Hood Road and 153-155 Strathmore Road (1926).

C. Relationship to Criteria for Designation

The proposed district meets the criteria for designation as an Architectural Conservation District, as established in Section 4 of Chapter 772 of the Acts of 1975, as amended, in that it represents important aspects of the social, cultural, and economic history of the city, the commonwealth and the nation (criterion b), including the suburban movement of the population in the late nineteenth and early twentieth centuries based on new forms of transportation and the creation of park systems and parkways in the same period; and is representative of elements of architectural and landscape design inherently valuable in the study of this important period of development (criterion d).

5.0 ECONOMIC STATUS

Information provided by the Boston Assessor's Office on FY2000 property assessments for the Aberdeen Neighborhood in Brighton shows a total of 525 properties with a median assessment of \$307,000. This total includes 365 residential properties with a median value of \$327,900; and 47 commercial properties with a median value of \$416,000.

Residential properties are broken down as follows:

Single family

There are 67 residential single families (R1) with a median value of \$257,000. Individual assessments range from a low of \$150,200 to a high of \$458,500.

Two family

Ninety-five residential two families (R2) have a median value of \$299,400. Individual assessments range from a low of \$241,600 to a high of \$466,300.

Three family

Seventy residential three families (R3) have a median value of \$329,200. Individual assessments range from a low of \$183,000 to a high of \$451,600.

Residential land

There are nine residential land (RL) areas with a median value of \$41,900. Ranging from a low of \$700 to a high of \$84,200.

Apartments, 4 - 6 units

There are 39 apartments that have four to six units (R4) with a median value of \$396,000. Individual assessments range from a low of \$264,000 to a high of \$584,500.

Apartments, 6+ units

There are 86 apartments that have more than six units (A) with a median value of \$992,500. Individual assessments range from a low of \$352,000 to a high of \$6,910,000.

Non- Residential properties are broken down as follows:

Commercial/office

Twenty-nine commercial office buildings (C) have a median value of \$384,000. Individual assessments range from a low of \$168,500 to a high of \$1,783,500.

Commercial land

Three commercial land (CL) areas have a median value of \$45,500. Individual assessments range from a low of \$9,500 to a high of \$65,500.

Industrial

There are a total of two industrial properties (I) with a median value of \$487,750. Individual assessments range from a low of \$211,000 to a high of \$764,500.

Mixed-use

Thirteen mixed-use properties (RC) have a median value of \$803,500. Individual assessments range from a low of \$143,000 to a high of \$3,206,100.

Exempt

There are 17 exempt properties (E) with a median value of \$441,000. Individual assessments range from a low of \$600 to a high of \$8,660,500.

Exempt 121A

There are four exempt 121A properties (EA) with a median value of \$9,281,250. Individual assessments range from a low of \$1,165,000 to a high of \$20,798,500.

6.0 PLANNING CONTEXT STATEMENT

The process of planning for Boston's neighborhoods has long been carried out solely by the Boston Redevelopment Authority. However, in recent years, it has also incorporated the role of the Department of Neighborhood Development, and has increasingly been carried out through the adoption of zoning plans tailored to the needs of the specific neighborhoods and reflecting the active participation of neighborhood residents through the creation of Neighborhood Planning and Zoning Advisory Committees.

Reflecting these trends, the most recent major planning effort for the Aberdeen section of Allston-Brighton carried out by the Boston Redevelopment Authority or the Neighborhood Development Commission is the Neighborhood Zoning Plan, adopted as Article 51, "Allston-Brighton Neighborhood District," on November 13, 1991. This article established the Allston-Brighton Neighborhood Plan both as the general plan for the Allston-Brighton Neighborhood District, and as the portion of the general plan for the City of Boston applicable to the Allston-Brighton Neighborhood District.

The purposes, goals and objectives of the Plan are spelled out in Section 51-1:

The purpose of this Article is to establish the zoning regulations for a neighborhood plan for the Allston-Brighton Neighborhood District as required by the provisions of the Allston-Brighton Interim Planning Overlay District, Article 27F of this Code. The goals and objectives of this Article and the Allston-Brighton Neighborhood Plan are to provide adequate density controls that protect established residential areas and direct growth to areas where it can be accommodated; to promote mixed-income residential development; to provide for affordable and market rate housing for individuals and families; to promote a viable neighborhood economy; to encourage economic growth, including manufacturing, commercial and research and development, and encourage the diversification of Boston's and Allston-Brighton's economy, with special emphasis on creating and retaining job opportunities; to provide for the well-planned development of institutions to enhance their public service and economic development role in the neighborhood; to preserve, enhance and create open space; to protect the environment and improve the quality of life; to promote the most desirable use of land in accordance with the Allston-Brighton Neighborhood Plan; and to promote the public safety, health, and welfare of the people of Boston.

Community participation in the Plan, and some of the history of the Plan's development are summarized in Section 51-6:

This Article has been developed with the extensive participation of the Allston-Brighton Planning and Zoning Advisory Committee, civic associations, business groups, institutions, and residents. The role of community participation in determining appropriate land use regulations and zoning is critical to the success of any zoning article or development plan. To continue that role, the Allston-Brighton Planning and Zoning Advisory Committee or its successor organization, if any, and the Allston-Brighton civic associations, residents, business and trade groups, and institutions shall continue to play an ongoing role in advising the City on land use planning for Allston-Brighton.

The Neighborhood Zoning Plan has been carefully crafted to reflect the historic characteristics of the Aberdeen neighborhood district. Allowable uses and dimensions are tailored to the existing areas, especially in terms of business districts, where distinctions between Neighborhood Shopping and Local Convenience Subdistricts seem appropriately defined and applied, and open

space designation. Additionally, Neighborhood Design Overlay Districts offer some review of new construction and alterations for compatibility with neighboring buildings of similar type and with the topography.

Zoning regulations are not by their nature, however, finely tuned enough to the unique variety of conditions in the Aberdeen district to protect its historic qualities as well as an historic district. For example, the unique mix of residential types so characteristic of the Aberdeen area is difficult to categorize: in the area around Leamington Road, where an "island" of small row houses is juxtaposed against single and two-family houses and two apartment houses, the zoning seems to have struck an average; the classification is 3F, Three-Family Residential. And for many of the larger apartment houses along Commonwealth, the MFR, Multifamily Residential seems to impose FAR's, maximum number of stories and height that, although perhaps appropriate to control future over-expansion, are too low to accommodate the existing buildings. At the same time, the FAR of 1 in the NS-1 Subdistrict at Sutherland Road could perhaps allow for second story additions to "Auto Age" commercial structures which do not cover their full lots. In such instances, an architectural conservation district could provide the fine-tuning needed to fully protect the neighborhood's historic character.

7.0 ALTERNATIVE DESIGNATION APPROACHES

The Aberdeen Study Area has been proposed for Boston Landmarks Commission designation as an Architectural Conservation District, which would provide for the review of proposed physical changes regarding most exterior alteration or repair as well as demolition and new construction.

Alternative designation categories under BLC legislation are Landmark District and Protection Area. The former provides a somewhat greater degree of protection, but requires that the area proposed for designation be of significance to the Commonwealth, New England or the Nation. A Protection Area provides only limited design control on building height, bulk, setback, land coverage and demolition, and is designed to protect areas which surround Landmarks, Landmark Districts or Architectural Conservation Districts, and are essential to their character.

The areas that constitute the Aberdeen Study Area were found to qualify for listing on the National Register of Historic Places as a part of the Allston/Brighton survey of historical and architectural resources completed by the Boston Landmarks Commission with funding from the Massachusetts Historical Commission in 1994-1995. The National Register would provide limited protection where federal funds are involved in proposed physical changes, as well as tax incentives for rehabilitation of income-producing properties. This form of designation would not, however, provide any design review powers over changes undertaken by private owners at their own expense.

The Commission has the option of changing the boundaries for the designation, to include fewer properties.

The Commission also has the option of not designating.

The level of significance of the Aberdeen Study Area, in combination with the degree of protection sought by its residents, suggests that designation as an Architectural Conservation District be the appropriate category of protection.

8.0 RECOMMENDATIONS

A. The Aberdeen Study Committee makes the following recommendations:

1. That Aberdeen be designated by the Boston Landmarks Commission as an Architectural Conservation District under Chapter 772 of the Acts of 1975, as amended.
2. That the boundaries shown in Section 1 of this report be adopted without modification.
3. That the Standards and Criteria for the District, recommended by the Study Committee after the public hearing, be accepted.
4. That the Boston Landmarks Commission establish an Aberdeen Architectural Conservation District in accordance with Chapter 772 of the Acts of 1975, as amended, which stipulates that there be five District Commissioners and two alternates: two members and two alternates from the District and three members from the Boston Landmarks Commission. In accordance with Chapter 772, the Mayor shall appoint all members and alternates from the nominees submitted to him. Such appointments must be confirmed by the City Council. The Study Committee further recommends the following provisions for the selection of members and alternates from the District:
 - a. All members and alternates from the District shall have established residence within the District.
 - b. At least one member and one alternate shall be owner/occupants within the District.
 - c. The other member and alternate may be a renter resident in the District.
 - d. No member or alternate shall own more than six properties within the District.
 - e. All members and alternates from the District shall serve staggered three-year terms as provided below:
 - For the initial appointment of members and alternates from the District, the Aberdeen Study Committee shall, by a majority vote, nominate one member and one alternate to serve a term of two years, and shall nominate one member and one alternate to serve a term of three years.
 - Nominations for subsequent members and alternates from the District shall be solicited by the Boston Landmarks Commission from the resident, civic, neighborhood, block or tenants organizations that have been established within Aberdeen. In the event that such nominations are not forthcoming within sixty (60) days of written solicitation by the Boston Landmarks Commission, the Boston Landmarks Commission shall make the nominations.
 - The same procedures as described above shall be followed for the replacement of a member or alternate who is unable to complete his/her term or who no longer meets the definition of member or alternate as described in (a) or (b).
 - Prior to the appointment of members and alternates to the Aberdeen Architectural Conservation District Commission, the Boston Landmarks Commission may assume the powers and responsibilities of the District Commission.

- ### B. The Study Committee recommends that, as a part of the by-laws and Regulations to be adopted by the District Commission, a policy be developed to recognize cases of economic hardship and allow either for the waiver of the standards and criteria or the obtaining of appropriate financial or other assistance to relieve such hardship.

9.0 GENERAL STANDARDS AND CRITERIA

9.1 INTRODUCTION

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Architectural Conservation District Designation which shall be applied by the Commission in evaluating proposed changes. The Standards and Criteria established thus note those features that must be conserved and/or enhanced to maintain the viability of the Architectural Conservation District designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

The objective of these standards is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for deviation from them must demonstrate the reason for such deviation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute. Early consultation with commission staff often results in a speedier review process.

Materials for documenting your building may be available at the following repositories:

- For documentation of building permits, which may include information such as BIN#, date of construction, original architect, and later changes to the building: **Boston Inspectional Services Department, 1010 Massachusetts Avenue – 5th Floor, Boston.**
- For possible original plans take the BIN# from the front of the document jacket from the Inspectional Services Department to: **Boston Public Library, Copley Square, Fine Arts Department**

In general, the intent of the Standards and Criteria is to preserve existing qualities of a property that contribute to designation of the district; however, in some cases, they encourage the removal of additions that have lessened the integrity of a property or of the district.

It is recognized that changes may be required or desired in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Examples include conformance to building code and safety requirements, zoning code, and sign code. Adherence to City of Boston and Massachusetts codes is required in addition to adherence to the of the Architectural Conservation District standards. The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property.

The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property and the district. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic district.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structure's or site's historic and/or architectural character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible, the Commission will consider the use of compatible substitute material. The Commission does not recommend removal and replacement of a feature that could be repaired.
- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The Commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature. Building records at the City of Boston, Inspectional Services Department and the Fine Arts Department of the Boston Public Library, Copley Square are a good source of information on the original and later conditions of the property.
- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The Commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these standards, the verb **Shall** indicates those actions that are specifically required to preserve and protect significant architectural elements; the verb **Should** indicates a preferred course of action that will guide the decision of the Commission; the verb **Recommend** indicates courses of action that are preferred by the Commission, but are not mandated.

The Standards and Criteria have been divided into three levels:

- **Section 9.0** - General Standards and Criteria are common to all Architectural Conservation designations.
- **Section 10.0** - Landscapes – Specific Standards and Criteria apply to the landscape of each particular property that is designated in the district. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.
- **Section 11.0** – Building Exteriors – Specific Standards and Criteria apply to each particular building that is designated in the district. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

9.2 LEVELS OF REVIEW

The Commission has no desire to interfere with normal maintenance procedures. In order to provide some guidance for the property owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized into:

A. Routine activities that are not subject to review by the Commission:

1. Activities associated with routine maintenance, including such items as: painting (except masonry), pruning and seasonal plantings.
2. Routine activities associated with seasonal installations that do not result in any permanent alterations or attached fixtures.
3. Ordinary cleaning (not including chemical cleaning).

B. Activities subject to review, which may be determined by the district staff to be eligible for a Certificate of Exemption:

1. Ordinary maintenance and repair involving no change in design, material, color and outward appearance, including such items as: exterior cleaning programs (including chemical surface cleaning), repainting masonry, planting a limited number of trees and/or removal of non-contributing trees.
2. In-kind replacement or repair.

C. Activities requiring District Commission review:

Any reconstruction, restoration, replacement, alteration or demolition (This includes but is not limited to surface treatments, fixtures and ornaments) such as: New construction of any type; removal of existing features or element; any alteration involving change in design, material, color, location or outward appearance; major planting or removal of trees, changes in landforms.

D. Activities not explicitly listed above:

In the case of any exterior activity not explicitly covered in these Standards and Criteria, the district staff shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.

E. Concurrent Jurisdiction

In some cases, proposed changes that fall under the jurisdiction of the District Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint hearing will be arranged.

9.3 GENERAL STANDARDS AND CRITERIA

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed.
2. Building elevations that face a street are usually the primary architectural feature of residential and commercial buildings in the Aberdeen area. The Commission will make an effort to protect the integrity of the street facing façades.
3. Changes and additions to the property and its environment that have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should

be recognized and respected. (The term "**later contributing features**" shall be used to convey this concept.)

4. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
5. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
6. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material, and character of the property and its environment.
7. Review is limited to those portions of the property that are visible from public ways.
8. When changes to a condominium or other buildings in multiple ownership are proposed, the entire building shall be considered and treated uniformly. Work on any building may, however, proceed in stages.
9. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.
10. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
11. Significant archeological resources affected by a project shall be protected and preserved.

10.0 LANDSCAPES – SPECIFIC STANDARDS AND CRITERIA

10.1 INTRODUCTION

1. The intent of these standards and criteria is to preserve the overall natural character of the Aberdeen neighborhood, including such landscape features as its trees and ample lawns, winding street patterns, and topographic features, including rock outcroppings and landscape elements such as stone walls.
2. In these standards, the verb **Shall** indicates those actions that are specifically required to preserve and protect significant landscape elements; the verb **Should** indicates a course of action that will guide the decision of the Commission; the verb **Recommend** indicates courses of action that are preferred by the Commission, but are not mandated.
3. The standards and criteria acknowledge that there will be changes to the landscape and are intended to make the changes sensitive to the historic character of the landscape.
4. The following features, **when visible from any public way**, wherever located on a property, are subject to the terms of the landscape standards herein stated: topography, siting of buildings, natural rock outcroppings, trees, retaining walls, paving (including crushed stone), fencing, fixed elements and stationary street furnishings.
5. Items under Commission review include but are not limited to the following:

10.2 LANDSCAPE ELEMENTS

A. Spatial Organization

(includes yards, courtyards and other open spaces)

See also 10.2B: Trees and Plantings, 10.2C: Topography and 10.2D: Paved Areas

Intent

1. The intent of the spatial organization standards is to maintain the proportional relationship between the buildings, lots, and vegetation in the District.

Commission Review

2. The Commission shall review changes to grounds, yards, courtyards, and paved surface spaces.
3. Original or later contributing yards, courtyards, and open spaces should be preserved and maintained.
4. New additions/alterations that alter or diminish the landscape (such as outbuildings or building additions, etc.) shall be appropriately sited to preserve the original or later contributing landscape.
5. Removal of, and/or additions of vegetative materials and features and/or open spaces should maintain existing or intended spaces and vistas and/or screen intrusions.
6. Alteration of existing or addition of new landscape features will be considered if they do not alter the basic aspect of the historic landscape.
7. When replacement of features is necessary, they shall be replaced with features that match the original in material, form, shape, color and texture. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Mechanical equipment, such as compressor units, shall not be visible from any public way within the district unless there are special circumstances, such as existing building locations or site conditions that make it necessary. Whenever practicable, such equipment shall be located either on the roof of the building, in a non-visible location, or at the rear of the building. Front yard placement is not appropriate.

9. Parking, storage, and disposal areas shall not be located in the front of the building. Regardless of their location elsewhere on the property, they shall be adequately screened from public view by suitable fencing and vegetation.

B. Trees and Plantings

See also 10.2A: Spatial Organization

Intent

1. The intent of the tree and planting standards is to maintain the verdant character, especially the trees and lawns that contribute to the District.

Commission Review

2. The Commission shall review removal and/or replacement of trees.
3. The Commission shall review landscape plans for new construction.
4. Contributing trees shall be protected from adjacent construction activity.
5. Maintenance of, removal of, and additions of trees should consider existing or intended landscape designs and should contribute to the historic character of the property and its context within the District.
6. Contributing trees should be retained.
7. When removal of a contributing tree is necessary, it should be replaced with another tree. Species common to the district include, but are not limited to: Ash, Beech, Dogwood, Elm, Ginko, Hickory, Linden, Locust, Pin Oak, Red Oak, Spruce, Sugar Maple, Sweet Gum, Tulip, White Pine.
8. Intrusions should be screened using appropriate plantings.
9. Crushed stone should not be used as the primary ground cover. It will be considered paving in that case and subject to the review and approval of the Commission.

Recommended

10. It is recommended that maintenance, removal of, and additions of lawns and plantings other than trees consider existing or intended landscape designs and contribute to the historic character of the property and its context within the District.
11. It is recommended that shrubs and hedges not obscure the view to the primary building façade.

C. Topography

(includes shape, slope, elevation, contour of landforms and ground plane, etc.)

See also 10.2A: Spatial Organization

Intent

1. The intent of the topography standards is to protect the existing topography of the District.

Commission Review

2. The Commission shall review changes to the topography, including shape, elevation, contour of the landforms and ground plane, etc.
3. Original or later contributing topographical features should be retained in their existing configuration.
4. Natural features (e.g. rock outcroppings) that are integrated into the landscape should be retained.
5. Alteration of existing or addition of new topographical features will be considered if they do not alter the basic aspect of the historic landscape.
6. When replacement of features is necessary, they shall be replaced with features that match the original in material, form, shape, color and texture.

D. Paved Areas

(includes roads, driveways, sidewalks, parking, and other paved areas)

See also 10.2A: Spatial Organization

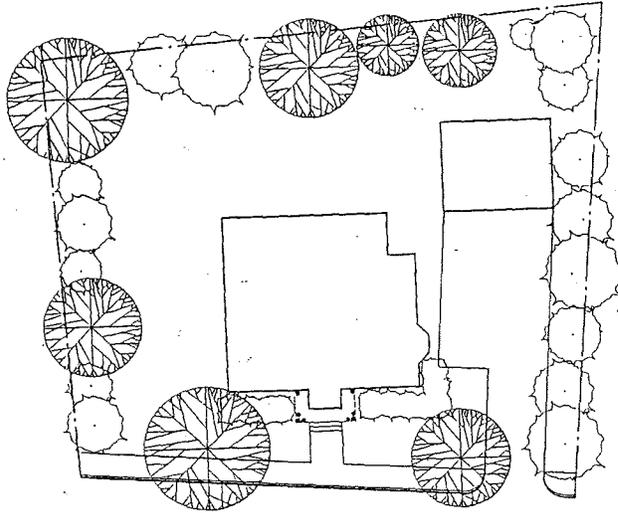
Intent

1. The intent of the paved area standards is to preserve the historic roadway, driveway and sidewalk configuration and to limit the amount of additional paving in general and in particular impermeable paving in yard spaces.

Commission Review

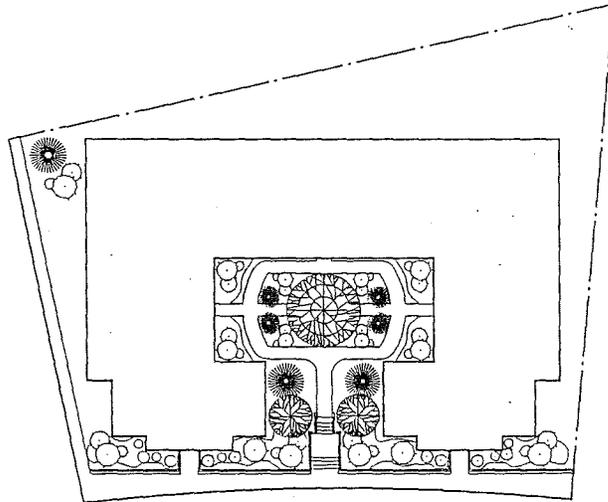
2. The Commission shall review changes to original or later contributing layouts of roads, walks and paved areas, including areas paved in crushed stone.
3. Original or later contributing layouts of roads, walks and paved areas should be retained and maintained.

58 Englewood Avenue



Site plan

4-8 Chiswick Road



Site plan

4. Alteration of existing walkways and driveways will be considered if they do not alter the basic aspect of the historic landscape.
5. Off street parking shall not be located in that portion of the front yard directly in front of the main building, or directly in front of the side façade should the building be located on a corner lot.

New Driveways

6. If no driveway exists, the Commission may consider the addition of a parking area when required by zoning that is no wider than 10' in the portion of the yard specified in guideline 10.2D5.
7. Access to driveway and parking shall be from a single curb cut, no more than ten (10) feet in width.

Recommended

8. It is recommended, in the absence of physical or documentary evidence of the driveway surface, that driveways be finished in concrete.
9. If asphalt is desired, it is recommended that driveways be finished in asphalt with a rolled-in aggregate.
10. It is recommended that paved areas that are in addition to original or later contributing driveways, walkways and sidewalks, be paved in a permeable material, such as gravel.

E. Retaining Walls

Refer to section 11.2A regarding treatment of materials.

Intent

1. The intent of the retaining wall standards is to preserve a distinctive element of the district that was constructed of natural materials to respond to the site.

Commission Review

2. The Commission shall review changes to original or later contributing retaining walls.
3. Original or later contributing retaining walls should be retained.
4. Deteriorated or missing retaining wall features, materials, details, surfaces and ornamentation should be replaced with material and elements that match the original in material, color, texture, size, shape, profile and detail of installation.
5. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

F. Fences and Stone Walls

Refer to section 11.2 regarding treatment of materials.

Intent

1. The intent of the fence standards is to preserve the infrequent original and later contributing fences and stone walls and to discourage additional fences in the District, which is characterized by open and/or connected yard space.

Commission Review

2. The Commission shall review removal, additions or changes to fences and stone walls in the District.
3. Original or later contributing fences and stone walls should be retained and maintained.
4. When replacement of original or later contributing fences or stone walls is necessary, they shall be replaced with features that match the original in material, form, shape, and texture. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
5. New fences or stone walls should be no higher than 42".

6. Plastic fences are not allowed, and chain link fences are discouraged. If chain link is to be used, it shall be black vinyl coated and lot lines that face a public way shall be lined with a hedge.

Recommended

7. Addition of fences on properties where a fence has not previously existed is discouraged.
8. If a fence is desired, simple iron, painted steel, a low stone wall or a low hedge of a height less than 36" is encouraged.

G. Street Furnishings and Objects

(includes benches, lights, stationary trash receptacles, tree grates and fences, planters, etc.)

Refer to section 11.2 regarding treatment of materials.

Intent

1. The intent of the street furnishing standards is to preserve original and later contributing elements such as benches, lights, etc., and to guide the design of additional objects to contribute to the character of the District.

Commission Review

2. The commission shall review removal, addition or changes to street furnishings in the District.
3. Original or later contributing furnishings and objects materials, elements, features and details should be retained and, if necessary repaired.
4. Alteration of existing or addition of new furnishings and objects will be considered if they do not alter the basic aspect of the historic landscape.
5. When replacement of contributing furnishings and objects is necessary, they shall be replaced with features that match the original in material, form, shape, color and texture. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Replacement street lighting shall be "acorn," "shepherd's crook," fixtures, or lighting that is appropriate to late nineteenth/early twentieth century neighborhoods. The short pole length may be most appropriate to neighborhood streets.
7. Replacement public sidewalks shall be concrete.

11.0 BUILDING EXTERIORS – SPECIFIC STANDARDS AND CRITERIA

11.1 INTRODUCTION

1. The intent of the building exterior standards is to preserve the overall character and appearance of the buildings in the Aberdeen Architectural Conservation District, including their exterior form, mass, materials and richness of detail.
2. In these standards the verb **Shall** indicates those actions that are specifically required to preserve and protect significant architectural elements; the verb **Should** indicates a preferred course of action that will guide the decision of the Commission; the verb **Recommend** indicates courses of action that are preferred by Commission, but are not mandated.
3. The standards and criteria acknowledge that there may be need for changes to the exterior of the building, and are intended to make changes sensitive to the architectural character of the building and its context.
4. The followings factors will be considered in determining whether (a) later addition(s) and/or alteration(s) can be removed:
 - a. Compatibility with the original property's integrity in scale, materials and character.
 - b. Historic associations with the property.
 - c. Significance of the design and execution of the addition/alteration.
 - d. Functional usefulness.
5. Protection of the architectural integrity of street-facing facades is, generally, the primary concern of the Commission. The following features, **when visible from any public way**, wherever located on a property, are subject to the terms of the building exterior standards herein stated: exterior walls, roofs, windows, entrances and doors, porches, steps and stoops, metal elements, additions, new construction, temporary structures, utility buildings, television antennae and dishes, storefronts, signs, and exterior lighting. Standards
6. Items under Commission review include but are not limited to the following:

11.2 BUILDING MATERIALS –STRUCTURAL AND ORNAMENTAL

A. Masonry

(includes brick, stone, terra cotta, concrete, stucco and mortar)

Intent

1. Masonry buildings and features, such as stone houses, brick apartment buildings, cast stone ornament, stone foundations and stone and brick chimneys, characterize both the early suburban and later apartment development of Aberdeen. The intent of the masonry standards is to preserve the original and later contributing masonry materials and elements in the district. The standards are also designed to promote proper maintenance of these materials and features.

Commission Review

2. Original or later contributing masonry materials, elements, features (functional and decorative), details and ornamentation, such as stone, brick and stucco walls, cornices, pediments, chimneys, foundations, decorative detail, etc., shall be retained.
3. Deteriorated or missing masonry materials, elements, features (functional or decorative), details and ornamentation shall be repaired or replaced with material and elements that match the original in material, colors, texture, size, shape, profile, configuration and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Repointing

5. Repointing should occur only when mortar is missing, deteriorated, damaged or is mismatched replacement mortar.
6. The Commission may allow repointing an entire wall if more than half of a wall requires repointing.
7. Deteriorated mortar should be carefully removed by hand-raking the joints. The commission may consider the size of the building and the scale of the project when assessing whether raking needs to be done by hand.
8. Repointing mortar shall duplicate the original in strength, composition, color, texture, joint size, joint profile and method of application. Mortar that is harder than the material it is binding will cause masonry to deteriorate.
9. Sample panels of raked joints and repointing shall be reviewed and approved on site by the staff of the District Commission.

Cleaning

10. If the building is to be cleaned, the mildest method feasible shall be used. All chemical cleaners pose some risk to the integrity of the building materials.
11. If the building is to be cleaned, a test patch of the cleaning methods(s) shall be reviewed and approved on site by staff of the District Commission.
12. Sandblasting (wet or dry), wire brushing or other abrasive cleaning methods shall not be allowed. Doing so changes the visual quality of the masonry and accelerates deterioration.
13. Graffiti removal shall be reviewed and approved by the staff of the District Commission

Painting

14. Masonry, with the possible exception of extant concrete masonry units and stucco, shall not be painted unless there is documentary evidence that this treatment was used on the property historically. The proposed color must approximate the original masonry or original paint color in appearance.
15. To best preserve masonry materials, paint removal, or allowing existing paint on a masonry surface to weather, is in most cases preferable to repainting. Removal of paint from masonry surfaces shall be by the mildest method feasible (see Cleaning).

Recommended

16. Waterproofing and water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage.

B. Wood

(includes clapboards, shingles, columns, cornices, brackets, balustrades, etc.)

Intent

1. Wood clapboard and shingled houses and wood shingle roofs as well as wood trim and decorative detail characterized many of the homes of Aberdeen. The intent of the wood standards is to preserve the original and later contributing wood materials and elements in the District. The standards are also designed to promote proper maintenance of these materials and elements.

Commission Review

2. Original or later contributing wood materials, elements, features (functional and decorative), details and ornamentation, such as clapboards, shingles, columns, cornices, brackets, balustrades, etc., shall be retained.
3. Deteriorated or missing wood materials, elements, features (functional or decorative), details and ornamentation shall be repaired or replaced with material and elements that match the original in material, colors, texture, size, shape, profile, configuration and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible,

then compatible substitute materials may be considered. New applications of vinyl siding that replace or obscure original materials shall not be allowed.

5. Several properties in the District have been clad in alternate materials, such as vinyl or aluminum siding and/or asphalt or asbestos shingles. New cladding for these buildings should meet the standards for repair or replacement of the original materials. If physical or documentary evidence of the original materials is unavailable, the replacement material should be based on a similar property in the district.
6. The Commission will review the replacement of a small proportion of alternate cladding materials on a case by case basis. It is recommended that a plan be developed for cladding replacement for an entire building that would lead to long-term replacement with materials that meet the standards for repair or replacement of the original materials. The Commission may, however, consider replacement of a small proportion of alternate cladding with a material consistent with the predominant exterior material.

Paint removal

7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program that involves repainting or applying other appropriate protective coatings. Coatings such as paint and stain help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
8. Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.

Recommended

Paint and Stain

9. It is recommended that paint colors be chosen with consideration for the colors of surrounding buildings and with sensitivity to the architectural period and style of the house. For recommended colors, see addendum 1.
10. The Commission does not review paint and stain color for wood surfaces or elements.

C. Architectural Metals

(includes cast iron, steel, pressed tin, copper, aluminum and zinc)

See Building Features, 11.3B: Window, Doors and Entrances for steel casement windows.

Intent

1. The intent of the architectural metal standards is to preserve the original and later contributing metal materials and elements, such as metal cladding, pressed metal elements, railings, balconies, downspouts, gutters and flashing, which contribute to the richness of detail in the architecture of the District. The standards are also designed to promote proper maintenance of these materials and elements.

Commission Review

2. Original or later contributing architectural metal materials, elements, features (functional and decorative), details and ornamentation, such as metal cladding, pressed metal elements, railings, balconies, downspouts, gutters and flashing, shall be retained.
3. Deteriorated or missing architectural metal materials, elements, features (functional or decorative), details and ornamentation shall be repaired or replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Cleaning

5. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the mildest method feasible. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for iron or steel as long as it does not abrade or damage the surface.
6. Cleaning to remove corrosion and/or paint removal on iron or steel should be considered only where there is deterioration and as part of an overall maintenance program that involves repainting or applying other appropriate protective coatings. Paint or other coatings helps retard the corrosion rate of ferrous metals.
7. Oxidation of uncoated metals, such as copper, provides a protective finish. Removal of patina for aesthetic reasons is strongly discouraged and shall be reviewed. Chemical or other artificial patination processes shall not be allowed.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Aberdeen Architectural Conservation District Commission.

11.3 BUILDING FEATURES

A. Windows and Doors

Refer to 11.2B & C regarding treatment of materials and features.

Intent

1. The intent of the window and door standards is to preserve the District's original or later contributing windows, doors and entryways in configuration, material and detail. Windows and doors are a primary focus for architectural ornament and are an essential element of the proportional relationship of building facades. Windows and entries are often the defining features of architectural ornament in large-scale apartment buildings. The Queen Anne, Colonial Revival, and Shingle styles, well-represented in Aberdeen, often incorporated highly detailed windows and leaded or stained glass, configurations that are representative of the styles as well as richly ornamented entry ways and front doors.

Window and Door Openings

Commission Review

2. The original window design and arrangement of window openings should be retained.
3. New openings in buildings are discouraged and shall be subject to the review and approval of the Commission.
4. Changes to the size of openings are discouraged and shall be subject to the review and approval of the Commission, including:
 - a. enlarging or reducing window openings for the purpose of fitting stock window sash
 - b. air conditioners
 - c. vents

Recommended

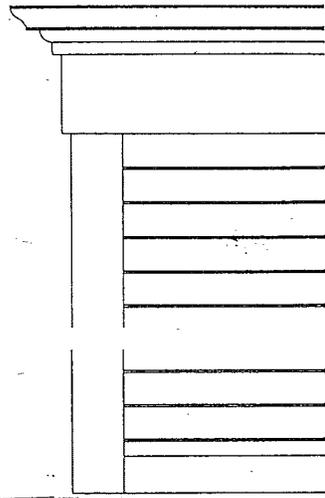
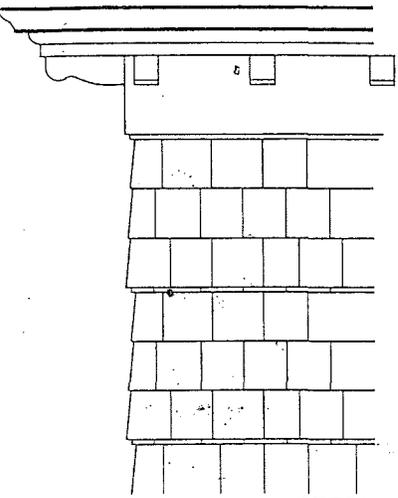
5. Restoring window and/or openings to the original size or returning openings where windows and/or doors have been removed is encouraged.

Window Sash and Frames

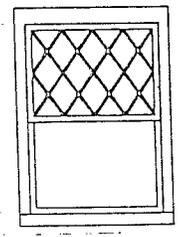
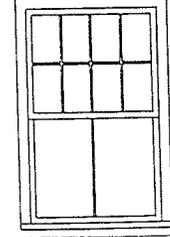
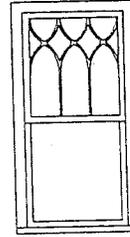
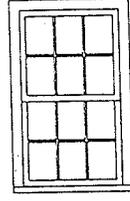
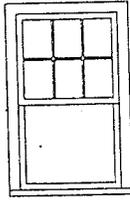
Commission Review

6. Original or later contributing wood windows, elements, features (functional and decorative), details and ornamentation, including glass, sash, sills, lintels, trim, frames and shutters, should be retained and repaired, rather than replaced.
7. Before the Commission will consider window replacement, the possibility of repair of window frames and sash must be investigated and reviewed by the staff.
8. Original or later contributing projecting windows such as oriels, bays and dormers shall not be removed.
9. Stained and/or leaded glass windows shall be retained.

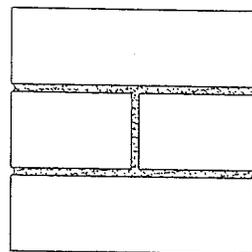
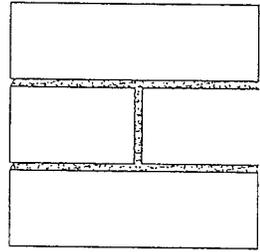
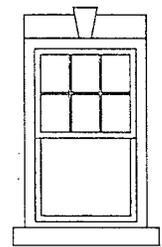
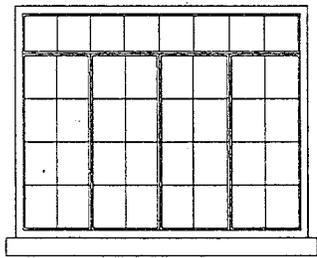
Building Details



Sheathing details

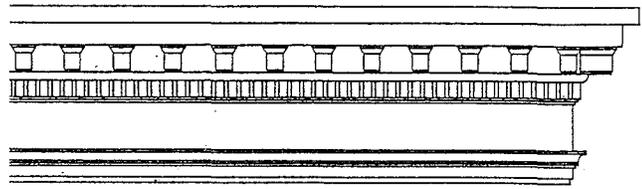
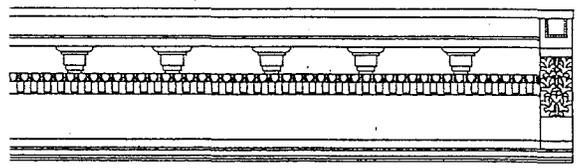


Window details

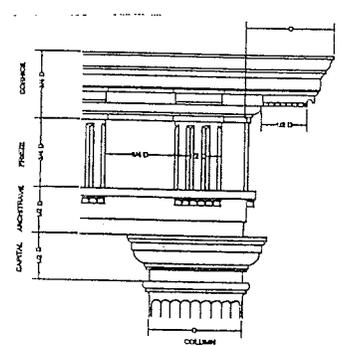
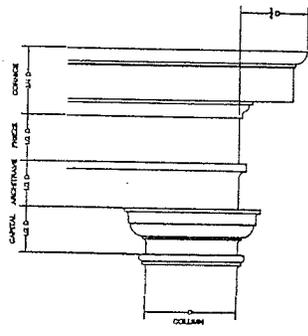


Window details

Pointing details



Cornice details



Cornice details

Window Replacement

Commission Review

10. If it has been shown that the original or later contributing windows must be replaced, they shall be replaced with windows that meet the commission's standards for window replacement.
11. The Commission encourages the replacement of windows with those that match the original material and meet the standards for window replacement. However, if using the same material is not technically or economically feasible, the Commission will allow the installation of aluminum or clad wood replacement window units that meet the standards for replacement. Vinyl replacement windows shall not be allowed.
12. Deteriorated or missing windows, features (functional and decorative), details and ornamentation shall be replaced with elements that match the original in color, size, shape, profile, and configuration.
13. Replacement shall be based on physical or documentary evidence.
14. The number and arrangement of panes shall not be changed from the original.
15. The thickness and profile of elements of the window should not be changed.
16. Muntins shall be structural (true), or exterior applied. Muntins should match the original muntin dimension and profile or have a raised trapezoidal profile. Muntins that are placed exclusively between the panes of glass or interior snap-in muntins are not acceptable.
17. Metal or vinyl panning of the wood frame and molding shall not be allowed.
18. Glass shall not be tinted or reflective-coated.
19. Several properties in the District have already lost their original windows. Replacement windows for these properties should meet the standards for window replacement. If documentary evidence of the original windows for the property is unavailable, the replacement window design should be based on a similar property in the District.
20. The Commission will review the replacement of a small proportion of a building's windows on a case-by-case basis. It is recommended that a plan be developed for window replacement for an entire building that would lead to long-term replacement with windows that meet the standards for window replacement, prior to Commission review of individual or small-scale window replacement. The Commission may, however, consider replacement of individual units or small-scale window replacements with windows that are consistent with the predominant window type.

Recommended:

21. It is recommended that when using insulated glass the spacer bar match the value of the window sash color. For example, if the window sash is a dark color the spacer bar should be dark anodized. It is also recommended that the jamb liner color match the value of the frame color.

Doors, Door Surrounds and Entrances

Commission Review

22. All proposed changes to doors and doorways including transoms, fanlights, sidelights, pilasters, entablatures etc. shall be subject to District Commission review and approval.
23. The original entrance designs and arrangement of door openings shall be retained.
24. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained.
25. Before the Commission will consider door and door surround or entrance replacement, the possibility of repair must be investigated and reviewed by the staff.
26. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.

27. When replacement is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible materials may be considered.
28. Only paneled doors of appropriate design, material and assembly shall be allowed.
29. If original doors, door surrounds, and/or entrances have been lost, the Commission encourages the replacement of these features with elements that meet the standards for doors, door surrounds, and entrances. If documentary evidence of the original condition of the doors, door surrounds and entrances for the property is unavailable, the design of the replacement elements should be based on similar properties in the District.
30. If only the door leaf or leaves, and not the door leaf and doorframe, require replacement, the Commission will allow replacement in kind.
31. Original or later contributing entrance material, elements, features (functional and decorative) and details shall not be covered or otherwise obscured by other materials.
32. Vinyl awnings/canopies shall not be allowed.
33. Awnings/canopies shall be of canvas, or canvas-like material.
34. Continuous awnings/canopies across multiple windows shall not be allowed.

Storm Doors and Windows

Commission Review

35. New storm windows and doors are subject to the review and approval of the Commission.
36. Storm window sashes and frames and storm doors shall have a finish color that matches or is coordinated with the primary window sash and/or frame.
37. Unfinished aluminum frames and storm doors shall not be allowed.
38. Exterior storm windows shall have a narrow perimeter framing that is not wider than the rails and stiles of the primary window sash. In addition, the meeting rail of the combination storm window shall align with that of the primary window.

Recommended

39. It is recommended that storm doors provide a full view of the entrance door.

B. Porches, Stoops and Steps

Refer to 11.2A, B, & C regarding treatment of materials and features.

Intent

1. The intent of the porch and stoop standards is to preserve the District's original or later contributing porches and stoops in material, color, texture, size, shape, profile and configuration. Porches are a primary design feature of residential design in Aberdeen. The material and design of apartment stoops and railings significantly add to the design qualities of that building form.

Commission Review

2. The Commission shall review all changes to porches, stoops and steps.
3. Original or later contributing porch, stoop and step materials, elements, features (functional and decorative), details, and ornamentation shall be retained.
4. Deteriorated or missing porch, stoop and step materials, elements, features (functional or decorative), details, and ornamentation shall be replaced with material and elements that match the original in material, colors, texture, size, shape, profile, configuration, and detail of installation.
5. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. If porches, stoops, and/or steps have been lost, the Commission encourages the replacement of these features with elements that meet the standards for porches, stoops, and steps. If documentary evidence of the original condition of the porch, stoop and steps is unavailable, the design of the replacement elements should be based on similar properties in the District.

7. Original or later contributing porch, stoop and step materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

C. Ironwork

(includes fire escapes, balconies and window grilles.)

See Section 11.2C regarding treatment of materials and features.

Intent

1. The intent of the ironwork standards is to preserve distinctive iron features in the district and minimize the impact of additional features required for egress.

Commission Review

2. Original or later ironwork materials, elements, features (functional and decorative), details and ornamentation shall be retained.
3. Deteriorated or missing ironwork materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements that match the original in material, color, texture, size, shape profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later ironwork materials, elements, features (functional and decorative), details and ornamentation shall not sheathed or otherwise obscured by other materials.
7. New balconies shall not be permitted on primary elevations.
8. New balconies may be considered on secondary elevations if they are required for safety and an alternative egress route is clearly not feasible.
9. The installation of security grilles may be allowed and are subject to the review and approval of the Commission.

D. Roofs

Refer to section 11.2A, B and/or C regarding treatment of materials.

Intent

1. Each period and style of architecture has distinctive roof forms and sheathing materials that are a primary feature of the buildings. The intent of the roof standards is to preserve the original and later contributing roofs, in form and materials, in the District.

Commission Review

2. The roof shape, such as hipped, gambrel, flat, mansard, etc., shall be preserved.
3. Original or later contributing roofing materials, elements, features, details, and ornamentation including gutters, downspouts and flashing shall be retained.
4. Original or later contributing cornices and parapets shall not be removed.
5. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation including gutters, downspouts and flashing shall be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. Many properties in the District have already lost their original roof materials and elements. Replacement of non-historic roofing materials and elements should match the original in color, texture, size, shape and profile, based on documentary evidence. If documentary evidence is unavailable, the design should be based on similar contributing features within the District.

8. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts.
9. New skylights may be allowed if they have a flat profile subject to the review and approval of the Commission.
10. New dormers may be allowed subject to the review and approval of the Commission.
11. Proposed dormers should be sheathed and roofed in materials that replicate the existing building and incorporate window frames and sash of like material and appropriate scale.

E. Roof Projections (includes penthouses, roof decks, chimneys, mechanical or electrical equipment)

See section 11.3D: Roofs and section 11.2A, B and/or C regarding treatment of materials.

Intent

1. The intent of the roof projection standards is to minimize or eliminate the visual impact of additional roof projections in the District. Compliance with City of Boston noise regulations is required.

Commission Review

2. The basic criteria that shall govern whether a roof projection can be added to a roof include:
 - a. The preservation of the integrity of the original or later integral roof shape.
 - b. Height of the existing building.
 - c. Prominence of the existing roof form.
 - d. Visibility of the proposed roof projection.
 - e. Appropriateness of design.
3. Mechanical and/or electrical equipment should be located where it is not visible or is minimally visible on the front façade when viewed from a public way. Setbacks should be utilized. Screening may be appropriate for minimally visible projections.
4. Exterior ductwork is inappropriate and shall not be allowed.
5. Chimney caps and ventilators are subject to the review and approval of the Commission and should meet the standards for roof projections.
6. When penthouses and/or roof decks are visible, the location should be selected where they are not a prominent element of the over-all roof form. Setbacks may be appropriate.
7. Exterior treatment should relate to the materials, color and texture of the building or to other materials typical to the period and character of the building.
8. Openings in a penthouse should relate to the building in proportion, type and size of opening, wherever visually apparent.

F. Communication, Television, Service and Utility Equipment

Intent

1. The intent of the communication, television and service equipment standards is to minimize or eliminate visibility of additional elements and equipment in the District.

Commission Review

2. Meters shall not be attached to building facades visible from a public way.
3. Communication equipment, including telephone, electrical and cable television wiring should not be attached to front facades.
4. Installation of wiring and conduit for equipment is subject to the review and approval of the Commission. Wiring and conduit should closely match the façade color.
5. Satellite dishes and antennae shall not be visible from a public way.

Recommended

6. It is recommended that meters be installed in the interior of the building.

G. Lighting

Refer to section 11.2A, B and/or C regarding treatment of materials.

Intent

1. The intent of the lighting standards is to preserve original or later contributing exterior lighting fixtures that contribute to the richness of detail found in Aberdeen and to guide the appropriate addition of lighting fixtures.

Commission Review

2. Original or later contributing exterior lighting fixtures shall be retained.
3. When replacement is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
4. Supplementary illumination may be added where appropriate to the current use of the building. New exterior lighting shall not obscure architectural detail.
5. New light fixtures shall conform to one of the following approaches as appropriate to the building and to the current or projected use:
 - a. Accurate representation of the original period.
 - b. Fixtures that date from an interim installation.
 - c. New lighting fixtures that are differentiated from the original, i.e. modern fixtures.

H. Accessibility

Commission Review

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
 - a. Review the historical significance of the property and identify character defining features;
 - b. Assess the property's existing and required level of accessibility;
 - c. Evaluate accessibility options within a preservation context.
2. Because of the complex nature of accessibility, the Commission will review proposals on a case by case basis. The Commission recommends consulting with the following document, which is available from the Commission office:

U.S. Department of Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

11.4 COMMERCIAL STANDARDS

A. Storefronts

See section 11.3A Window and Door standards and section 11.2A, B and/or C regarding treatment of materials.

Intent

1. Aberdeen, although primarily a residential neighborhood, has several forms of contributing commercial architecture, including important examples of one-story automobile age commercial buildings, as well as residential buildings with well-detailed storefront additions. The intent of the commercial standards is to preserve original or later contributing storefront elements and materials.

Commission Review

2. All original or later contributing storefront materials (functional and decorative) including display windows, doors, transoms, kick plates, corner posts, entablatures, cornices, etc., shall be retained.
3. Deteriorated or missing storefront materials, features (functional and decorative), details and ornamentation shall be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

5. Original or later integral storefront materials, features (functional and decorative), details and ornamentation shall not be clad or otherwise obscured by other materials.
6. Several commercial properties in the District have already lost their original storefronts. It is recommended that changes to these storefronts replicate the original features based on physical or documentary evidence. The Commission will allow replacement with elements and features that are similar to the original in size, material and configuration. If documentary evidence is unavailable, the design should be based on similar contributing features within the District.
7. New roll-down metal grates or grilles shall not be allowed on the exterior of a storefront. All new security devices should be located on the interior.

Recommended

8. Removal of non-historic and non-contributing materials from the existing storefronts is encouraged.

B. Air Conditioners, Vents and Exhaust Fans

Intent

1. The intent of the air conditioner and exhaust fan standards is to preserve historic materials and find a solution that allows business owners to cool and ventilate their properties.

Commission Review

2. Individual window air conditioners are permitted on a seasonal basis without commission approval.
3. Removal of transoms and/or windows and installation of permanent fixed panels to accommodate air conditioners shall not be allowed, unless there is no other possible location.
4. Location of new exhaust fans is subject to the review and approval of the commission and should not be visible.
5. Air conditioners, vents and/or exhaust fans shall not puncture the walls of a building.

C. Signs, Marquees and Awnings

All signs within the District will be subject to the Boston Sign code, although more restrictive controls may be applied.

Intent

1. The intent of the commercial standards is to preserve original or later contributing storefront elements, materials and signage and to guide the addition and design of signage. Signs are viewed as the most appropriate vehicle for imaginative and creative expression. It is not the Commission's intention to stifle a creative approach to signage that does not detract from the essential form of the building, nor obscure its architectural features.

Commission Review

2. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
3. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
4. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
5. The design and material of new signs, marquees and awnings should reinforce the architectural character of the building.
6. New signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
7. All new signs added to the building shall be part of one design concept per business.
8. New signs attached to either the interior or exterior of storefront windows shall conform to the signage standards and are subject to the review and approval of the Commission.

9. Signs on residentially zoned buildings may only announce a service. Permanent "For Rent" signs are not allowed.
10. Temporary signage may be installed, in windows only, for up to 60 days pending Commission review of and approval of permanent signage.
11. Temporary, event oriented, signage in windows is governed by the Boston Sign Code.
12. New billboards shall not be allowed.
13. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.
14. Lighting of signs shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
15. Flashing lights shall not be allowed.
16. No back-lit plastic signs shall be allowed on the exterior of the building.
17. Back-lit signs with an opaque sign field and illuminated letters may be allowed subject to the review and approval of the Commission.
18. Neon lighting and/or signs may be allowed where it reinforces the design and style of the building subject to the review and approval of the Commission.
19. Vinyl awnings/canopies shall not be allowed.
20. Awnings/canopies shall be of canvas, or canvas-like material.
21. Continuous awnings/canopies across multiple windows shall not be allowed.
22. Individual awnings/canopies shall be mounted within the masonry window opening.
23. Awning/canopy valances shall be flexible, i.e.; their bottom edges shall hang free rather than be attached to a horizontal framing member. Rigid awning/canopy valances tend to impart an excessively permanent architectural quality to a fabric-clad building element.

D. Lighting

Refer to section 11.3G for additional lighting standards and 11.4C for illuminated signage.

Intent

1. Supplementary illumination may be added where appropriate to the current use of the building.
2. Lighting plans are subject to the review and approval of the Commission.

11.5 DEMOLITION, ADDITIONS AND NEW CONSTRUCTION

A. Demolition

Intent

1. The intent of the demolition standards is to prevent demolition of buildings or portions of buildings that contribute to the historic and/or architectural character of Aberdeen.

Commission Review

2. Demolition of buildings or portions of buildings is prohibited except in the unusual circumstance when the building is found by the commission to be discordant to the character of Aberdeen.
3. Demolition of later additions is subject to the review and approval of the Commission.

B. Removal of Later Additions

Intent

1. The intent of the standards for removal of later additions is to allow the Commission to determine whether an addition contributes to the historic and/or architectural character of Aberdeen and therefore, whether it can be removed.

Commission review

2. When considering removal of an addition, each property will be individually reviewed by the Commission to determine if (a) later addition(s) and/or alterations(s) can, or should be removed.

3. Since it is not possible to provide one general guideline, the following factors that will be considered by the Commission in determining whether (a) later addition(s) and/or alteration(s) can, or should, be removed include the following:
 - a. compatibility with the original property's integrity in scale, materials and character
 - b. historic associations with the property
 - c. quality in the design and execution of the addition/alteration
 - d. functional usefulness

C. New Additions

Intent

1. The intent of the new additions standards is to determine whether a particular building can receive an addition and to guide the form and design of additions to allow for additions that respect the existing buildings in material, form, and siting, as well as existing landscape. They may, but do not have to, be imitative of an earlier style or period. There are at least two preservation approaches that may be appropriate to guide the design of a new addition:
 - a. the addition can match the existing structure through a continuation of form, features and materials
 - b. the addition can be differentiated from, but complement, the existing building.New additions in the district should seek to relate to both the particular house and streetscape of which it is to be a part, in building height, mass, setback, rhythm, scale, proportions, materials, and siting. The focus of the standards is on the compatibility of new additions with the existing character of Aberdeen without dictating style or taste.

Commission Review

2. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material, and character of the property and its environment.
3. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
4. New additions shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged or destroyed.
5. Fenestration shall be located and scaled similarly to the existing building.
6. New additions shall be appropriately sited to complement the original building and retain important landscape features.

D. New Construction

Intent

1. The intent of this section is to guide the form and design of new construction to allow for new buildings that respect the existing buildings in material, form, and siting, as well as the existing landscape. New construction in the district should seek to relate to the particular streetscape of which is to be a part, in building height, mass, setback, rhythm, scale, proportions, materials, and siting. The focus of the standards is on the compatibility of new construction with the existing character of Aberdeen without dictating style or taste.

Commission Review

2. New construction shall be of a similar overall height, physical size and shape to the buildings adjacent to it. In the event a new building has two such abutters of differing heights, it shall conform to one of them, or be of an intermediate height.
3. New construction shall provide setbacks and space between nearby buildings that relate to the buildings of similar scale and type that are adjacent to it.
4. New construction should relate to the rhythm of projections like porches and bays from the buildings surrounding it.

5. The scale, location and type of fenestration on new construction should be related to the buildings of similar scale and type that surround it.
6. The finish materials, including walls, roofing, window sash, doors, porches and ornamentation of new construction should be related to the buildings of similar scale and type that surround it.
7. Stucco, if appropriate for the site, shall be Portland cement and lime stucco.
8. Visible face of foundation walls for houses shall be stone or brick.
9. Siting of new construction shall retain important landscape features.
10. Garages for freestanding houses should be detached.
11. Detached garages and/or outbuildings for freestanding houses should be sited behind the rear building line.
12. Parking, storage, and disposal areas shall not be located in the front of the building. Regardless of their location elsewhere on the property, they shall be adequately screened from public view by suitable fencing and vegetation.
13. Entrances to accessory parking within a main building should not be located in the front of the building, unless there are special circumstances, such as existing building locations or site conditions, that make it necessary.
14. Finish materials for garages and/or outbuildings should be derived from the residence.

Recommended

15. It is recommended that new buildings use the elements that give the district its essential character. Where used, they should approximate the proportions and materials of these buildings.

These elements include, but are not limited to, the following for freestanding houses or small apartment buildings:

- a. Wood clapboard and/or wood shingle, brick, stucco or stone, for exterior finish
- b. Wood for trim such as corner boards, cornices, window and door surrounds, porches, and additional ornamentation
- c. Windows that have a strong vertical proportion
- d. Detached garages
- e. Stone or brick foundation walls
- f. Gabled or hipped roof forms finished with material that gives the textural and tonal appearance of wood or slate.
- g. Defined entry on front façade with paneled door, ornamental elements and/or porch, raised entry level and exterior steps.

These elements include, but are not limited to the following for apartment buildings and townhouses:

- a. Brick or stucco for exterior finish
- b. Stone or cast stone for ornamentation and foundation
- c. Defined base, body and cornice
- d. Windows have a strong vertical proportion
- e. Windows can be single, paired or grouped in threes
- f. Large proportion of windows and door openings on the street facing façades
- g. Flat roofs with appropriate cornice-lines
- h. Well-defined entry on front façades.

These elements include, but are not limited to the following for commercial buildings and/or storefronts:

- a. One-story free-standing or first-story in apartment building
- b. Brick, concrete or cast stone for exterior finish and ornamentation
- c. Defined cornice, with signage and ornamentation
- d. Large plate-glass windows
- e. Individual storefronts defined by pilasters

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Addendum 1: Paint Colors

The paint color advice in this addendum is largely taken from the technical insert "Paint Colors: Deciding on a Paint Color Scheme" published by Historic Massachusetts Inc.

Original Colors

One way to make a paint color decision is to determine the original color scheme of your house. If the house has not been scraped down to the bare wood at some point in its history, it retains evidence of earlier paint colors that can be exposed.

You can find something close to the original color yourself through a process called cratering, which exposes all the paint layers by sanding down a circular area about 1 ½" across. You should try to do this in a spot that has been relatively protected from the elements. Be sure to investigate different areas – body, trim, window frame, sash, clapboards, shingles and ornament. The craters can then be examined using a 10X magnifier. However, interpreting the colors revealed by cratering is more difficult than it might seem at first, since paint colors can change with age. Be sure to remember to differentiate between primer coats and finish coats too. It is important to realize that what is revealed by the crater is not exactly the original color. Wiping the crater with linseed oil can help make the color revealed easier to see.

If a homeowner wishes to determine the exact original colors, it is best to hire a preservation consultant with some expertise in paint analysis. Generally speaking, a consultant will come to the house to take paint samples by cratering, scraping, using solvents and or extraction. After taking some samples, the consultant may take the pieces to a lab to analyze them. A paint sample can be mixed to match the historic colors and provide guidance to the painter, or the consultant may suggest close matches available in commercial paint colors.

Appropriate Paint Colors by Period

For those who do not wish to commit the time and expense of paint color analysis, a reasonable way to pick paint colors is to choose a scheme that would be typical to the period in which it was built.

Since the vast majority of the buildings in Aberdeen were constructed in the last quarter of the 19th and first quarter of the 20th centuries, most of the styles fall within the Victorian, Craftsman, Colonial Revival and Classical Revival styles. As the 19th century progressed, the trend was toward darker, stronger colors with more varied color combinations. Changes in paint technology after the Civil War influenced architectural color as ready-mixed products became available and containers were produced in which the new paints could be shipped safely.

Typical colors for the Romantic Styles including: Queen Anne, Stick Style, Eastlake Victorian, Arts and Crafts and Shingle style homes, are dark and rich: dark brown, olive, oranges, and reds to emphasize architectural materials, mass, volume and structure. Arts and Crafts and Shingle Style homes will typically use fewer and less contrasting colors. Trim color will usually be differentiated from the body color and there is often differentiation between the window frames and sash. The window frames will usually be painted the trim color to match the cornice, porch, corner boards etc, but the sash will be even darker; usually deep reddish or chocolate brown, dark green, olive, or black. Doors, if painted, were usually done in a contrasting color or a combination of body and trim colors. The doorframe was typically of the same color as the trim.

White was not a popular house color between the early 1800s and near 1900, until the Colonial Revival and Classical Revival period, when houses were typically painted white or off-white with green shutters or blue, gray or yellow trimmed with white or off-white.

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ABERDEEN DISTRICT DATA

Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
21 N-4E	KD	2	AYR RD	Meltzner & Snider Apts.	1922	Class/ Grg Rev	Red brk/cast stn.	G.W. Jacobs=A	B
21 N-4E	KD	3	AYR RD		1908	Class/ Fed Rev	Red brk/cast c.	F. J. Eskregge=A	B
21 N-4E	KD	4	AYR RD	Meltzner & Snider Apts.	1922	Class/ Grg Rev	Red brk/cast stn.	G.W. Jacobs=A	B
21 N-4E	KD	5	AYR RD		1908	Class/ Fed Rev	Red brk/cast c.	F. J. Eskregge=A	B
21 N-4E	KD	7	AYR RD		1908	Georgian Rev	Red brk/cast stn.	F. J. Eskregge=A	B
21 N-4E	KD	11	AYR RD		1908	Georgian Rev	Red brk/cast stn.	F. J. Eskregge=A	B
21 N-4E	KD	1860	BEACON STREET	Reservoir Court Apts.		Renn. Revival	Stucco & Cast stn.		B
21 N-4E	KD	1860	BEACON STREET	Reservoir Court Apts.		Landscape feature	Deep Court yard		Si
21 N-4E	KD	1870	BEACON STREET	Reservoir Court Apts.		Renn. Revival	Stucco & Cast stn.		B
21 N-4E	KD	1914	BEACON ST		1909-1916	Georgian Rev	Red brk/cast stn.	F. J. Eskregge=A	B
21 N-4E	KD	1916	BEACON ST		1909-1916	Grgn R/Mod Com.	Brick/concrete		B
21 N-4E	KD	1918	BEACON ST		1909-1916	Grgn R/Mod Com.	Brick/concrete		B
21 N-4E	KD	1922	BEACON ST		1909-1916	Grgn R/Mod Com.	Brick/ concrete		B
21 N-4E	KD	1924	BEACON ST		1909-1916	Grgn R/Mod Com.	Brick/concrete		B
21 N-4E	KD	1927	BEACON ST						B
21 N-4E	KD	1928	BEACON ST		1909-1916	Georgian Rev	Yel. brk./cst stn.		B
21 N-4E	KD	1937	BEACON ST						B
21 N-4E	KD	1939	BEACON ST						B
21 N-4E	KD	1945	BEACON ST						B
21 N-4E	KD	1950	BEACON ST		1909-1916	Georgian Rev	Yel. brk./cast stn.		B
21 N-4E	KD	1955	BEACON ST						B
21 N-4E	KD	1962	BEACON ST		1909-1916	Georgian Rev	Yel. brk./cast stn.		B
21 N-4E	KD	2002	BEACON ST	Reservoir Place Apts.	1927	Class/ Grg Rev	Yel. brk./granite	Saul E.Moffie=A	B
21 N-4E	KD	2	BRAEMORE RD	Vasti Desmond House	1909-1916	Col Rev/Crftsm	Stucco/wood	G.Henri Desmond	B
21 N-4E	KD	2	BRAEMORE RD			Peripheral wall	Rub.Stn.& mortar		S
21 N-4E	KD	2	BRAEMORE RD			Front & side yrds.			Si
21 N-4E	KD	2	BRAEMORE RD			Paths	Ornamental brick		Si
21 N-4E	KD	5	BRAEMORE RD						B
21 N-4E	KD	9	BRAEMORE RD		1910	Class/Gerg Rev	Red brck./granite		B
21 N-4E	KD	12	BRAEMORE RD	Geraldine E. Murphy Ho.	1894	Q.A./ Col. Rev.	Asbest Shng./wd.	E. Little Rogers=A	B
21 N-4E	KD	15	BRAEMORE RD	J.M. Jones House	1892	Shingle/Q.A.	Wood Shingles	Stebbns & Watkin	B
21 N-4E	KD	15	BRAEMORE RD			2-car garage	Brick		S
21 N-4E	KD	16	BRAEMORE RD	Gardner Murphy Ho.	1896	Colonial Rev.	Clapboards	Eugene Clark=A	B
21 N-4E	KD	19	BRAEMORE RD	William H. Potter Ho.	1899	Georgian Rev	Clapboards	Eugene Clark=A	B
21 N-4E	KD	19	BRAEMORE RD			2-car garage	Brick		S
21 N-4E	KD	20	BRAEMORE RD	A. Dudley Dowd House		Craftsman	Stucco/wood	Edward B. Stratton=A	B
22 N-4E	JX	185	CHESTNUT HILL AV		1928	Classical Rev.	Brick/cast c.	Barney B. Levy	B
22 N-4E	JX	186	CHESTNUT HILL AV	Aberdeen School	1895-9	Jacobethan	Wood shingles		B
22 N-4E	JX	186	CHESTNUT HILL AV			Ample lawns			Si
22 N-4E	JX	186	CHESTNUT HILL AVE			Retaining wall	Rubble stone		S
22 N-4E	JX	186	CHESTNUT HILL AVE			Fence-Chiswick Rd	Iron		S
22 N-4E	JX	189	CHESTNUT HILL AV		1928	Classical Rev	Brick/cast c.	Barney B. Levy	B
22 N-4E	JX	203	CHESTNUT HILL AV	First Parish Unit Ch	1894	Gothic Rev	Grnt./rub stn./Wd.		B
22 N-4E	JX	203	CHESTNUT HILL AV			3' Retaining wall	Rub. stn./gran.		S
22 N-4E	JX	206	CHESTNUT HILL AV	Simon Eisener Apts.	1912	Georgian Rev	Yel.brk./cast c.	Slvrnm Engin. Co.	B

ABERDEEN DISTRICT DATA

Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	JX	209	CHESTNUT HILL AV	Puritan R. E. Trst.Apts.	1917	Georgian Rev	Red brk./cast c.	W.H. Harding=A	B
22 N-4E	JX	210	CHESTNUT HILL AV	Simon Eisener Apts.	1912	Georgian Rev	Yel. brk./cast c.	Slvrnm Engin. Co.	B
22 N-4E	JX	213	CHESTNUT HILL AV	Puritan R. E. Trst.Apts.	1917	Georgian Rev	Red brk./cast c.	W.H. Harding=A	B
22 N-4E	JX	217	CHESTNUT HILL AV	Puritan R. E. Trst.Apts.	1917	Georgian Rev	Red brk./cst c	W.H. Harding=A	B
22 N-4E	JX	221	CHESTNUT HILL AV	Puritan R. E. Trst.Apts.	1917	Georgian Rev	Red brk./cst c	W.H. Harding=A	B
22 N-4E	JX	225	CHESTNUT HILL AV	Puritan R. E. Trst.Apts.	1917	Georgian Rev	Red brk./cst c	W.H. Harding=A	B
22 N-4E	JX	231	CHESTNUT HILL AV		1913	Grgn/ Craftsm	Stucco/wd./slate	W.H. Andrews=A	B
22 N-4E	JX	231	CHESTNUT HILL AV			2-car garage	Stuc./wd./slates		S
22 N-4E	JX	235	CHESTNUT HILL AV		1912	Sp Col Rv/Crft	Stuc./wd./asphlt.	W.H. Andrews=A	B
22 N-4E	JX	239	CHESTNUT HILL AV		1912	Sp Col Rv/Crft	Stuc./wd./asphlt.	W.H. Andrews=A	B
22 N-4E	JX	239	CHESTNUT HILL AV			2-car garage	Stuc./wd./asphlt.		S
22 N-4E	JX	245	CHESTNUT HILL AV		1927	Georgian Rev	Red brick/wood	George F. Roy=bldr	B
22 N-4E	JX	245	CHESTNUT HILL AV			2-car garage	Wood/asphlt.		S
22 N-4E	JX	245	CHESTNUT HILL AV			Front yard			Si
22 N-4E	JX	245	CHESTNUT HILL AV			Front yard fence	Iron		S
22 N-4E	JX	245	CHESTNUT HILL AV			Retaining wall	Rubble stone		S
22 N-4E	JX	247	CHESTNUT HILL AV	Middlesex Apts.	1928	Neo Adam	Red brk./cast c.	Slvrnm/Brwn/H	B
22 N-4E	JX	47-49	CHESTNUT HILL AV			Narrow frnt yrds			Si
22 N-4E	JX	47-49	CHESTNUT HILL AV			Ornamental railings	cast concrete		S
22 N-4E	JX	47-49	CHESTNUT HILL AV			Retaining walls	concrete & stn.		S
22 N-4E	JX	249	CHESTNUT HILL AV	Middlesex Apts.	1928	Neo Adam	Red brk./cast c.	Slvrnm/Brwn/H	B
22 N-4E	JX	258	CHESTNUT HILL AV	F. & F. Rich House	1921	Craftsman	Vinyl/wood		B
22 N-4E	JX	258	CHESTNUT HILL AV			2-car garage	Concrete block		S
22 N-4E	JX	258	CHESTNUT HILL AV			2-3' Retaining wall	Rub.Stn.& mortar		S
22 N-4E	JX	260	CHESTNUT HILL AV	Isidore Israel House	1910-15	Sp Col Rev	Stucco/wood		B
22 N-4E	JX	260	CHESTNUT HILL AV			2-car garage	Stucco/wood		S
22 N-4E	JX	260	CHESTNUT HILL AV			2' Retaining wall	Stucco		S
22 N-4E	JX	260	CHESTNUT HILL AV			Steps & railings	Concrete/stucco		S
22 N-4E	JX	266	CHESTNUT HILL AV	G.H. Everett House	1885-1897	Medieval Rev	wood shingles		B
22 N-4E	JX	266	CHESTNUT HILL AV		1914	Garage	Stucco	Samuel S. Long=A	S
22 N-4E	JX	266	CHESTNUT HILL AV			Retaining walls	Rub. stn/stucco		S
22 N-4E	JX	276	CHESTNUT HILL AV			Post Modern	Tan brick/c.		B
21 N-4E	JX	286	CHESTNUT HILL AV		1925-30	Georgian Rev	Red brk./cast c.		B
21 N-4E	JX	288	CHESTNUT HILL AV		1925-30	Georgian Rev	Red brk./cast c.		B
21 N-4E	KD	324	CHESTNUT HILL AV		1909-1916	Classical Rev	Yel. brk./cast c.		B
21 N-4E	KD		CHESTNUT HILL AV	Texaco Station	c.1970s	Modern	Metal/concrete		B
21 N-4E	KD		CHESTNUT HILL AV	Bank Boston	c.1970s	Modern	Brick/Metal/glass		B
21 N-4E	KD		CHESTNUT HILL AV		c.1940s	Mid- 20th c.com.	Orange Brick		B
21 N-4E	KD	358	CHESTNUT HILL AV		c.1950s	Modern	Tan brick & metal		B
21 N-4E	KD	370	CHESTNUT HILL AV	Reservoir Place Apts.	1927	Classical Rev	Orange brk./cast c.	Saul E.Moffie=A	B
21 N-4E	KD	374	CHESTNUT HILL AV	Reservoir Place Apts.	1927	Classical Rev	Orange brk./cast c.	Saul E.Moffie=A	B
21 N-4E	KD	398	CHESTNUT HILL AV						B
21 N-4E	KD	4	CHISWICK RD		1929	Ren/Grgn Rev	Red brk./cast c.	Saul E. Moffie=A	B
21 N-4E	KD	8	CHISWICK RD		1929	Ren/ Grgn Rev	Red brk./cast c.	Saul E. Moffie=A	B
21 N-4E	KD	14	CHISWICK RD	Charles E.A. Hiss House	1892	Shingle/QA	Rub. stn./vinyl		B

ABERDEEN DISTRICT DATA

Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
21 N-4E	KD	22	CHISWICK RD		Post 1925	Class./Grgn. Rev.	Red brk./cast c.		B
21 N-4E	KD	24	CHISWICK RD		Post 1925	Class./Grgn. Rev.	Red brk./cast stn.		B
21 N-4E	KD	26	CHISWICK RD		Post 1925	Class./Grgn. Rev.	Red brk./cast stn.		B
21 N-4E	KD	30	CHISWICK RD		1916-19	Classical Revival	Yel. brk./cast c.		B
21 N-4E	KD	34	CHISWICK RD		1916-1925	Classical Revival	Yel. brk./cast c.		B
22 N-4E	KD	46	CHISWICK RD	Pilgrim Manor Apts.	1939	Art Moderne	Red brk./cast c.	Herman L. Feer=A	B
22 N-4E	KD	66	CHISWICK RD	Chiswick Park Apts.	1931	Georgian Revival	Red brk./cast stn.	Saul E.Moffie	B
22 N-4E	KD	66	CHISWICK RD			Recessed crt yrd	Landscaped		Si
22 N-4E	KD	66	CHISWICK RD			Retaining wall	Stucco w/urns		S
22 N-4E	KD	69	CHISWICK RD			Classical Revival	Red brk./cast c.		B
22 N-4E	KD	77	CHISWICK RD	Frank F. Woods Ho.	1892	Shingle/QA	Wood shingle/stn.	W.F. Goodwin=A	B
22 N-4E	KD	77	CHISWICK RD			Retaining wall	Rub. stn.& mortar		S
22 N-4E	KD	77	CHISWICK RD			Landscape feature	Ample front yard		Si
22 N-4E	KD	77	CHISWICK RD			Landscape feature	Boulder outcroppings		Si
22 N-4E	JX	125	CHISWICK RD			Modern	Tan brick/concrete		B
22 N-4E	JX	129	CHISWICK RD		1924	Classical Rev	Red brick/cast c.	John Muller=A	B
22 N-4E	JX	129	CHISWICK RD		1925	2-car garage	Yel. brk.&Conc. blk.		S
22 N-4E	JX	132	CHISWICK RD	Minnie S.Pope House	1903	Queen Anne	Vinyl	E.L.Rogers=A&B	B
22 N-4E	JX	132	CHISWICK RD			2-car garage	Conc.blk/asphalt.shng.		S
22 N-4E	JX	132	CHISWICK RD			3' Retaining wall	Rub. stn./concrete		S
22 N-4E	JX	133	CHISWICK RD		1916-1925	Georgian Revival	Red Brk./cast c.		B
22 N-4E	JX	133	CHISWICK RD			4-Car garage	Concrete block/wd.		S
22 N-4E	JX	136	CHISWICK RD		1909-1916	Crtsm/Col R	Stucco/wood		B
22 N-4E	JX	136	CHISWICK RD			Retaining wall	Rub.Stn.& stucco		S
22 N-4E	JX	137	CHISWICK RD		1913	Classical Rev	Yel. brk./cast stn.	Slvrnm Eng. Co.=A	B
22 N-4E	JX	137	CHISWICK RD		1919	8-car garage	Concrete block/wd.	Brooke, Skinmore	S
22 N-4E	JX	141	CHISWICK RD		1913	Classical Rev	Yel. brk./cst stn.	Slvrnm Eng. Co.=A	B
22 N-4E	JX	145	CHISWICK RD		1913	Classical Rev	Yel. brk./cast stn.	Slvrnm Eng. Co.=A	B
22 N-4E	JX	146	CHISWICK RD		1909-1916	Classical Rev	Yel. brk./cast stn.		B
22 N-4E	JX	149	CHISWICK RD		1913	Classical Rev	Yel. brk./cast stn.	Slvrnm Eng. Co.=A	B
22 N-4E	JX	153	CHISWICK RD		1913	Classical Rev	Yel. brk./cast stn.	Slvrnm Eng. Co.=A	B
22 N-5E	KE	6	COLBORNE RD		1915	Class/Grgn Rev	Yel. brk./cast c.	John C. Foley=A	B
22 N-5E	KE	8	COLBORNE RD		1915	Class/Grgn Rev	Yel. brk./cast c.	John C. Foley=A	B
22 N-5E	KE	9	COLBORNE RD		1924	Renn Rev	Tan brick/cast c.	S.S.Eisenberg=A	B
22 N-5E	KE	12	COLBORNE RD		1915-1916	Class/Grgn Rev	Yel. brk./cast c.	John C. Foley=A	B
22 N-5E	KE	14	COLBORNE RD		1915-1916	Class/Grgn Rev	Yel. brk./cast c.	John C. Foley=A	B
22 N-5E	KE	2	COLLISTON RD		1908-1909	Federal Revival	Red brck./cast stn.	J.C.Foley=A&B	B
22 N-5E	KE	4	COLLISTON RD		1908-1909	Federal Revival	Red brck./cast sn.t	J.C.Foley=A&B	B
22 N-5E	KE	5	COLLISTON RD		1922	Renn/Tudor Rev	Tan brick/cast c.	Sprungall & Co	B
22 N-5E	KE	6	COLLISTON RD		1908-1909	Federal Revival	Red brck./cast stn.	J.C.Foley=A&B	B
22 N-5E	KE	8	COLLISTON RD		1908-1909	Federal Revival	Red brck./cast stn.	J.C.Foley=A&B	B
22 N-5E	KE	9	COLLISTON RD	Marg. C.Tobin 2- Fam.	1897-1909	Medieval/Col. Rev.	Stucco/wd. shing.		B
22 N-5E	KE	11	COLLISTON RD	Marg. C.Tobin 2- Fam.	1897-1909	Medieval/Col. Rev.	Stucco/wd. shing.		B
22 N-5E	KE	12	COLLISTON RD		1894	Med Rev/Col Rev	Wood shingles	A.L.Darrow=A	B
22 N-5E	KE	12	COLLISTON RD			Landscape feature	Front yard		Si

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22 N-5E	KE	12	COLLISTON RD			2-car garage	Wood/asph.shngls.		S
22 N-5E	KE	15	COLLISTON RD			Renn. Rev.	Red brck./cast c.		B
22 N-5E	KE	16	COLLISTON RD	John Frost House	1890-1899	Medieval Rev.	Clbrds./wd. shng.		B
22 N-5E	KE	19	COLLISTON RD			Renn. Rev.	Red brk./cast c.		B
22 N-5E	KC	1607	COMMONWEALTH AV		1922	Class/Grgn Rev	Red brk./cast stn.	J.Wm.Beal=A	B
22 N-5E	KF	1608	COMMONWEALTH AV						B
22 N-5E	KF	1610	COMMONWEALTH AV						B
22 N-5E	KF	1612	COMMONWEALTH AV				Mod. 1-story com.		B
22 N-5E	KC	1615	COMMONWEALTH AV		1922	Class/Grgn Rev	Red brk./cast stn.	J.Wm.Beal=A	B
22 N-5E	KF	1616	COMMONWEALTH AV				Mod. 1-story com.		B
22 N-5E	KC	1619	COMMONWEALTH AV		1922	Class Rev	Brick/cast c.	J.Wm.Beal=A	B
22 N-5E	KF	1620	COMMONWEALTH AV				Mod. 1-story com.		B
22 N-5E	KF	1622	COMMONWEALTH AV				Mod. 1-story com.		B
22 N-5E	KC	1625	COMMONWEALTH AV		1925	Renn/Grgn Rev	Brwn. brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KF	1626	COMMONWEALTH AV		1927	Tudor Revival	Tan brk./cast c.	Slvrnm/Brwn/H	B
22 N-5E	KC	1629	COMMONWEALTH AV		1925	Renn/Grgian Rev	Brwn. brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KF	1630	COMMONWEALTH AV		1927	Tudor revival	Tan brick/cast c.	Slvrnm/Brwn/H	B
22 N-5E	KC	1633	COMMONWEALTH AV		1925	Renn/Grgn Rev	Brwn. brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KF	1634	COMMONWEALTH AV		1927	Tudor Revival	Tan brick/cast c.	Slvrnm/Brwn/H	B
22 N-5E	KC	1637	COMMONWEALTH AV		1925	Renn/Grgn Rev	Brwn. brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KF	1638	COMMONWEALTH AV		1927	Tudor Revival	Tan brk./cast c.	Slvrnm/Brwn/H	B
22 N-5E	KC	1641	COMMONWEALTH AV		1925	Renn/Grgn Rev	Brwn. brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KF	1642	COMMONWEALTH AV	William Munroe House	1910	Craftsman	Rubble stone	Harry Ramsay=A	B
22 N-5E	KC	1645	COMMONWEALTH AV		1925	Renn/Grgn Rev	Brwn. brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KC	1653	COMMONWEALTH AV		1924	Renn/Grgn Rev	Tan brk./cast stn.	S.S.Eisenberg=A	B
22 N-5E	KC	1657	COMMONWEALTH AV		1924	Renn/Grgn Rev	Tan brk./cast stn.	S.S.Eisenberg=A	B
22 N-5E	KC	1661	COMMONWEALTH AV		1924	Renn/Grgn Rev	Tan brk./cast stn.	S.S.Eisenberg=A	B
22 N-5E	KF	1662	COMMONWEALTH AV		1929	Art Deco	Tan brk./cast stn.	Slvrnm & Brwn=A	B
22 N-5E	KC	1665	COMMONWEALTH AV		1922	Class/ Ren Rev	Tan brk./cast stn.	S, B & H	B
22 N-5E	KF	1666	COMMONWEALTH AV		1929	Art Deco	Tan brk./cast stn.	Slvrnm & Brwn=A	B
22 N-5E	KC	1669	COMMONWEALTH AV		1922	Class/ Ren Rev	Tan brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KF	1670	COMMONWEALTH AV		1922	Alt 1-story comm	Brick	S.S. Eisenberg=A	B
22 N-5E	KC	1673	COMMONWEALTH AV		1923	Class/ Ren Rev	Tan brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KC	1675	COMMONWEALTH AV		1923	Class/Renn Rev	Tan brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KC	1677	COMMONWEALTH AV		1923	Class/Renn Rev	Tan brk./cast stn.	Slvrnm/Brwn/H	B
22 N-5E	KE	1678	COMMONWEALTH AV		1922	Alt. 1-story com	Brick	S.S. Eisenberg=A	B
22 N-5E	KC	1680	COMMONWEALTH AV		1914	Class Rev	Yel. brk./cast stn.	Peter G.Rice= A	B
22 N-5E	KF	1681	COMMONWEALTH AV		1909-1916	Class/Renn Rev	Yel. brk./cast stn.		B
22 N-5E	KE	1682	COMMONWEALTH AV		1914	Class Rev	Yel. brk./cast stn.	Peter G.Rice= A	B
22 N-5E	KF	1683	COMMONWEALTH AV		1909-1916	Class/Grgn Rev	Yel. brk./cast stn.		B
22 N-5E	KE	1686	COMMONWEALTH AV	H.P.King Trust Garage	1909-1916	Class Rev	Red brk./cast stn.		B
22 N-5E	KF	1687	COMMONWEALTH AV		1920	Classical Revival	Red brk./cast c.	Saul E. Moffie=A	B
22 N-5E	KE	1688	COMMONWEALTH AV	H.P.King Trust Garage	1909-1916	Class Rev	Red brk./cast stn.		B
22 N-5E	KC	1691	COMMONWEALTH AV		1920	Class/Renn Rev	Red brk./cast c.	Saul E.Moffie=A	B
22 N-5E	KC	1693	COMMONWEALTH AV		1920	Class/Renn Rev	Red brk./cast c.	Saul E.Moffie=A	B

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22 N-5E	KC	1695	COMMONWEALTH AV		1920	Class/Renn Rev	Red brk./cast c.	Saul E.Moffie=A	B
22 N-5E	KE	1696	COMMONWEALTH AV		1920	20th c.commercial	Brick & concrete	Arthur T.Nelson=A	B
22 N-5E	KE	1700	COMMONWEALTH AV		1920	20th c.commercial	Brick & concrete	Arthur T.Nelson=A	B
22 N-5E	KC	1705	COMMONWEALTH AV		1916	Tudor/Grgn Rev	Red brk./cast c.	Desmond & Lord	B
22 N-5E	KE	1706	COMMONWEALTH AV		1915	Class Rev	Red brk./cast c.	John C. Foley=A	B
22 N-5E	KE	1710	COMMONWEALTH AV		1915	Class Rev	Red brk./cast c.	John C. Foley=A	B
22 N-5E	KF	1711	COMMONWEALTH AV		1916	Tudor Rev/Grg R	Red brk./cast c.	Desmond & Lord	B
22 N-5E	KF	1713	COMMONWEALTH AV		1925	Renn/Grg Rev	Red brk./cast c.	Samuel S. Levy	B
22 N-5E	KE	1714	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-5E	KF	1715	COMMONWEALTH AV		1925	Renn/Grgn Rev	Red brk./cast c.	Samuel S. Levy	B
22 N-5E	KE	1718	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-5E	KF	1719	COMMONWEALTH AV		1909-1916	Class/Renn Rev	Red brk./cast c.		B
22 N-5E	KF	1721	COMMONWEALTH AV		1909-1916	Class/Renn Rev	Red brk./cast c.		B
22 N-5E	KE	1722	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KE	1725	COMMONWEALTH AV		1909-1916	Classical Rev	Red brk./cast c.		B
22 N-4E	KE	1726	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KB	1729	COMMONWEALTH AV		1908	Georgian Rev.	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1730	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KB	1731	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1733	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1734	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KB	1735	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1736	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KB	1737	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1738	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KB	1739	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1741	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1742	COMMONWEALTH AV		1914	Tudor/Grgn/Crft	Stuc./wd./terra c.	J.A.Halloran	B
22 N-4E	KB	1743	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1745	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1746	COMMONWEALTH AV		1926	Georgian Rev	Red brk./cast c.	Slvrnm/Brwn/H	B
22 N-4E	KB	1747	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1749	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1750	COMMONWEALTH AV		1926	Georgian Rev	Red brick/cast c.	Slvrnm/Brwn/H	B
22 N-4E	KB	1751	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1753	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1754	COMMONWEALTH AV		1926	Georgian Rev	Red brk./cast c.	Slvrnm/Brwn/H	B
22 N-4E	KB	1755	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1757	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1758	COMMONWEALTH AV		1926	Georgian Rev	Red brk./cast c.	Slvrnm/Brwn/H	B
22 N-4E	KB	1759	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1761	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KE	1762	COMMONWEALTH AV		1926	Georgian Rev	Red brick/cast c.	Slvrnm/Brwn/H	B
22 N-4E	KB	1763	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KB	1765	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B

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22 N-4E	KB	1767	COMMONWEALTH AV		1908	Georgian Rev	Red brick/cast c.	A.C.Estes=A	B
22 N-4E	KD	1776	COMMONWEALTH AV		1922	2-F Colonial Rev	Red brk./wd./terra	S.S. Eisenberg=A	B
22 N-4E	KD	1776	COMMONWEALTH AV		1922	2-car garage	Brk.&ter.cotta tile	S.S. Eisenberg=A	S
22 N-4E	JX	1777	COMMONWEALTH AV		1909-1916	Four Square/QA	Asbestos shng./wd.		B
22 N-4E	KD	1778	COMMONWEALTH AV		1924	2-F Colonial Rev	Red brk./wd./terra	S.S. Eisenberg=A	B
22 N-4E	KX	1781	COMMONWEALTH AV		1909-1916	Altered Craftsman	Vinyl & wood		B
22 N-4E	JX	1782	COMMONWEALTH AV		1924	2-F Colonial Rev	Red brk./wd./ter.	S.S. Eisenberg=A	B
22 N-4E	KX	1782	COMMONWEALTH AV			2-car garage	Brick		S
22 N-4E	JX	1789	COMMONWEALTH AV		1914	Tpstry Brk/Com	Vinyl & wood	J.J.Driscoll=A	B
22 N-4E	JX	1795	COMMONWEALTH AV		1914	Tpstry Brk/Com	Red brk./cast c.	J.J.Driscoll=A	B
22 N-4E	KD	1800	COMMONWEALTH AV		1927	RenRev/Neo Adam	Red brk./cast c.		B
22 N-4E	KD	1800	COMMONWEALTH AV			Recessed Crt yard	iron elements		O
22 N-4E	KD	1810	COMMONWEALTH AV		1927	RenRev/Neo Adam	Red brk./cast c.	Saul Moffie=A	B
22 N-4E	KD	1820	COMMONWEALTH AV		1927	RenRev/Neo Adam	Red brk/cast c.	Saul Moffie=A	B
22 N-4E	KD	1840	COMMONWEALTH AV		1922	Neo Adam	Red brk./cast c.	Slvmn,Brwn,Hnan	B
22 N-4E	KD	1840	COMMONWEALTH AV			Landscape feature	Ample front lawn		Si
22 N-4E	KD	1842	COMMONWEALTH AV		1922	Neo Adam	Red brk./cast c.	Slvmn,Brwn,Hnan	B
22 N-4E	KD	1842	COMMONWEALTH AV			Landscape feature	Ample front lawn		Si
22 N-4E	KD	1844	COMMONWEALTH AV		1922	Neo Adam	Red brk./cast c.	Slvmn,Brwn,Hnan	B
22 N-4E	KD	1844	COMMONWEALTH AV			Landscape feature	Ample front lawn		Si
22 N-4E	KD	1846	COMMONWEALTH AV		1922	Neo Adam	Red brk./cast c.	Slvmn,Brwn,Hnan	B
22 N-4E	KD	1846	COMMONWEALTH AV		1922	Landscape feature	Ample front lawn		Si
22 N-4E	JX		Comm/Chisw/Sidlaw	Rabbi J. S. Shubow Prk		N/A	Park/Playground/Mem		Si
22 N-4E	JX		COMMONWEALTH AV	Rabbi Shubow Memorial		N/A	Rock w/ Bronze plaque		O
22 N-4E	JX	1847	COMMONWEALTH AV		1909	Q.A. Shingle	Vinyl & wd. shng.	J. Posthauer=A	B
22 N-4E	JX	1847	COMMONWEALTH AV			Front lawn			Si
22 N-4E	JX	1847	COMMONWALETH AV			2 car garage	Wd.shngls.&slates		S
22 N-4E	KD	1848	COMMONWEALTH AV		1928-1929	Georgian Rev	Red brk./cast c.	Slvrnm & Brwn=A	B
21 N-4E	KD	1848-50	COMMONWEALTH AV			Ample front yards			Si
21 N-4E	KD	1850	COMMONWEALTH AV		1928-1929	Georgian Rev	Red brk./cast c.	Slvrnm & Brwn=A	B
21 N-4E	JX	1853	COMMONWEALTH AV		1909	Q.A. Shingle	Wood shingles	J.Posthauer=A	B
21 N-4E	JX	1853	COMMONWEALTH AV			Front lawn			Si
21 N-4E	JX	1857	COMMONWEALTH AV		1909	Q.A.	Brick & wood	J.Posthauer=A	B
21 N-4E	JX	1857	COMMONWEALTH AV			Front lawn			Si
21 N-4E	JX	1857	COMMONWEALTH AV			2- car garage	Concrete blk		S
21 N-4E	KD	1860	COMMONWEALTH AV		1937	Georgian Rev	Red brk./cast c.	Saul E.Moffie=A	B
21 N-4E	KD	1860	COMMONWEALTH AV			Ample frnt lawns			Si
22 N-4E	JX	1863	COMMONWEALTH AV		1908	Mission	Stuc./cast c./terra	J. Posthauer=A&B	B
22 N-4E	JX	1863	COMMONWEALTH AV			Front lawn			Si
22 N-4E	JX	1863	COMMONWEALTH AV			2-car garage	Stucco/wood		S
22 N-4E	JX	1863	COMMONWEALTH AV			2nd 2- car garage	stucco/wood		S
21 N-4E	JX	1867	COMMONWEALTH AV		1908	Colonial Rev	Red brk./stuc./wd.	F. G. Eskrigge=A	B
21 N-4E	JX	1867	COMMONWEALTH AV			Front lawn			Si
21 N-4E	JX	1867	COMMONWEALTH AV		1924	3-car garage	Brk.&conc.blk.	S. Grampapa = B	S
21 N-4E	KD	1868	COMMONWEALTH AV		1913	Class/Grgn Rev	White brk./cast c.	Silvrman Engin.=A	B

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21 N-4E	KD	1868	COMMONWEALTH AV				Ample front lawns		Si
21 N-4E	KD	1870	COMMONWEALTH AV		1913	Class/Grgn Rev	White brk/cast c.	Silvrman Engin.=A	B
21 N-4E	JX	1871	COMMONWEALTH AV		1910	Colonial Rev	Yel. brk./cast c.	F.A. Norcross=A	B
21 N-4E	KD	1872	COMMONWEALTH AV		1913	Class/Grgn Rev	White brk./cast c.	Silvrman Engin.=A	B
21 N-4E	KD	1874	COMMONWEALTH AV		1913	Class/Grgn Rev	White brk./cast c.	Silvrman Engin.=A	B
21 N-4E	JX	1875	COMMONWEALTH AV		1910	Classical revival	Yel. brk./cast c.	F.A. Norcross=A	B
21 N-4E	KD	1880	COMMONWEALTH AV		1913	Class/Grgn Rev	White brk./cast c.	Silvrman Engin.=A	B
21 N-4E	KD	1880	COMMONWEALTH AV				Ample frnt lawns		Si
22 N-4E	JX	1925	COMMONWEALTH AV	Reservoir Tower	c. 1960s	Modern	Molded c./metal		B
22 N-4E	JX	1933	COMMONWEALTH AV	Claridge House	1980s	Modern	Red brick/concrete		B
22 N-4E	JX	1940	COMMONWEALTH AV		1925	Neo Adam	Tan brck./cast c.		B
22 N-4E	JX	1945	COMMONWEALTH AV		1929	Byz/Grgn Rev	Red brk./cast c.	Eisenberg & Feer	B
22 N-4E	JX	1945	COMMONWEALTH AV			Lndscpd. Crt.Yrd.			Si
22 N-4E	JX	1945	COMMONWEALTH AV			Ornamental railing	Cast concrete		S
22 N-4E	JX	1949	COMMONWEALTH AV		1929	Byz/Grgn Rev	Red brk./cast c.	Eisenberg & Feer	B
22 N-4E	JX	1950	COMMONWEALTH AV		1925	Neo Adam	Tan brick/cast c.		B
22 N-4E	JX	1954	COMMONWEALTH AV	Erastus C. Garfield Ho.	1910-1915	Mission/Crftsm	Stuc./terra cotta		B
22 N-4E	JX	1954	COMMONWEALTH AV		1910-15	Garage	Stuc./terra cotta		S
22 N-4E	JX	1954	COMMONWEALTH AV			Ample front lawn			Si
22 N-4E	JX	1954	COMMONWEALTH AV			Retaining wall	Cobble stones		S
22 N-4E	JX	1955	COMMONWEALTH AV		1917	Clas Rev/Neo Adm	Red brik/cast c.	Silvrnm Engin. Co.	B
22 N-4E	JX	1957	COMMONWEALTH AV		1917	Clas Rev/Neo Adm	Red brick/cast c.	Silvrnm Engin. Co.	B
22 N-4E	JX	1959	COMMONWEALTH AV		1917	Clas Rev/Neo Adm	Red brick/cast c.	Silvrnm Engin. Co	B
22 N-4E	JX	1960	COMMONWEALTH AV		1937	Art Deco	Orange brk./cast c.	Saul E. Moffie	B
22 N-4E	JX	1961	COMMONWEALTH AV		1917	Clas Rev/Neo Adm	Red brk./cast c.	Silvrnm Engin. Co	B
22 N-4E	JX	1963	COMMONWEALTH AV		1917	Clas Rev/Neo Adm	Red brk./cast c.	Silvrnm Engin. Co	B
22 N-4E	JX	1970	COMMONWEALTH AV		1937	Art Deco	Orange brk./cast c.	Saul E. Moffie	B
22 N-4E	JX	1980	COMMONWEALTH AV		1937	Art Deco	Orange brk./cast c.	Saul E. Moffie	B
22 N-4E	JX	1982	COMMONWEALTH AV	Reservoir Gardens Apts	1924	Georgian Rev	Red brk./cast c.	S.S. Eisenberg	B
22 N-4E	JX	1984	COMMONWEALTH AV	Reservoir Gardens Apts	1924	Georgian Rev	Red brk./cast c.	S.S. Eisenberg	B
22 N-4E	JX	1986	COMMONWEALTH AV	Reservoir Gardens Apts	1924	Georgian Rev	Red brk./cast c.	S.S. Eisenberg	B
22 N-4E	JX	1986	COMMONWEALTH AV	Reservoir Gardens Apt	1924		Iron entrance sign	S.S. Eisenberg	S
22 N-4E	JX	1988	COMMONWEALTH AV	Reservoir Gardens Apts	1924	Georgian Rev	Red brk./cast c.	S.S. Eisenberg	B
22 N-4E	JX	1988	COMMONWEALTH AV	Reservoir Gardens Apts		Landscped crt yrd			Si
22 N-4E	JX	1990	COMMONWEALTH AV	Reservoir Gardens Apts	1924	Georgian Rev	Red brk./cast c.	S.S. Eisenberg	B
22 N-4E	JX	1992	COMMONWEALTH AV	Reservoir Gardens Apts	1924	Georgian Rev	Red brk./cast.c.	S.S. Eisenberg	B
22 N-4E	JX	1999	COMMONWEALTH AV		1928	ClasRev/Neo Adam	Red brk./cast con	Silverman&Brwn	B
22 N-4E	JX	2000	COMMONWEALTH AV		1980s?	Modern			B
22 N-4E	JX	2001	COMMONWEALTH AV		1928	ClasRev/Neo Adam	Red brk./cast c.	Silverman&Brwn	B
22 N-4E	JX	2001	COMMONWEALTH AV			Lnsupd. Crt.yrd.			Si
22 N-4E	JX		COMMONWEALTH AV			Ornamental fence	Iron		S
22 N-4E	JX		COMMONWEALTH AV			Ornamental lighting	Iron		S
22 N-4E	JX	2003	COMMONWEALTH AV		1928	ClasRev/Neo Adam	Red brk./cast c.	Silverman&Brwn	B
22 N-4E	JX	2005	COMMONWEALTH AV		1924	Classical Revival	Orange brk./cast stn.	S.S.Eisenberg	B
22 N-4E	JX	2005	COMMONWEALTH AV			6-car garage	Tan brick		S

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22 N-4E	JX	2009	COMMONWEALTH AV		1924	Classical Revival	Orange brk./cast stn	S.S.Eisenberg	B
22 N-4E	JX	2012	COMMONWEALTH AV	Reservoir Park Apts	1980s?	Modern	Brick/concrete		B
22 N-4E	JX	2013	COMMONWEALTH AV		1924	Classical Revival	Orange brk./cast stn.	S.S.Eisenberg	B
22 N-4E	JX	2013	COMMONWEALTH AV			12-car garage	Tan brick		S
22 N-4E	JX	2017	COMMONWEALTH AV		1924	Classical Revival	Tan brk./cast c.		B
22 N-3E	JX	2018	COMMONWEALTH AV		1895-1899	Colonial Revival	Rd. & Blck. Brk.	Edwin J.Lewis Jr.	B
22 N-3E	JX	2021	COMMONWEALTH AV		1924	Classical Revival	Orange brk./cast stn.	S.S.Eisenberg	B
22 N-3E	JX	2025	COMMONWEALTH AV		1924	Classical Revival	Orange brk./cast stn.	S.S.Eisenberg	B
22 N-3E	JX	2031	COMMONWEALTH AV		1924	Classical Rev.	Orng. brk./cast stn.	S.S.Eisenberg	B
22 N-3E	JX	2035	COMMONWEALTH AV		1927	Classical Rev.	Red brick/cast c.	Jos.E. Cahill=A	B
22 N-3E	JX	2039	COMMONWEALTH AV		1927	Classical Rev	Red brk./cast c.	Jos.E. Cahill=A	B
22 N-3E	JX	2045	COMMONWEALTH AV		1926	Art Deco	Brwn brk./cast c.	Slvrnm/Brwn/H	B
22 N-3E	JX	2047	COMMONWEALTH AV		1926	Art Deco	Brwn. brk./cast c.	Slvrnm/Brwn/H	B
22 N-3E	JX	2051	COMMONWEALTH AV		1928	Georgian Revival	Red brk./cast c.	Henry J.Kennedy	B
22 N-5E	KF	63	COREY ROAD		1954	Art Moderne	Red brk./cast c.	A.G. Mansellian=A	B
22 N-5E	KF	64	COREY RD	Mary Shapiro House	1916-1925	Colonial Revival	Red brk./cast c.		B
22 N-5E	KF	74	COREY RD	Burke-Collins House	By 1897	Alt. Queen Anne	Red brick/vinyl		B
22 N-5E	KF	80	COREY RD	Cadwell-Stacy House	1904	Queen Anne	Red brick	L.P. Mc Carron=A	B
22 N-5E	KF	80	COREY RD			3'retaining wall	Concrete		S
22 N-5E	KF	80	COREY RD			Landscape feature	Narrow frnt. yrd.		Si
22 N-5E	KF	84	COREY ROAD		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	84-94	COREY ROAD			Landscape feature	Narrow frnt. yrds.		Si
22 N-5E	KF	85	COREY RD	Ephraim Stone House	1923	Georgian Revival	Rd brk./wd./terra	A.J. Carpenter=A.	B
22 N-5E	KF	85	COREY RD		1924	2-car garage	Tapestry brick	L.G. Brackett & Co.=.	S
22 N-5E	KF	86	COREY RD		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	88	COREY RD		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	90	COREY RD		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	92	COREY RD		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	94	COREY RD		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	96	COREY RD						B
22 N-5E	KF	121	COREY RD	Harriet A. Baldwin Sch.	1926	Tudor Gothic	Red brick	Fay, Spffrd, Thrndk	B
22 N-5E	KF	6	CUMMINGS RD	Jacob Shapiro House	1919	Grgn Rev/Tap Br	Red & black Brk.		B
22 N-5E	KF	6	CUMMINGS RD			2-car garage	Tapestry brick		S
22 N-5E	KF	6	CUMMINGS RD			Landscape feature	Front yard		Si
22 N-5E	KF	7	CUMMINGS RD		1897-1909	Alt Shingle Style	Wood shingle/wd.		B
22 N-5E	KF	7	CUMMINGS RD			Landscape feature	Ample front yard		Si
22 N-5E	KF	11	CUMMINGS RD		1916-1924	Classical Revival	Red & black brick		B
22 N-5E	KF	12	CUMMINGS RD	Katherine A. Derby Ho.	1900	Q.A./Col. Rev.	Clapboards	E. L. Rogers=A	B
22 N-5E	KF	16	CUMMINGS RD			Modern	Vinyl & brick		B
22 N-5E	KF	17	CUMMINGS RD		1917-1924	Federal Revival	Red brick/cast c.		B
22 N-5E	KF	18	CUMMINGS RD			Modern	Vinyl & brick		B
22 N-5E	KF	20	CUMMINGS ROAD			Modern	Vinyl & brick		B
22 N-5E	KF	23	CUMMINGS RD		1917-1924	Federal Revival	Red brick/cast c.		B
22 N-5E	KF	24	CUMMINGS RD	Edward H.Hoyt House	1905	Tudor/Craftsman	Stucco/half timb.	Edward H.Hoyt=A	B
22 N-5E	KF	28	CUMMINGS RD	Abbie G. Dana Ho.	1904	Shingle Style	Wd. shingles/wd.	Whlwright & Haven	B

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22 N-5E	KF	28	CUMMINGS RD	F. H. Edwards garage	1919	Garage		Warren Hoyt=A	S
22 N-5E	KF	29	CUMMINGS RD		1917-1924	Federal Revival	Red brk. & cast c.		B
22 N-5E	KF	35	CUMMINGS RD		1917-1924	Federal Revival	Red brk. & cast c.		B
22 N-5E	KF	17-35	CUMMINGS RD			Retaining wall	Putding stone		S
22 N-5E	KF	17-35	CUMMINGS RD			Small front yards			Si
22 N-5E	KF	36	CUMMINGS RD	Rogers-Allen House	1900	Col. Rev./ Shngl	Wood shingles	E. Little Rogers	B
22 N-5E	KF	40	CUMMINGS RD	Charles F. Smith House	1897-1909	Shngl/Col R./Crft	Wood shingles		B
22 N-5E	KF	44	CUMMINGS RD		1914	Class/Grgn Rev	Yel. Brk./ cast c.	Peter G. Rice=A	B
22 N-5E	KF	48	CUMMINGS RD		1914	Class/Grgn Rev	Yel. Brk./ cast c.	Peter G. Rice=A	B
22 N-5E	KF	52	CUMMINGS RD		1914	Class/ Grgn Rev	Yel. Brk./ cast c.	Peter G. Rice=A	B
22 N-5E	KF	53	CUMMINGS RD						B
22 N-5E	KF	56	CUMMINGS RD		1914	Class/Grgn Rev	Yel. Brk./ cast c.	Peter G. Rice=A	B
22 N-5E	KF	57	CUMMINGS RD	4 Egremont's garage		Utilitarian	Tan brick/cast c.		S
22 N-5E	KF	62	CUMMINGS RD		1922	Early 20th comm	Red brck./concrete	S.S. Eisenberg=A	B
22 N-5E	KF	3	EGREMONT RD	Emma J. Glazier House	1917	Col Rev/Crftsm	Wood shingle/wd.	L. G. Glazier=B	B
22 N-5E	KF	3	EGREMONT RD			5'8" Retain. wall	Rub.stn./mortar		Si
22 N-5E	KF	4	EGREMONT RD	Hilda I. Glazier House	1909-1916	Craftsm/Col Rev	Rub. stn./wood	Harry M. Ramsay	B
22 N-5E	KF	4	EGREMONT RD			Front yard border	Large stones		B
22 N-5E	KF	4	EGREMONT RD			Front steps	Granite block		B
22 N-5E	KF	8	EGREMONT RD	Ada Emmons House	1909-1916	Shingle Style	Rub. stone. & vinyl	Harry M. Ramsay	B
22 N-5E	KF	8	EGREMONT ST			Fence	Iron		S
22 N-5E	KF	8	EGREMONT ST			Gateway piers	Rubble stone		S
22 N-5E	KF	8	EGREMONT ST			Terraced Landscap			Si
22 N-5E	KF	8	EGREMONT RD	Garage/Guest House?	1909-1916	Craftsman	Rubble stone		B
22 N-5E	KF	9	EGREMONT RD		1925	Class. /Grgn. Rev.	Red brick/cast c.		B
22 N-5E	KF	15	EGREMONT RD		1925	Class. /Grgn. Rev.	Red brick/cast c.		B
22 N-5E	KF	19	EGREMONT RD		1925	Class. /Grgn. Rev.	Red brick/cast c.		B
22 N-5E	KF	23	EGREMONT RD		1925	Class. /Grgn. Rev.	Red brick/cast c.		B
22 N-5E	KF	27	EGREMONT RD		1925	Class. /Grgn. Rev.	Red brick/cast c.		B
22 N-5E	KF	33	EGREMONT RD						B
22 N-5E	KF	35	EGREMONT RD		1909-1916	Renn./Grgn. Rev.	Yel. brk./cast c.	J.C. Spofford=A	B
22 N-5E	KF	37	EGREMONT RD		1909-1916	Renn./Grgn. Rev.	Yel. Brk./cast c.	J.C. Spofford=A	B
22 N-5E	KF	41	EGREMONT RD		1909-1916	Renn./Grgn. Rev.	Yel. Brk./cast c.	J.C. Spofford=A	B
22 N-5E	KF	65	EGREMONT RD						B
21 N-5E	KD	38	ENGLEWOOD AV	Jeanette H. Rogers Ho.	1896	Queen Anne		Edwrd L.Rogers=A	B
21 N-5E	KD	39	ENGLEWOOD AV			Modern	Brick		B
21 N-5E	KD	42	ENGLEWOOD AV	Jeanette H. Rogers Ho.	1896	Colonial Revival	Vinyl / wood	Edwrd L.Rogers=A	B
21 N-5E	KD	45	ENGLEWOOD AV		1909-1916	Renn./Grgn. Rev.	Yel. brk./cast c.		B
21 N-5E	KD	46	ENGLEWOOD AV		1931	Art Deco	Red & black brk.	Weinbaum &Wexler	B
21 N-5E	KD	47	ENGLEWOOD AV		1909-1916	Renn./Grgn. Rev.	Yel. brk./c.		B
21 N-5E	KD	48	ENGLEWOOD AV		1910	Renn./Grgn. Rev.	Red & blk. brk.	Stubbins & Watkins	B
21 N-5E	KD	49	ENGLEWOOD AV		1909-1916	Renn./Grgn. Rev.	Yel. brk./cast c.		B
21 N-5E	KD	50	ENGLEWOOD AV		1910	Renn./Grgn. Rev.	Red & blk. brk.	Stubbins & Watkins	B
21 N-5E	KD	58	ENGLEWOOD AV	Rogers-Playter Ho.	1898	Colonial Revival	Clapbrds.	E. L. Rogers=A&B	B
21 N-5E	KD	58	ENGLEWOOD AV		1908	2-car garage	Brick & Stucco	Sprngfld.Port.Con. Co S	

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21 N-4E	KD	62 ENGLEWOOD AV	Mary E.Delaney House	1909	Col Rev/Craftsmn	Stucco/wood	Maginnes& Walsh	B	
21 N-4E	KD	62 ENGLEWOOD AV	J.Delaney garage	1913	1-car garage	Stucco/asphlt.	A.D. Wright=A	S	
21 N-4E	KD	66 ENGLEWOOD AV	John Wood House	1897-1905	Colonial Rev.	Vinyl & wood		B	
21 N-4E	KD	72 ENGLEWOOD AV		1897-1909	Medieval R/Shng	Red brk./shngls.		B	
21 N-4E	KD	77 ENGLEWOOD AV	Parmelia Shaw House	1892	Alt Chateayesque	Yel. Brk./wd.	Walker&Kimball=A	B	
21 N-4E	KD	77 ENGLEWOOD AV			Retaining wall	Rubble stone		S	
21 N-4E	KD	77 ENGLEWOOD AV			Front& side yards			Si	
21 N-4E	KD	77 ENGLEWOOD AV			Large boulders			Si	
21 N-4E	KD	78 ENGLEWOOD AV	Rogers-Dole House	1902	Colonial Revival	Vinyl/wood	E.L. Rogers=A&B	B	
21 N-4E	KD	83 ENGLEWOOD AV	Calvin Austin House	1890-1894	Colonial Revival	Yel. brk/wood		B	
21 N-4E	KD	84 ENGLEWOOD AV	Catherine J.Connors Ho.	1909-1916	Spanish Col Rev	Stucco/wood		B	
21 N-4E	KD	84 ENGLEWOOD AV			2-car garage	Concrete block		S	
21 N-4E	KD	89 ENGLEWOOD AV	F.W. Krogman House	1886	Queen Anne	Red brick/wood		B	
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
21 N-4E	KD	104 ENGLEWOOD AV	Kieman-Kiley House	1897-1909	Q.A./Shng/Col R.	Wood Shngls./wd.			B
21 N-4E	KD	116 ENGLEWOOD AV	Samuel Becker Apts.	1929	Georgian Revival	Red & black brk.	Saul E.Moffie=A	B	
21 N-4E	KD	122 ENGLEWOOD AV	Elizabeth Morton House	1895	Alt QA/Shingle	Wood shingles	E.L. Rogers=A	B	
21 N-4E	KD	126 ENGLEWOOD AV	Morton-Thomas Ho.	c.1890	Georgian Revival	Wood shingles		B	
21 N-4E	KD	130 ENGLEWOOD AV		1911	Georgian Revival	Yelo. brk./cast c.	W.H. Andrews=A	B	
21 N-4E	KD	30-32 ENGLEWOOD AV			Narrow front yard			S	
21 N-4E	KD	30-32 ENGLEWOOD AV			2' Retaining wall	Rubble stone		S	
21 N-4E	KD	132 ENGLEWOOD AV		1911	Georgian Revival	Yel. brk./cast c.	W.H. Andrews=A	B	
21 N-4E	KD	134 ENGLEWOOD AV						B	
21 N-4E	KD	137 ENGLEWOOD AV	Englewood Apartments	1929	Georgian Revival	Red brick	Saul E.Moffie	B	
21 N-4E	KD	37-45 ENGLEWOOD AV	Englewood Apartments		Lndscpd. Crt. Yrd.			Si	
21 N-4E	KD	37-45 ENGLEWOOD AV	Englewood Apartments		Ornamental railings	Cast Concrete		S	
21 N-4E	KD	141 ENGLEWOOD AV	Englewood Apartments	1929	Georgian Revival	Red brick	Saul E.Moffie	B	
21 N-4E	KD	145 ENGLEWOOD AV	Englewood Apartments	1929	Georgian Revival	Red brick	Saul E.Moffie	B	
21 N-4E	KD	15 EUSTON RD						B	
22 N-5E	KF	103 EVANS RD	Mabel E. Curry House	1921	Colonial Revival	Red brick/wood	Alonzo D.Wright=A	B	
22 N-5E	KF	103 EVANS RD		1921	2-car garage	Red brick		S	
22 N-5E	KF	106 EVANS RD		1954	Art Moderne	Red brk./cast c.	A.J. Mansellian=A	B	
22 N-5E	KF	110 EVANS RD		1954	Art Moderne	Red brk./cast c.	A.J. Mansellian=A	B	
22 N-5E	KF	114 EVANS RD		1954	Art Moderne	Red brk./cast c.	A.J. Mansellian=A	B	
22 N-5E	KF	5 GREYCLIFF RD						B	
22 N-5E	KE	71 KILSYTH RD	Brighton Rlty. Co.Apts.	1938	Art Moderne	Red brk./cast c.	Leo I.Scheinfeld=A	B	
22 N-5E	KE	75 KILSYTH RD	Brighton Rlty. Co.Apts.	1938	Art Moderne	Red brk./cast c.	Leo I.Scheinfeld=A	B	
22 N-5E	KE	77 KILSYTH RD	Robert M. Goode Ho.	1908	Queen Anne	Wood shngls.		B	
22 N-5E	KE	77 KILSYTH RD			2-car garage	Yel.brk./concrete		S	
22 N-5E	KE	78 KILSYTH RD		1922	Renn/Tudor Rev	Tan brick/cast c.	Sprungall & Co=A	B	
22 N-5E	KE	82 KILSYTH RD	Lucy S.Woodbury Ho.	1897-1909	QA/Col Rev	vinyl & wood		B	
22 N-5E	KE	82-84 KILSYTH RD	C.P.Andersen garage	1919	2-car garage	Stuc./asphlt.shngls.	J. Mc Pherson=A	S	
22 N-5E	KE	84 KILSYTH RD	Lucy S.Woodbury Ho.	1897-1909	QA/Col Rev	vinyl & wood		B	
22 N-5E	KE	90 KILSYTH RD	Kilsyth Apartments	1931	Art Deco	Brick & cast stn.		B	
22 N-5E	KE	90 KILSYTH RD			Low retaining wall	Concrete		S	
22 N-5E	KE	93 KILSYTH RD		1897-1909	Altered Queen Anne	Vinyl & wood		B	

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22 N-5E	KE	95	KILSYTH RD		1897-1909	Altered Queen Anne	Vinyl & wood		B
22 N-5E	KE	97	KILSYTH RD		1916-1925	3-Decker/Col R	Asbestos Shngls.		B
22 N-5E	KE	99	KILSYTH RD		1916-1925	3-Decker/col R	Clpbrds./wood		B
22 N-5E	KE	100	KILSYTH RD	Eames Rlty.Trst.Apts.	1930-1931	Art Deco	Red brick/wood	Saul E. Moffie=A	B
22 N-5E	KE	100	KILSYTH RD			2-7'Retaing.wall	Stucco		S
22 N-5E	KE	103	KILSYTH RD		1922	Col. Rev/Crftsmn	Red brick/wood	F.N. Russell=A	B
22 N-5E	KE	103	KILSYTH RD			Landscape feature	Front yard		Si
22 N-5E	KE	5-Mar	KILSYTH RD	J.W.Stevens garage		4-car garage	Concrete blk./asph.	C.S.Allen=A	S
22 N-5E	KE	105	KILSYTH RD		1922	Col. Rev/Craftsm	Red brick/wood	F.N. Russell=A	B
22 N-5E	KE	105	KILSYTH RD			Landscape feature	Front yard		Si
22 N-5E	KE	111	KILSYTH RD		1924	Rennaissance Rev.	Tan brk/cast c.	M. E.Levy=A	B
22 N-5E	KE	15-Nov	KILSYTH RD			Landscape feature	Narrow fornt yrds.		Si
22 N-5E	KE	113	KILSYTH RD		1924	Rennaissance Rev.	Tan brk/cast c.	M. E.Levy=A	B
22 N-5E	KE	115	KILSYTH RD		1924	Rennaissance Rev.	Tan brk/cast c.	M. E.Levy=A	B
22 N-5E	KE	123	KILSYTH RD	George E. Perrin Ho.	c. 1893	Medieval R/Shng	Wood shingles		B
22 N-5E	KE	123	KILSYTH RD			Landscape feature	Corner frnt. yrd.		Si
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-5E	KE	126	KILSYTH RD	George H. Flint Ho.	1885-1897	Col Rev/QA/Shng	Orng.brk/wd.shngl.		B
22 N-5E	KE	127	KILSYTH RD	E.H.Potter House	1885-1897	Alt. Shingle Style	Wood shingles		B
22 N-5E	KE	127	KILSYTH RD			Landscape feature	Ample front yard		Si
22 N-5E	KE	131	KILSYTH RD	Frank Woodruff Ho.	1892-1893	Shngl/Col R/Q.A	Wood shingles	W.F. Goodwin=A	B
22 N-5E	KE	131	KILSYTH RD	A. P.Brockway garage	1913	3-car garage	Concrete blk/slates		S
22 N-5E	KE	131	KILSYTH RD			Landscape feature	Tree-cov. side yrd.		Si
22 N-5E	KE	132	KILSYTH RD	Wm. T. Glidden Ho.	c.1898	Shingle/Col Rev	Rub.stn./wd.shngl.	L.P.Mc Carron=A	B
22 N-5E	KE	132	KILSYTH RD			Retaining wall	Stucco/rub. stn.		S
22 N-5E	KE	132	KILSYTH RD			Landscape feature	Blder. outcrppngs.		Si
22 N-5E	KE	140	KILSYTH RD	Lillian P.Parker House	1885-1897	Colonial Revival	Wood shingles		B
22 N-5E	KE	143	KILSYTH RD	George W.Payson House	1907	Alt. Shingle/Q.A.	Wood shingle	Albert G. Hall=A	B
22 N-5E	KE	146	KILSYTH RD	Charles H.Moore House	1922	Dutch Col. Rev	Clpbrds./wd. shngl.	Sanborn & Weed=A	B
22 N-5E	KE	146	KILSYTH RD	Charles H.Moore Garage	1922	2-car garage	Wood/asphalt.	Sanborn & Weed=A	S
22 N-5E	KE	146	KILSYTH RD			Front yard wall	Rubble stone		S
22 N-5E	KE	146	KILSYTH RD			Landscape feature	Boulder outcroppng		Si
22 N-5E	KE	154	KILSYTH RD	Henry W.Patterson Ho.	1915	Craftsman/Col R	Stucco/slates	G.Henri Desmond	B
22 N-5E	KE	154	KILSYTH RD			Landscape feature	Boulder Outcroppngs		Si
22 N-5E	KE	154	KILSYTH RD			Low retaining wall	Rubble stone		S
22 N-5E	KE	155	KILSYTH RD	Charles H. Bacall Ho.	1892-93	Shingle/Crftsmn	Stone/wd shngls.	C, E & M=A	B
22 N-5E	KE	155	KILSYTH RD			2-car garage	Brk./asph. shngls.		S
22 N-5E	KE	155	KILSYTH RD			Front, side yards			Si
21 N-5E	KE	157	KILSYTH RD			Colonial Revival	Stuc./Clpbrds.		B
21 N-5E	KE	157	KILSYTH RD	Albert M.Wiley House	1885-1897	Landscape feature	Ample front yard		Si
22 N-5E	KE	4	KILSYTH TE		1938	Georgian Revival	Brk./cast concrete	Blackall, Clapp=A	B
22 N-5E	KE	12-Apr	KILSYTH TE			Landscape feature	Front court yards		Si
22 N-5E	KE	12-Apr	KILSYTH TE			Landscape feature	Rear court yards		Si
22 N-5E	KE	5	KILSYTH TE	B.I.Driscoll House	1920	E.20th c. vernac.	Vinyl	C.L. Lawson= B?	B
22 N-5E	KE	7	KILSYTH TE	A. & M. Griffin Ho.	1920	E.20th c. vernac.	Vinyl	C.L. Lawson= B?	B
22 N-5E	KE	8	KILSYTH TE		1938	Georgian Revival	Brk./cast c.	Blackall, Clapp=A	B

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22 N-5E	KE	9	KILSYTH TE	Lawson-Griffin Ho.	1920	E.20th c. vernac.	Vinyl	C. L. Lawson=B	B
22 N-5E	KE	9	KILSYTH TE			2-car garage			S
22 N-5E	KE	9	KILSYTH TE			Retaining wall	Rubblestone		S
22 N-5E	KE	11	KILSYTH TE	Hans W. Rabe House	1920	E.20th c. vernac.	Vinyl	C. L. Lawson =B?	S
22 N-5E	KE	11	KILSYTH TE			2-car garage			S
22 N-5E	KE	11	KILSYTH TE			Retaining wall	Rubble stone		S
22 N-5E	KE	12	KILSYTH TE		1938	Georgian Revival	Brk./cast concrete	Blackall, Clapp=A	B
22 N-4E	KE	8	KINROSS RD		1926	Renn/Georgn Rev	Red brk/cast c.	S,B & H=A	B
22 N-4E	KE	11	KINROSS RD	J. Gibb Smith Ho.	1914-1916	Craftsmn/Col Rev	Stucco/wood		B
22 N-4E	KE	11	KINROSS RD			2-car garage	Stucco/asph.shngls.		S
22 N-4E	KE	17	KINROSS RD	Rogers-Tyler House	1900	Queen Anne	Brick/wood shng.	E.L.Rogers=A&B	B
22 N-4E	KE	17	KINROSS RD			Landscape feature	Copper beech tree		Si
22 N-4E	KE	17	KINROSS RD	E.L.Rogers "auto shed"	1906	2-car garage	Wd./asph. shingles	E.L.Rogers=B	S
22 N-4E	KE	21	KINROSS RD	Edward Langley Ho.	By 1894	Q.A./Shingle	Wood shingles		B
22 N-4E	KE	21	KINROSS RD	Phillip Mc Morrow gar.	1924	2-car garage	Wd./asph. shingles	Ed C.Young Co = B.	S
22 N-4E	KE	25	KINROSS RD	R. Fenner Curtis Ho.	1893-1894	Q.A./Medieval Rv	Vinyl & wood	E.L.Rogers=A&B	B
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	KE	25	KINROSS RD	Elizabeth Curtis garage		2-car garage	Wd. & asph.shngls.	Art L.Malloy= A&B	S
22 N-4E	KE	25	KINROSS RD			Landscape feature	Ample side yard		Si
22 N-4E	KE	25	KINROSS RD			Landscape feature	Boulder outcroppings.		Si
22 N-4E	KE	30	KINROSS RD	Kinross Apartments	1924	Georgian Revival	Red brk/cast c.	Slvrnm, Brwn & H	B
22 N-4E	KE	34	KINROSS RD	Kinross Apartments	1924	Georgian Revival	Red bricl/cast c.	Slvrnm, Brwn & H	B
22 N-5E	KE	18	LANARK RD						B
22 N-5E	KE	19	LANARK RD	Frank A. Wilson House	By 1897	Shingle/Col. Rev.	Vinyl/asphlt shngls.		B
22 N-5E	KE	19	LANARK RD			Landscape feature	Terraced frnt. yrd.		Si
22 N-5E	KE	19	LANARK RD			2-car garage	Wood		S
22 N-5E	KE	23	LANARK RD	Modern Realty Co.Apts.	1931	Art Deco	Tan brick	Parker J.Brown=A	B
22 N-5E	KE	24	LANARK RD	Henry w.Patterson Ho.	1909-1916	Crtfsmn./Col. Rev.	Stucco/wood		B
22 N-5E	KE	24	LANARK RD			3-gar garage/apt.	Stucco/wood		S
22 N-5E	KE	24	LANARK RD			Landscape feature	Front & side yards		Si
22 N-5E	KE	24	LANARK RD			Low retaining wall	Rub. stn.&mortar		S
22 N-5E	KE	45	LANARK RD	Horace Partridge Ho	1893	Shingle Style	Rub stn./wd shng.	J.A. Schweinfurth	B
22 N-5E	KE	48	LANARK RD	C.V. Souther House	1885-1897	Shngle/Q.A./Crft	Wood shingles		B
22 N-5E	KE	48	LANARK RD			Low retain. wall	Rubble stone		B
22 N-5E	KE	48	LANARK RD		1921	Crftsmn. 2-car g.	Rubble stone	F. J. Mague=B	B
22 N-5E	KE	52	LANARK RD		1892	Shingle Style	Wd. shingles/wd.	E.L. Rogers=A&B	B
22 N-5E	KE	55	LANARK RD	M. Steinberg Apts.	1925	Classical Revival	Tan brk./cast c.	Barney B.Levy=A	B
22 N-5E	KE	59	LANARK RD	M. Steinberg Apts.	1925	Classical Revival	Tan brick/cast c.	Barney B.Levy=A	B
22 N-5E	KE	65	LANARK RD	M. Steinberg Apts.	1925	Classical revival	Tan brick/cast c.	Barney B.Levy=A	B
22 N-5E	KE	77	LANARK RD	Charles C.Barton House	By 1897	Queen Anne	Clpbrds./wd.shing.		B
22 N-5E	KE	77	LANARK RD			Landscape feature	1/2 circ drive		Si
22 N-5E	KE	77	LANARK RD			Landscape feature	1/2 circ green		Si
22 N-5E	KE	80	LANARK RD	Lanark Court Apts	1911	Craftsman	Stucco/brk./wd.	John J.Smith=A	B
22 N-5E	KE	82	LANARK RD	Lanark Court Apts	1911	Craftsman	Stucco/brk./wd.	John J.Smith=A	B
22 N-5E	KE	84	LANARK RD	Lanark Court Apts	1911	Craftsman	Stucco/brk./wd.	John J.Smith=A	B
22 N-5E	KE	98	LANARK RD		1916-1924	Georgian Revival	Red brck/cast c.		B

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22 N-5E	KE	100 LANARK RD		1916-1924	Georgian Revival	Red brk./cast c.		B	
22 N-5E	KE	101 LANARK RD		1923	Georgian Revival	2F red brk./wd.	A.Brodin=A	B	
22 N-5E	KE	103 LANARK RD		1923	Georgian Revival	2F red brk./wd.	F.Ericson=B	B	
22 N-5E	KE	101-3 LANARK RD			Landscape feature	Narrow front yard		Si	
22 N-4E	KE	105 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	107 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	105-7 LANARK RD			Landscape feature	Narrow front yard		Si	
22 N-4E	KE	109 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	110 LANARK RD		1916-1924	Georgian Revival	Red brk./cast c.		Si	
22 N-4E	KE	111 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	11-Sep LANARK RD			Landscape feature	Narrow front yard		Si	
22 N-4E	KE	113 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	115 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	13-15 LANARK RD			Landscape feature	Narrow front yard		Si	
22 N-4E	KE	117 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	119 LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B	
22 N-4E	KE	17-19 LANARK RD			Landscape feature	Narrow front yard		Si	
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	KE	120	LANARK RD		1916-1924	Georgian Revival	Red brk./cast c.		B
22 N-4E	KE	123	LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B
22 N-4E	KE	125	LANARK RD		1923	Georgian Revival	2F red brk./wd.	Brodin & Ericson	B
22 N-4E	KE	23-25	LANARK RD			Landscape feature	Narrow front yard		Si
22 N-4E	KE	127	LANARK RD	Avery-Wheeler House	c.1896	Alt. QA/Col Rev	Asbest. Shng./wd.	George A. Avery	B
22 N-4E	KB	5	LEAMINGTON RD	S.A. Stevens House	1905	Q.A./Shingle	Wd. shingles/wd.		B
22 N-4E	KB		LEAMINGTON RD			Garage	Stucco		S
22 N-4E	KB	7	LEAMINGTON RD	Harvey C. Brown House	1903	Shingle Style	Wood shingls./wd.	Mc Lean=A	B
22 N-4E	KB		LEAMINGTON RD			Retaining wall	Rub. stone/stuc.		S
22 N-4E	KB		LEAMINGTON RD	Nottingham Path		Public stairway	Granite/iron		S
22 N-4E	KB	10	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast stn.	A.C. Estes=A	B
22 N-4E	KB	11	LEAMINGTON RD			Modern	Red brk & vinyl		B
22 N-4E	KB	12	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	14	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	15	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	16	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	18	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	20	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	22	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	24	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	26	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	28	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	30	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	32	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	34	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	36	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	38	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	40	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B

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22 N-4E	KB	42	LEAMINGTON RD		1908	Georgian Revival	Red brk. & cast c.	A.C. Estes=A	B
22 N-4E	KB	43	LEAMINGTON RD	Abe & Esther Rosen Ho.	1931	Craftsman	Stucco/wood	Raymond Wason=A	B
22 N-4E	KB	43	LEAMINGTON RD		1931	Garage	Rub stn & mortar	Raymond Wason=B	S
22 N-4E	KB	43	LEAMINGTON RD			Retaining wall	Rub stn & mortar		S
22 N-4E	KB	44	LEAMINGTON RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	46	LEAMINGTON RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	47	LEAMINGTON RD		1925	Altered Queen Anne	Vinyl	John F.Stenberg=A	B
22 N-4E	KB	47	LEAMINGTON RD		1925	Garage	Concrete block	John F.Stenberg=B	S
22 N-4E	KB	48	LEAMINGTON RD		1908	Georgian Revival	Red brick	A.C. Estes = A	B
22 N-4E	KB	51	LEAMINGTON RD	Della E.Joslin House	1924	Craftsman	Clapboards	Byron E.Porter=A	B
22 N-4E	KB	51	LEAMINGTON RD	Della E.Joslin garage	1924	Garage	Stone block	Byron E.Porter=A	B
22 N-4E	KB	51	LEAMINGTON RD			Retaining wall	Rubble stone		B
22 N-4E	KB	57	LEAMINGTON RD	Carl H. Johnson House	1916-1925	Colonial Revival	Vinyl & wood		B
22 N-4E	KB	57	LEAMINGTON RD			Garage	Conc. blk/stucco		S
22 N-4E	KB	63	LEAMINGTON RD	T. F. Broderick Ho.	1903	Q.A./Shingle	Wood shing/wd		B
22 N-4E	KB	63	LEAMINGTON RD			Triang. side yard			Si
22 N-4E	JX	2	LOTHIAN RD		1909-1916	Georgian Revival	Red brk/cast c.		B
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	JX	3	LOTHIAN RD		1928	Georgian Revival	Red brk/cast c.	Saul Moffie=A	B
22 N-4E	JX	5	LOTHIAN RD		1928	Georgian Revival	Red brk/cast c.	Saul Moffie=A	B
22 N-4E	JX	6	LOTHIAN RD		1909-1916	Georgian Revival	Red brick		B
22 N-4E	JX	7	LOTHIAN RD		1916-1925	Georgian/Tudor	Red brick	G. N. Jacobs=A	B
22 N-4E	JX	10	LOTHIAN RD		1915	Georgian Rev	Red brk/cast stn.		B
22 N-4E	JX	11	LOTHIAN RD		1916-1925	Renaissance Rev.	Yel. Brk./cast stn.		B
22 N-4E	JX	17	LOTHIAN RD		1909-1916	Renaissance Rev.	Yel. Brk./cast stn.		B
22 N-5E	KF	7	MT. HOOD RD.		1911	Renaissance Rev.	Yel. Brk./stone	Murdock Boyle=A	B
22 N-5E	KF	10	MT. HOOD RD.		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	11	MT. HOOD RD.		1911	Renaissance Rev.	Yel.Brk./stone	Murdock Boyle=A	B
22 N-5E	KF	14	MT. HOOD RD.		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	15	MT. HOOD RD.		1911	Renaissance Rev.	Yel. brk./stone	Murdock Boyle=A	B
22 N-5E	KF	18	MT. HOOD RD.		1906	Georgian Revival	Red brick	Michael Boyle=A	B
22 N-5E	KF	19	MT. HOOD RD.		1911	Renaissance Rev.	Yel. Brk./stone	Murdock Boyle=A	B
22 N-5E	KF	23	MT. HOOD RD.		1917-1924	Georgian Revival	Red brk/cast c.	Winebaum & Wexlr	B
22 N-5E	KF	25	MT. HOOD RD.		1917-1924	Georgian Revival	Red brk/cast c.	Winebaum & Wexlr	B
22 N-5E	KF	29	MT. HOOD RD.		1917-1924	Georgian Revival	Red brk/cast c.	Winebaum & Wexlr	B
22 N-5E	KF	35	MT. HOOD RD.		1917-1924	Georgian Revival	Red brk/cast c.	Winebaum & Wexlr	B
22 N-5E	KF	39	MT. HOOD RD.						B
22 N-5E	KF	40	MT. HOOD RD.						B
22 N-5E	KF	36	ORCHARD RD						B
22 N-5E	KF	40	ORCHARD RD		1924	3-F Altered QA	vinyl & wood	Saul E. Moffie	B
22 N-5E	KF	42	ORCHARD RD		1924	3-F Altered QA	Vinyl & wood	Saul E. Moffie	B
21 N-5E	KD	6	ORKNEY RD	Meltzer & Snider Apts	1923	Class /Georg Rev	Tan brk/cast c.	S, B & H=A	B
21 N-5E	KD	10	ORKNEY RD	Meltzer & Snider Apts	1923	Class/Georg Rev	Tan brk/cast c.	S, B & H=A	B
21 N-5E	KD	11	ORKNEY RD	Thomas A.Mullen House	1897	Shngle/Col Rev	Wood shingles	Timothy Walsh=A	B
21 N-5E	KD	14	ORKNEY RD		1923	Class/Georg Rev	Tan brk./cast c.	S, B & H=A	B
21 N-5E	KD	15	ORKNEY RD	Rogers-Laubham Ho.	1897	Medieval R/Shng	Wood shingles	E. L. Rogers=A	S

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21 N-5E	KD	15 ORKNEY RD			Garden wall	Rubble stone		S	
21 N-5E	KD	15 ORKNEY RD	W. Hartstone Garage	1912	Garage	Stone/Yel.brjck	Silverman Engin.Co.	B	
21 N-5E	KD	18 ORKNEY RD	Rogers-Warren House	1899	Shingle Style	Drk. brwn. shngls.	E.L.Rogers=A	B	
21 N-5E	KD	20 ORKNEY RD			Class/Grgn Rev	Red brk./cast c.		B	
21 N-5E	KD	21 ORKNEY RD	Horace B. Fisher House	By 1897	Q.A./Col. Rev.	Clapboards		B	
21 N-5E	KD	21 ORKNEY RD			1-car garage	Wood		S	
21 N-5E	KD	22 ORKNEY RD			Class/Grgn Rev	Red brk/cast c.		B	
21 N-5E	KD	23 ORKNEY RD		1897-1909	Shingle/QA	Wd. shngl./stn./brk.		B	
21 N-5E	KD	23 ORKNEY RD			2-car garage	C. blk./asphlt.shngl.		S	
21 N-5E	KD	27 ORKNEY RD	Mary Murphy House	1898	Georgian Rev.	Clapboards/wood		B	
21 N-5E	KD	27 ORKNEY RD			Front steps	Granite		B	
21 N-5E	KD	27 ORKNEY RD			Front walk	Polychrome slate		B	
21 N-5E	KD	31 ORKNEY RD	Greenleaf Apartments	1909-1916	Class / Grgn Rev	Red brk./cast c.		B	
21 N-5E	KD	32 ORKNEY RD		1908	Clas/Grgn Rev	Red brk./cast stn.	F. J .Eskrigge=A	B	
21 N-5E	KD	32 ORKNEY RD			Landscape feature	Small front yard		Si	
21 N-5E	KD	34 ORKNEY RD		1908	Clas/Grgn Rev	Red brk./cast stn.	F. J .Eskrigge=A	B	
21 N-5E	KD	34 ORKNEY RD			Landscape feature	Narrow front yard		Si	
21 N-5E	KD	35 ORKNEY RD		1897-1909	Class / Grgn Rev	Red brk/cast c.		B	
21 N-5E	KD	36 ORKNEY RD		1909-1916	Georgian/Fed Rev	Yel. brk./limestn.		B	
21 N-5E	KD	38 ORKNEY RD		1909-1916	Georgian/Fed Rev	Yel. brk./limestn.		B	
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
21 N-5E	KD	40 ORKNEY RD			1909-1916	Georgian/Fed Rev	Yel. brk./limestn.		B
21 N-5E	KD	41 ORKNEY RD			1914	Georgian Rev	Yel. brk./limestn.	Slvrnm. Engin. Co	B
21 N-5E	KD	42 ORKNEY RD			1909-1916	Georgian/Fed Rev	Yel. brk./limestn.		B
21 N-5E	KD	43 ORKNEY RD			1914	Georgian Rev	Yellow brk/cast c	Slvrnm. Engin. Co	B
21 N-5E	KD	44 ORKNEY RD			1909-1916	Georgian/Fed Rev	Yel. brk./limestn.		B
21 N-4E	KD	45 ORKNEY RD			1914	Georgian Rev	Yellow brk./cast c.	Slvrnm. Engin. Co	B
21 N-4E	KD	46 ORKNEY RD			1909-1916	Georgian/Fed Rev	Yel. brk./limest.		B
21 N-4E	KD	47 ORKNEY RD			1914	Georgian Revival	Yel. brk./cast c.	Slvrnm. Engin. Co	B
22 N-5E	KC	4 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	8 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	12 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	16 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	20 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	24 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	28 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	32 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KC	38 RANSOM RD			1925	Georgian Revival	Tan brk/cast stn.	S,B, H=A	B
22 N-5E	KE	1-5 RESERVOIR CT							B
22 N-5E	KE	2-6 RESERVOIR CT							B
22 N-5E	KE	6 SELKIRK RD			1907	Alt. Shingle Style	Stone/wd shngls.	Albert G. Hall	B
22 N-5E	KE	8 SELKIRK RD			1907	Alt. Shingle Style	Stone/wd. shngls.	Albert G. Hall	B
22 N-5E	KE	10 SELKIRK RD	Walter Woodman House	c.1895	Shingle Style	Rub.stn./wd. shng.	G.A. Mitchell=A	B	
22 N-5E	KE	14 SELKIRK RD	Charles A. Walker Ho	1899	Shingle Style	Rub.stn./wd. shing	G.A.Mitchell=A	B	
22 N-5E	KE	15 SELKIRK RD	Forest S. Smith Ho.	1892	QA/Shingle	Rub.stn./wd. shing.	Chapman & Frazer	B	
22 N-5E	KE	15 SELKIRK RD	Forest S. Smith garage	1908	2-car garage	Wood	G.W. Bannon=B	S	

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22 N-4E	KE	24 SELKIRK RD	Robert C. Mayo Ho.	c.1895	QA/Shingle	Rub.stn./wd. shing.		B	
22 N-4E	KD	45 SELKIRK RD	Florence Cross House	1909	Craftsman	Stucco/wood	W. N. Dudley=A	B	
22 N-4E	KD	56 SELKIRK RD	Majestic Land Co. Apts.	1929	Georgian Revival	Brick	Slvrnm & Brwn=A	B	
22 N-4E	KD	58 SELKIRK RD	Majestic Land Co. Apts.	1929	Georgian Revival	Brick	Slvrnm & Brwn=A	B	
22 N-4E	KD	61 SELKIRK RD			Modern	Red brick		B	
22 N-4E	KD	65 SELKIRK RD			Modern	Red brick		B	
22 N-4E	KD	69 SELKIRK RD			Modern	Red brick		B	
	JX	16 SIDLAW RD	Temple Bnai Moshe	1947	Art Moderne	Cast c./Brick	Krokyn & Browne	B	
	JX	24 SIDLAW RD	Aspinwall Apts.	1927	Class/Grgn Rev	Tan brick/cast c.	Slvrnm, Brown=A	B	
	JX	24-32 SIDLAW RD	Aspinwall Apts.		Landscape feature	Narrow frnt yrds		Si	
	JX	24-32 SIDLAW RD	Aspinwall Apts.		Grgn. Rev. railing	Cast concrete		S	
	JX	28 SIDLAW RD	Aspinwall Apts.	1927	Class/Grgn Rev	Tan brk./cast c.	Slvrnm, Brown=A	B	
	JX	32 SIDLAW RD	Aspinwall Apts.	1927	Class/Grgn Rev	Tan brk./cast c.	Slvrnm, Brown=A	B	
22 N-4E	JX	5 SOUTH ST		1917	Georgian Revival	Red brick	W.H. Harding=A	B	
22 N-4E	JX	6 SOUTH ST		1917	Grgn/Craftsman	Stucco/wd./slate	W.H. Harding=A	B	
22 N-4E	JX	8 SOUTH ST		1917	Grgn/Crftsmn	Stucco/wd./slate	W.H. Harding=A	B	
22 N-4E	JX	9 SOUTH ST		1917	Georgian Revival	Red brick	W.H. Harding=A	B	
22 N-4E	JX	12 SOUTH ST	Edgar F. Billings Ho.	1900	Georgian Revival	Clapboards/wood		B	
22 N-4E	JX	12 SOUTH ST		1924	2-car garage	Brick/stucco	Roderick Mc Learn=B	S	
22 N-4E	JX	15 SOUTH ST		1917	Georgian Revival	Red brick	W.H. Harding=A	B	
22 N-4E	JX	16 SOUTH ST		1908	QA/Col. Rev.	Wood shing./wood	W.H. Andrews=A	B	
22 N-4E	JX	19 SOUTH ST		1909-1916	Renn/Grgn Rev	Red brk/cast conc		B	
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	JX	20	SOUTH ST	G.Morton Badwin House	1897-1909	QA/Co.I Revival	Vinyl/wood		B
22 N-4E	JX	20	SOUTH ST		1931	2-car garage	Vinyl& c. block		S
22 N-4E	JX	25	SOUTH ST		1913	Colonial Revival	Brk./conc./terra c.	W.H. Harding=A	B
22 N-4E	JX	27	SOUTH ST		1913	Colonial Revival	Brk./conc./terra.	W.H. Harding=A	B
22 N-4E	JX	31	SOUTH ST		1913	Georgian Revival	Red brk./cast c.	W.H. Harding=A	B
22 N-4E	JX	35	SOUTH ST		1921	Georgian Revival	Red brk./cast c.	W.H. Harding=A	B
22 N-4E	JX	39	SOUTH ST		1921	Georgian Revival	Red brk./cast c.	W.H. Harding=A	B
22 N-4E	JX	41	SOUTH ST		1921	Georgian Revival	Red brk./cast c.	W.H. Harding=A	B
22 N-4E	JX	43	SOUTH ST		1921	Georgian Revival	Red brk./cast c.	W.H. Harding=A	B
21 N-5E	KD	39	STRATHMORE RD						B
21 N-5E	KD	40	STRATHMORE RD	Meltzer & Snider Apts.	1923	Clas/Grgn Rev.	Yel. brk./cast c.	S,B & H=A	B
21 N-5E	KD	41	STRATHMORE RD		1909	Grgn./Fed. Rev.	Red brk./cast c.	Stebbins& Watkins=A	B
21 N-5E	KD	42	STRATHMORE RD	Meltzer & Snider Apts.	1923	Clas./Grgn, Rev.	Yel. brk./cast c.	S,B & H=A	B
21 N-5E	KD	43	STRATHMORE RD		1909	Grgn./Fed. Rev.	Red brk./cast c.	Stebbins& Watkins=A	B
21 N-5E	KD	45	STRATHMORE RD		1909	Grgn./Fed. Rev.	Red brk./cast c.	Stebbins& Watkins=A	B
21 N-5E	KD	47	STRATHMORE RD		1910	Classical Revival	Red brk./cast c.	Stebbins & Watkins	B
21 N-5E	KD	48	STRATHMORE RD	Strathmore Crt Apts	1929	Art Deco	Red brk./cast c.	Slvrnm & Brown	B
21 N-5E	KD	48	STRATHMORE RD			Landscape feature	Court yard		Si
21 N-5E	KD	48	STRATHMORE RD			Retaining wall	Cast concrete		S
21 N-5E	KD	51	STRATHMORE RD		1916	Class/Tudor Rev	Yel. Brk./cast c.	A.A.Martin=A&B	B
21 N-5E	KD	52	STRATHMORE RD	Strathmore Crt Apts	1929	Art Deco	Red brk./cast c.	Slvrnm & Brown	B
21 N-5E	KD	57	STRATHMORE RD		1916	Class/Tudor Rev	Yel. brk./cast c.	A.A.Martin=A&B	B
21 N-5E	KD	59	STRATHMORE RD		1916	Class/Tudor Rev	Yel. Brk./cast c.	A.A.Martin=A&B	B

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21 N-4E	KD	61	STRATHMORE RD	Chas.A. French House	By 1897	QA/Shingle	Wd. shngls./stne.		B
21 N-4E	KD		65 STRATHMORE RD			Art Moderne	Red brk./cast c.		B
21 N-4E	KD	65-69	STRATHMORE RD			Landscape feature	Court yard		Si
21 N-4E	KD		69 STRATHMORE RD			Art Moderne	Red brk./cast c.		B
21 N-4E	KD		70 STRATHMORE RD		1922	Clas/Grgn Rev	Tan brk./cast c.	S,B&H=A	B
21 N-4E	KD		72 STRATHMORE RD		1922	Clas/Grgn Rev	Tan brk./cast c.	S,B&H=A	B
21 N-4E	KD		75 STRATHMORE RD			Art Moderne	Red brk./cast c.		B
21 N-4E	KD		76 STRATHMORE RD		1944	Art Deco	Ornge brk./cast c.	Robert Abel=A	B
21 N-4E	KD		80 STRATHMORE RD		1944	Art Deco	Ornge brk./cast c.	Robert Abel=A	B
22 N-4E	KD		81 STRATHMORE RD	Rosen Realty Co. Apts.	1928	Tudor Revival	Red brk./cast. stn.	Slvrnm & Brown	B
22 N-4E	KD		81 STRATHMORE RD			Landscape feature	Court yard		Si
21 N-4E	KD		84 STRATHMORE RD		1944	Art Deco	Ornge brk./cast c.	Robert Abel=A	B
22 N-4E	KD		85 STRATHMORE RD	Rosen Realty Co. Apts.	1928	Tudor Revival	Red brk./cast stn.	Slvrnm & Brown	B
22 N-4E	KD		85 STRATHMORE RD			Landscape feature	Court yard		Si
22 N-4E	KD		88 STRATHMORE RD		1944	Art Deco	Ornge brk./cast c.	Robert Abel=A	B
22 N-4E	KD		89 STRATHMORE RD		1928	Tudor Revival	Red brk./cast stn.	Slvrnm & Brown	B
22 N-4E	KD		93 STRATHMORE RD		1939	Art Deco/Moderne	Red brk./cast c.	Herman L.Feer=A	B
22 N-4E	KD		97 STRATHMORE RD		1939	Art Deco/Moderne	Red brk./cast c.	Herman L.Feer=A	B
22 N-4E	KD		98 STRATHMORE RD		1916-1925	Georgian Revival	Orange brk./cast c.		B
22 N-4E	KD		104 STRATHMORE RD		1913	Georgian Revival	Yel. Brk./granite	L.P.McCarron=A	B
22 N-4E	KD		105 STRATHMORE RD	Horace J. Phipps Ho.	1890-1899	QA/Shingle	Asbestos Shng/wd.		B
22 N-4E	KD		105 STRATHMORE RD			Landscape feature	Ample front yard		Si
22 N-4E	KD		105 STRATHMORE RD			Retain.wall (rear)	Rubble stone		S
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	KD	106	STRATHMORE RD		1913	Georgian Revival	Yel.Brk./granite	L.P.McCarron=A	B
22 N-4E	KD	109	STRATHMORE RD			Georgian Revival	Red brk./cast c.		B
22 N-4E	KD	110	STRATHMORE RD			Modern	Red Brick		B
22 N-4E	KD	114	STRATHMORE RD		1930	Art Deco	Red brk./cast stn.	Winebaum & Wexlr	B
22 N-4E	JX	144	STRATHMORE RD			Colonial Revival	2F clapboards		B
22 N-4E	JX	148	STRATHMORE RD			Colonial Revival	2F vinyl & wood		B
22 N-4E	JX	149	STRATHMORE RD			Shinge Style	Wood shingles		B
22 N-4E	JX	152	STRATHMORE RD	Fred W. Copeland Ho.	1895	Georgian /Fed Rev	Stucco/wd./slates	Fred W. Copeland	B
22 N-4E	JX	152	STRATHMORE RD	Mary G. Stanton Garage	1918	Utilitarian	Brick	Kelley & Trefry=B	S
22 N-4E	JX	153	STRATHMORE RD		1926	Georgian Rev	Red brk./cast c.	Saul E. Moffie	B
22 N-4E	JX	155	STRATHMORE RD		1926	Georgian Rev	Red brk./cast co.	Saul E.Moffie	B
22 N-4E	JX	156	STRATHMORE RD	Alfred E.Haskell House	1906-1916	Colonial Rev	Vinyl & wood		B
22 N-4E	JX	160	STRATHMORE RD	Seville Chambers	1912	Class/Grgn Rev	Yel. Brk./cast c.	D.H. Woodbury=A	B
22 N-4E	JX	163	STRATHMORE RD	Alphonso Bruno Ho.	1909-1916	4Sq/Crafts/Col R	Stuc./wd./terra c.		B
22 N-4E	JX	164	STRATHMORE RD	Valencia Chambers	1912	Class/Grgn Rev	Yel.Brk./cast c.	D.H. Woodbury=A	B
22 N-4E	JX	183	STRATHMORE RD		1909-1916	Class/Grgn Rev	Red brk./cast c.		B
22 N-4E	JX	187	STRATHMORE RD		1909-1916	Class/Grgn Rev	Red brk./cast c.		B
22 N-4E	JX	193	STRATHMORE RD		1916-1925	Georgian Revival	Tan brk./cast c.		B
22 N-4E	JX	198	STRATHMORE RD	Alex. Hamilton Sch.	1924	Georgian Revival	Red brk./cast stn.		B
22 N-4E	JX	198	STRATHMORE RD	Alex. Morton Ho.wall	c.1890s	3-5' Retaining wall	Rubble stone		S
22 N-4E	JX	199	STRATHMORE RD		1909-1916	Georgian Revival	Yel.brk./cast c..		B
21 N-4E	KD	2	SUTHERLAND RD	Reservoir Place Apts.	1927	Classical Revival	Orng.brk./cast c.	Saul E. Moffie=A	B

ABERDEEN DISTRICT DATA

21 N-4E	KD	3 SUTHERLAND RD		1909-1916	Georgian Revival	Yel. brk./granite		B	
21 N-4E	KD	6 SUTHERLAND RD	Reservoir Place Apts.	1927	Classical Revival	Orng.brk./cast c.	Saul E. Moffie=A	B	
21 N-4E	KD	7 SUTHERLAND RD		1909-1916	Georgian Revival	Yelo brk./granite		B	
21 N-4E	KD	12 SUTHERLAND RD		1901	Georgian Revival	Yel.brk./lime stn.	W.H. Andrews=A	B	
21 N-4E	KD	14 SUTHERLAND RD		1900	Georgian Revival	Yel.brk./lime stn.	W.H. Andrews=A	B	
21 N-4E	KD	16 SUTHERLAND RD						B	
21 N-4E	KD	18 SUTHERLAND RD	Francis F.Morton House	1897	Georgian Revival	Yel.brk./lime stn.	Mead & Everett=A	B	
21 N-4E	KD	21 SUTHERLAND RD			Class/Grgn Rev	Red brk./cast c.		B	
21 N-4E	KD	22 SUTHERLAND RD	Mary P.Hawley House	1897-1909	Alt. QA/Tudor Rev	Vinyl/stuc./shng.		B	
21 N-4E	KD	29 SUTHERLAND RD	Grace C. Buxton House	1912	Shingle/Col Rev	Wood shingle/wd	Alonzo D.Wright=A	B	
21 N-4E	KD	50 SUTHERLAND RD	Heritage at Clevel. Circ.		Post modern	Polychrome br.		B	
21 N-4E	KD	60 SUTHERLAND RD			Grgn R/Art Deco	Red brick		B	
21 N-4E	KD	79 SUTHERLAND RD			Art Moderne	Brick		B	
22 N-4E	KD	80 SUTHERLAND RD	Aberdeen Apartments		Class/ Grgn Rev	Yel. brk./cast stn.		B	
22 N-4E	KD	84 SUTHERLAND RD	Aberdeen Apartments		Class/Grgn Rev	Yel. brk./cast stn.		B	
22 N-4E	KD	85 SUTHERLAND RD			Modern	Brick		B	
22 N-4E	KE	95 SUTHERLAND RD			Modern	Brick		B	
22 N-4E	KE	95 SUTHERLAND RD			Landscape feature	Rock ledges		Si	
22 N-4E	KE	96 SUTHERLAND RD			Modern	Red &Yel. Brk.		B	
22 N-4E	KE	111 SUTHERLAND RD	Antoinette Bartlett Ho.	c.1895	QA/Shingle	Wood shingles		B	
22 N-4E	KE	111 SUTHERLAND RD			Triang. side yard			Si	
22 N-4E	KE	111 SUTHERLAND RD			Retaining wall	Rubble stone		S	
22 N-4E	KE	116 SUTHERLAND RD	Kinross Apartments	1924	Georgian Revival	Red brk./cast stn	Slvrnm, Brwn & H	B	
22 N-4E	KE	118 SUTHERLAND RD	Kinross Apartments	1924	Georgian Revival	Red brk./cast stn.	Slvrnm, Brwn & H	B	
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	KE	119	SUTHERLAND RD		1928	Claass/Grgn Rev	Red brk./cast c.	Saul E.Moffie=A	B
22 N-4E	KE	120	SUTHERLAND RD	Kinross Apartments	1924	Georgian Revival	Red brick/cast stn.	Slvrnm, Brwn & H	B
22 N-5E	KE	123	SUTHERLAND RD		1928	Class/Grgn Rev	Red brk/cast c.	Saul E.Moffie=A	B
22 N-5E	KE	124	SUTHERLAND RD	Kinross Apartments	1917-1924	Georgian Revival	Red brick/cast stn.	Slvrnm, Brwn & H	B
22 N-5E	KE	127	SUTHERLAND RD		1928	Class/Grgn Rev	Red brk./cast c.	Saul E.Moffie=A	B
22 N-5E	KE	129	SUTHERLAND RD	Lanark Court Apts.	1911	Craftsman	Stucco/wood		B
22 N-5E	KE	130	SUTHERLAND RD	Kinross Apartments	1917-1924	Georgian	Red brk./cast stn.		B
22 N-5E	KE	131	SUTHERLAND RD	Lanark Court Apts.	1911	Craftsman	Stucco/wood	John J. Smith=A	B
22 N-5E	KE	132	SUTHERLAND RD	Kinross Apartments	1917-1924	Georgian Revival	Red brk./cast stn.		B
22 N-5E	KE	133	SUTHERLAND RD	Lanark Court Apts.	1911	Craftsman	Stucco/wood	John J. Smith=A	B
22 N-5E	KE	134	SUTHERLAND RD			Classical Revival	Stucco/wood		B
22 N-5E	KE	135	SUTHERLAND RD	Lanark Court apts.	1911	Craftsman	Stucco/wood	John J. Smith=A	B
22 N-5E	KE	136	SUTHERLAND RD			Classical Revival	Stucco/wood		B
22 N-5E	KE	136	SUTHERLAND RD			Landscape feature	Court yard		Si
22 N-5E	KE	137	SUTHERLAND RD	Lanark Court apts.	1911	Craftsman	Stucco/wood	John J. Smith=A	B
22 N-5E	KE	138	SUTHERLAND RD			Classical Revival	Stucco/wood		B
22 N-5E	KE	140	SUTHERLAND RD			Classical Rev	Stucco/wood		B
22 N-5E	KE	141	SUTHERLAND RD		1915	Renn/Grgn Rev	Yel. Brk./cast c.	Louis T. Mc Carron	B
22 N-5E	KE	141	SUTHERLAND RD			3-car garage	Yellow Brick		S
22 N-5E	KE	142	SUTHERLAND RD		1915	Renn /Grgn Rev	Brick/cast stn.	John C. Foley=A	B
22 N-5E	KE	143	SUTHERLAND RD		1928	Renn/Grgn Rev	Yel. brk./cast c.	Saul E. Moffie	B

ABERDEEN DISTRICT DATA

22 N-5E	KE	144	SUTHERLAND RD		1915	Renn/Grgn Rev	Brick/ cast stone	John C. Foley=A	B
22 N-5E	KE	145	SUTHERLAND RD		1928	Renn/Grgn Rev	Yel. brk/cast c.	Saul E. Moffie	B
22 N-5E	KE	146	SUTHERLAND RD		1915	Renn /Grgn Rev	Brick/cast stone	John C. Foley=A	B
22 N-5E	KE	148	SUTHERLAND RD		1915	Renn/Grgn Rev	Brick/cast stone	John C. Foley=A	B
22 N-5E	KE	151	SUTHERLAND RD		1916-1925	1-story comm	Brick		B
22 N-5E	KE	153	SUTHERLAND RD		1916-1925	1-story comm	Brick		B
22 N-5E	KE	157	SUTHERLAND RD		1916-1925	1-story comm	Brick		B
22 N-5E	KE	159	SUTHERLAND RD		1916-1925	1-story comm	Brick		B
22 N-4E	KB	1	WALLINGFORD RD		1909	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	3	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	4	WALLINGFORD RD	Walter W. Frisbee Ho.	1913	Shingle/QA	Wood shingles	W.A. Bailey=A	B
22 N-4E	KB	4	WALLINGFORD RD			3-car garage	Brick		S
22 N-4E	KB	4	WALLINGFORD RD			Retaining wall	Rubble stone		S
22 N-4E	KB	4	WALLINGFORD RD			Steep stairway	Concrete		Si
22 N-4E	KB	5	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	7	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	9	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	11	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	12	WALLINGFORD RD		1917	Craftsman/Col R	Wood shingles	P.H. McHue=A&B	B
22 N-4E	KB	12	WALLINGFORD RD			Retaining wall	Rubblestone		S
22 N-4E	KB	12	WALLINGFORD RD			Steep stairway	Concrete		Si
22 N-4E	KB	14	WALLINGFORD RD		1915	Craftsm/Mission	Stucco/wood	McFarland & Colby	B
22 N-4E	KB	14	WALLINGFORD RD			Retaining Wall	Rubble stone		S
22 N-4E	KB	15	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
Map #	MHC #	Street #	Property Address	Historic Name	Date	Style	Description	Architect/Builder	Type
22 N-4E	KB	16	WALLINGFORD RD		1915	Craftsm/Mission	Stucco/wood	McFarland & Colby	B
22 N-4E	KB	16	WALLINGFORD RD			Retaining wall	Rubble stone		S
22 N-4E	KB	17	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	19	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	21	WALLINGFORD RD		1908	Georgian Revival	Red brick	A.C. Estes=A	B
22 N-4E	KB	22	WALLINGFORD RD		1925	Classical Revival	Brick/cast c.	W. L.Minor=A	B
22 N-4E	KB	24	WALLINGFORD RD		1925	Classical Rev	Brick/cast c.	W. L.Minor=A	B
22 N-5E	KB	29	WALLINGFORD RD	Maurice P.White House	1899	QA/Col Rev/Shng	Wood shingles	T.Griffin=A	B
22 N-5E	KF	20	WASHINGTON STREET		c.1970s	Modern high rise	Brick/concrete		B
22 N-5E	KF	30	WASHINGTON STREET	Covenant House	c.1970s	Modern high rise	Brick/concrete		B
22 N-5E	KF	60	WASHINGTON STREET			Mod.1-story com.	Brick/metal/glass		B
22 N-5E	KF	62	WASHINGTON STREET			Mod.1-story com.	Brick/metal/glass		B
22 N-5E	KF	68	WASHINGTON STREET			Mod.1-story com.	Brick/metal/glass		B
22 N-5E	KC	96	WASHINGTON STREET		1916-1925		Brick		B
22 N-5E	KC	98	WASHINGTON STREET		1916-1925		Brick		B
22 N-5E	KC	100	WASHINGTON STREET	Urbano Apartments	1909-1916		Brick		B
22 N-5E	KC	108	WASHINGTON STREET	E.L.Warren Apartments	1909-1916		Brick		B
22 N-5E	KC	112	WASHINGTON STREET				Brick		B
22 N-5E	KF	93	WILLISTON RD	J.H. Fitzgerald Ho.	1911	Shngle/Col Rev	Wood shingles/wd	Edward Gilson=B	B
22 N-5E	KF	94	WILLISTON RD	Oliver M. Butler Ho.	1909-1916	Mission/Col Rev	Stucco/wood		B
22 N-5E	KF	97	WILLISTON RD	Michael B.Toy Houe	1922	2-F Colonial Rev.	Vinyl & wood	Abraham Kaplan=B	B

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22 N-5E KF	98 WILLISTON RD	Anna Lebowich House	1916-1925	2-F Colonial Rev.	Vinyl & wood	Abraham Kaplan=B	B
22 N-5E KE	9 WILSON PRK		1926	3-Decker Col Rev	Vinyl & wood	William Dykman=A	B
22 N-5E KE	11 WILSON PK		1926	3-Decker Col Rev	Asbestos shingles	William Dykman=A	B
22 N-5E KE	25 WILSON PK		1926	3-Decker Col Rev	Wood shingles/wd	William Dykman=A	B
22 N-5E KE	25 WILSON PRK		1929	3-car garage	Concrete blk./asph.	Henry Bradley=A	S
22 N-5E KE	29 WILSON PK		1926	3-Decker Col Rev	Wood shingles/wd	William Dykman=A	B
22 N-5E KE	33 WILSON PK		1926	3-Decker Col Rev	Wood shingles/wd	William Dykman=A	B
22 N-5E KE	WILSON PK	Wilson Park	1916-1925	Oval park			Si

KEY

MHC # refers to Area Forms in the 1995 Allston-Brighton Survey.

Type: S = Structure; B = Building

Status : C = Contributing ; NC = Noncontributing in terms of National Register standards.