Dorchester Heights Homeowner Handbook

A Guide to the History and Care of Houses in the Dorchester Heights Neighborhood of Boston

City of Boston

Mayor Thomas M. Menino

Boston Landmarks Commission

June 2001

June 2001

Dear Dorchester Heights Residents and Property Owners:

Dorchester Heights has a distinctive history. The association with Boston's Revolutionary War history and the development of South Boston is embodied in the neighborhood's residential and institutional buildings and monuments. The view from the heights: to Boston Harbor, the skyline of downtown and to the homes that surround Thomas Park, reveals many of Boston's greatest amenities and the range of the city's long history.

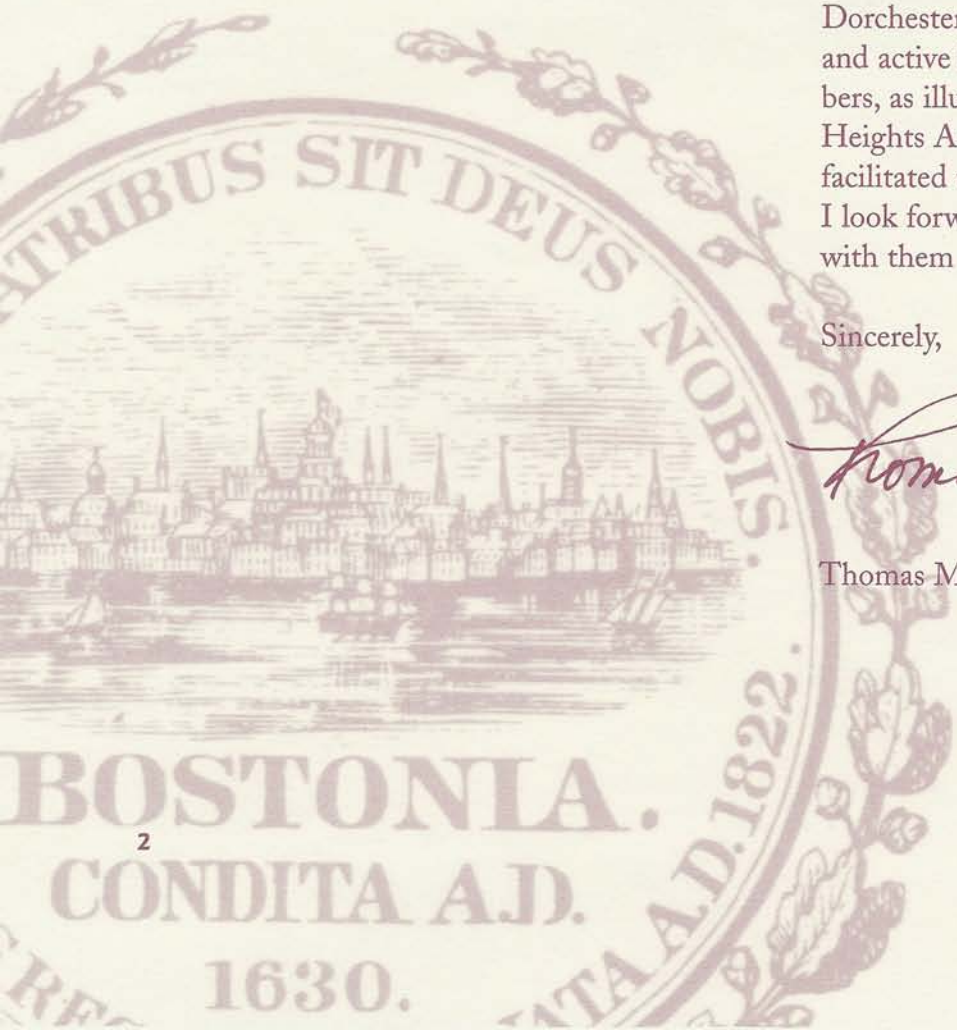
I applaud the community for its commitment to working together, with neighbors and the City of Boston, to safeguard Dorchester Heights as a special place to live. It is, therefore, with great enthusiasm that I present you with this Dorchester Heights Homeowner Handbook.

The Boston Landmarks Commission, in cooperation with the Dorchester Heights Association, has prepared this publication to offer important information to you as homeowners. It contains a history of the development and the architecture of your neighborhood and helps you to better appreciate your older home. That appreciation will assist you in sustaining and revealing the architectural character of Dorchester Heights.

The protection and enhancement of Dorchester Heights depends on the strong and active leadership of community members, as illustrated by the Dorchester Heights Association, whose stewardship facilitated the preparation of the handbook. I look forward to continuing a partnership with them and with all of you.

Sincerely,

Thomas M. Menino Mayor of Boston



June 2001

Dear Dorchester Heights
Community Members:

The Boston Landmarks Commission is pleased to join with you in nominating the Dorchester Heights Historic District to the National Register of Historic Places. Encompassing almost 400 properties, this listing confers the honor of being inscribed in the nation's compendium of historic buildings and places. The National Register program may provide financial incentives for rehabilitation, and it limits regulatory review to projects with federal or state involvement.

The following pages attempt to capture the vitality of Dorchester Heights today, set against a story of its past. On behalf of the City of Boston, the Boston Landmarks Commission is pleased to recognize the Dorchester Heights Association and looks forward to a lasting partnership with the community.

Sincerely,

Ellen J. Lipsey
Executive Director

Boston Landmarks Commission

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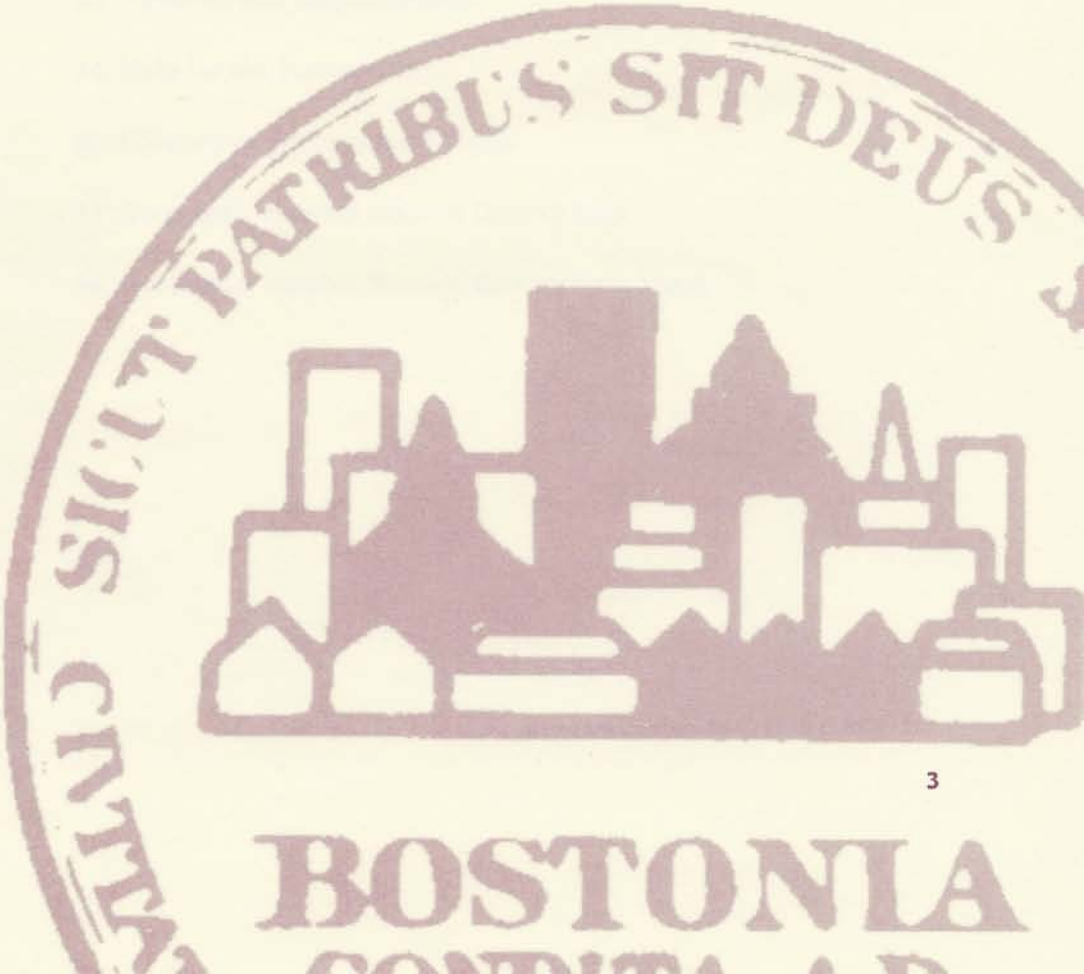

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THE HERITAGE NEIGHBORHOOD PROGRAM

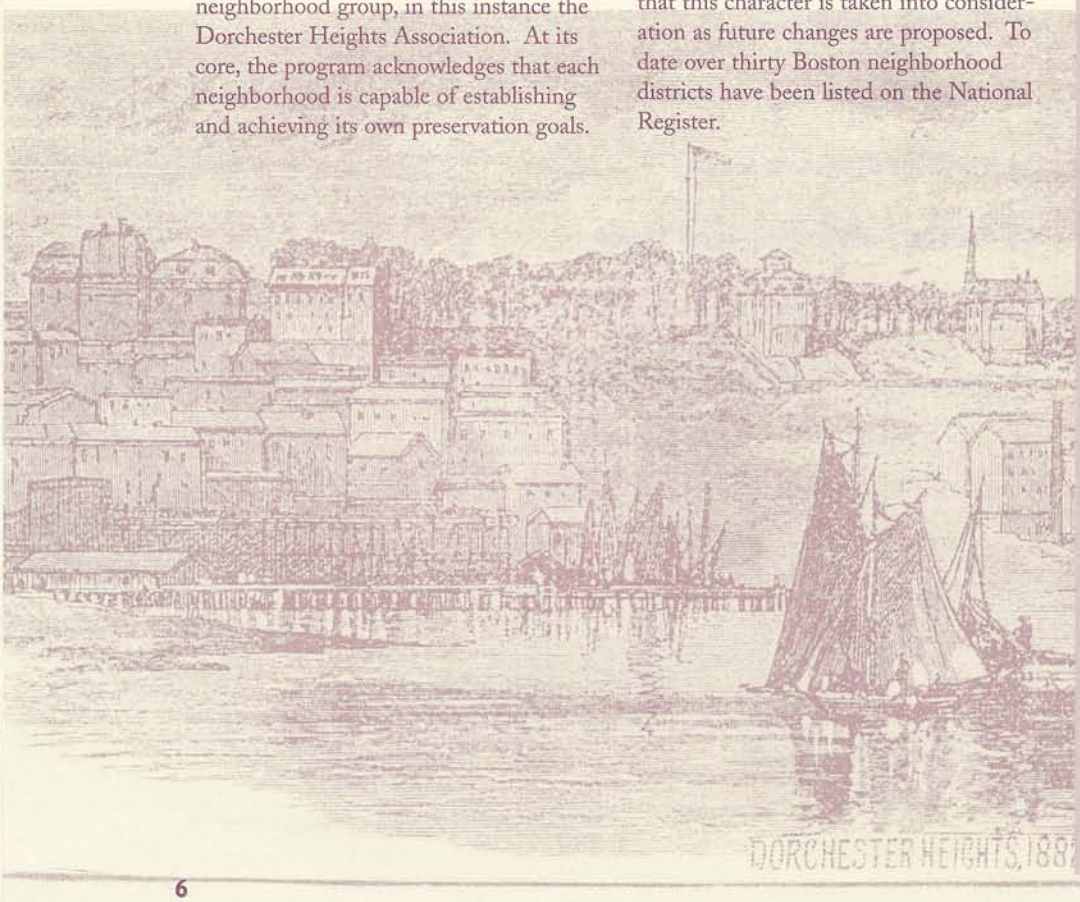
The Heritage Neighborhood Program

Created by the City of Boston in 1996, the Heritage Neighborhood Program promotes local preservation efforts by coupling National Register listing with technical assistance for residential rehabilitation. In addition to receiving the recognition, planning and investment tax credit benefits of the National Register program, homeowners are provided with basic information on their property type and tips for rehabilitation.

Administered by the Boston Landmarks Commission, the Heritage Neighborhood Program represents a long-term preservation partnership between the City and an interested neighborhood group, in this instance the Dorchester Heights Association. At its core, the program acknowledges that each neighborhood is capable of establishing and achieving its own preservation goals.

The National Register of Historic Places

The National Register is our nation's official list of historic properties worthy of preservation. Broad and varied, the National Register includes buildings, structures, sites, and landscapes. Some properties are listed individually. Others, because they are part of a distinct group or ensemble, are listed as districts. Districts are groupings of historically related properties that together illustrate a community's development over time. National Register districts include the most imposing buildings in a neighborhood as well as representative common house types. There is no difference between the status of individually-listed properties and those that are listed as part of a district. Primarily an honorary designation, the National Register is also a planning tool that identifies the historic character of a community and ensures that this character is taken into consideration as future changes are proposed. To date over thirty Boston neighborhood districts have been listed on the National Register.



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

YES. The National Register places **NO RESTRICTIONS** on the actions of a private property owner utilizing private funding. Only when federal or state funds, permits, or licenses are to be used on a property is there any review of the actions proposed.

Note: City building permits do not trigger review.

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

DORCHESTER HEIGHTS HISTORY: REVOLUTION AND EVOLUTION

Early Times 1650-1800

The Dorchester Heights Historic District is located at the highest point in South Boston. Originally called the Great Neck or Dorchester Neck, South Boston was a sparsely settled peninsula initially used as upland pasture by the Dorchester colonists, beginning in the 1630s. During the 17th and 18th centuries Dorchester Neck remained rural; a small windswept peninsula composed of rolling hills, fruit orchards and verdant grazing lands. By the mid 18th century only three poorly maintained roads traversed the Neck. The main road constituted "the way to the Castle," connecting the town of Dorchester with City Point, "the Causeway" roughly followed the path of present-day Seventh Street, and "the way to Pow Wow Point" ran parallel to the future K Street.

Near the center of the peninsula were the twin hills that originally comprised Dorchester Heights. Simply called East Hill and West Hill, the western eminence is currently referred to as Dorchester Heights or Telegraph Hill. During the mid-18th century, it was sometimes called Strawberry Hill. Mt. Washington, the most easterly of the twin hills, was cut down during the second half of the 19th century to create level land for house lots and was further diminished during the early 20th century to accommodate a municipal court house on the former site of the Perkins Institute for the Blind.

Deacon James Blake of Dorchester built the first house on Dorchester Neck at City Point about 1680. By 1725, seven families had built dwellings on the Neck. The Wiswells, Joneses, and Birds originally owned the land of the Dorchester Heights District.

As early as 1710, the Wiswells built a house at the foot of the Hill, on or near the site of the former Mt. Washington Female Academy, at 484 East Fourth Street. By 1721 Benjamin Bird built a house on the south side of East Fifth Street, between G and H streets, in a portion of his estate that lies just outside the current historic district. The northern edge of the district bordering Dorchester Street between Fifth and Sixth streets was part of the Ebenezer Jones estate, which was owned by the Foster family after 1750. The early 18th century Jones-Foster House stood on Nook Lane, currently at Fourth and E streets.

In 1776, the British burned the Wiswell house and barn and the Bird house. The British reportedly found the Jones-Foster home so luxurious that they assumed it belonged to a Tory and refrained from burning it. By March 1776, all the residents of the Neck had moved to the mainland for safety.

DORCHESTER NECK, 1725. — SOUTH BOSTON, 1875.
(8)

The Heights Revolutionary History 1775-1776

The great fame of Dorchester Heights is inextricably bound to military operations conducted at the Heights in March 1776. Under the leadership of General George Washington, three thousand patriotic troops constructed earthworks and mounted cannon atop the twin hills that comprised Dorchester Heights. Washington's decisive military action at the Heights lifted the eleven-month siege and ended the ten-year occupation of Boston by the British. The evacuation of Boston by the British represents the first major victory for the cause of colonies at the beginning of the American Revolution.

Not long after assuming command of the American forces at Cambridge on July 2, 1775, General Washington realized that, in order to defeat the British army occupying Boston, it would be necessary to discipline his army of militia troops and acquire heavy artillery, shot and powder, as well as small arms. General Washington entrusted this vital mission to Henry Knox, his chief of artillery. Knox, a civilian and a book merchant for British officers in Boston, had educated himself in the knowledge of gunnery and fortification from books he had obtained from London.

On November 16th, 1775, General Washington ordered Knox to proceed to New York. He was directed to procure guns and accessories in New York and then continue to Ticonderoga and collect ordnance at that post. One may well imagine the truly heroic efforts expended by Knox and his teamsters in transporting 60 tons of metal over mountains, through forests and down lakes in the dead of winter, all the way to Framingham, Massachusetts. The guns were delivered by the middle of January 1776.

Although there was now an adequate supply of artillery pieces there still remained a dire shortage of shot and powder. This situation was rectified by shipments of shot and shell from New York and some powder from Connecticut

and Rhode Island. Most of the powder was from abroad because domestic powder mills were small and few in number. Many of the shells came from the King's store in New York and from the British ordnance brig Nancy.

The decision by Washington and his staff to occupy Dorchester Heights secretly was put in motion on March 4, 1776. Initially Washington planned to assault the British positions about Boston by charging his army over the frozen harbor ice from Cambridge, but was dissuaded from doing so by his subordinate Generals. As a diversion, a bombardment was scheduled to commence on Saturday, March 2nd at 11 p.m. The firing was to emanate from three colonial positions. Under cover of the barrage, Brigadier General John Thomas marched at 7 p.m. on Monday, March 4th, with about 3000 selected men, 360 ox teams and some pieces of artillery. At approximately 8 p.m. they ascended the Heights and began to construct the fortification.

The ground on the Heights was frozen to a depth of several feet. In order to construct a fort, it was necessary to carry by ox team fascines (bundles of sticks), gabion (earth and rock-filled cylindrical baskets) and chandeliers (wooden frames for stacking fascines). Barrels filled with rocks, to be utilized by rolling them down the hill at an attacking enemy, were also hauled up to the Heights. In order to conceal the movement to the Heights along Dorchester Neck, which was very low and exposed to possible British artillery fire, hay was piled along the route to cover the provincials. All possible precautions were exercised to observe silence.

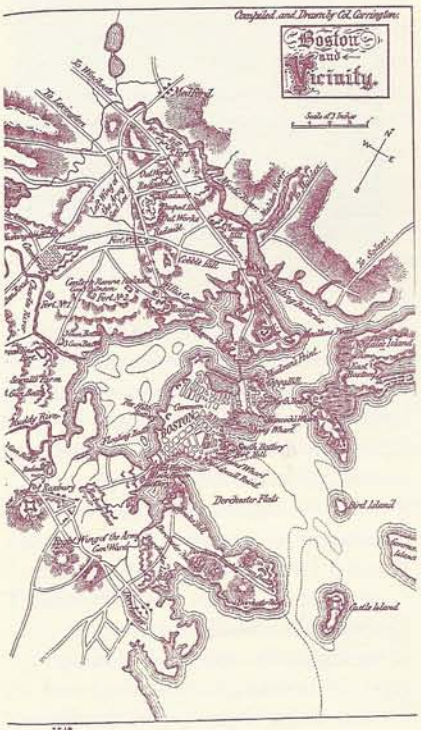
It was a mild winter evening and by 10 p.m. the Americans had two forts, one upon each hill at the Heights. About this time the British reported that the rebels were at work on the Heights, estimating that between 15,000 and 20,000 troops were employed to construct the redoubts on the two hills while only 3,000 were actually present.

Because the British artillery had difficulty elevating their guns in order to shell the rebel works on the Heights, the Americans had a great advantage. The British Navy, firing on the fortifications, also had sparse results. Their shots simply rolled and bounded over the hills. The only colonials to lose their lives during the military operations in South Boston were four soldiers and a regimental surgeon named Dole.

Fortunately nature intervened by whipping up a rain- and windstorm of hurricane proportions, causing the British to cease their assault operations. Having visions of another bloody Breed's Hill engagement, British General William Howe called a consul of war at Province House, where it was decided that Boston was untenable.

On March 17th, the British forces abandoned Boston. In their haste to depart, the British destroyed supplies. Cannons were spiked and thrown in the harbor, and gun carriages and ships at dock were burned. Castle William on Castle Island was blown up with mines detonated by British engineers. The fleet lay from March 17th to the 27th in Nantasket and King's roads about nine miles from Boston. Dependence on the weather and wind conditions delayed their sailing. On the 27th of March 1776, Admiral Molyneux Shodham gave the signal for the ships, which were also carrying a contingent of Boston Tories, to set course for Halifax, Nova Scotia.

Thomas Glover



Annexation of South Boston and Industrial Development 1804-1850

The Dorchester Neck became South Boston as a part of a Federal era development scheme. Developer Joseph Woodward's familiarity with the Neck originated with his daughter's marriage to Jonathan Bird Jr. of Dorchester Heights. Woodward persuaded wealthy and politically powerful investors, including Harrison Gray Otis, Jonathan Mason, Gardiner Greene and William Tudor, to invest in a development in the northwestern section of the peninsula.

Otis, a former United States Congressman, helped to orchestrate the Neck's annexation to Boston, despite the best efforts of Dorchester citizens to block such a move. In the face of Dorchester's refusal to sell the Neck for as much as $20,000, Dorchester Neck became part of Boston on March 6, 1804 by an act of the state legislature, and property owners received no compensation for their losses.

One of the stipulations of annexation was that a bridge linking Boston with South Boston had to be built at the expense of Woodward, Otis and others who formed the South Boston Bridge Corporation. Constructed in 1805 at a cost of $56,000, the 1,551 foot-long bridge extended across South Bay from Dover Street (East Berkeley Street) to Broadway.

Unfortunately, the crossing was a toll bridge, which was a deterrent to regular travel, and the bridge was inconveniently located for reaching the city center. Land values in South Boston began to rise after completion of the bridge, but expansion did not meet the developer's expectations. The peninsula's population increased from 60 people in 1804 to 354 people in 1810.

South Boston's developers hired Dorchester surveyor Mather Withington in 1804 to delineate a grid plan for South Boston. He presented South Boston's land speculators with a highly logical plan whose street system incorporated 80-foot wide avenues and 50-foot wide side streets separating 250-foot wide blocks. The Withington Plan acknowledged Dorchester Heights difficult terrain by discontinuing cross streets between Old Harbor and G streets and the numbered streets from East Fourth to East Eighth between G and H streets.

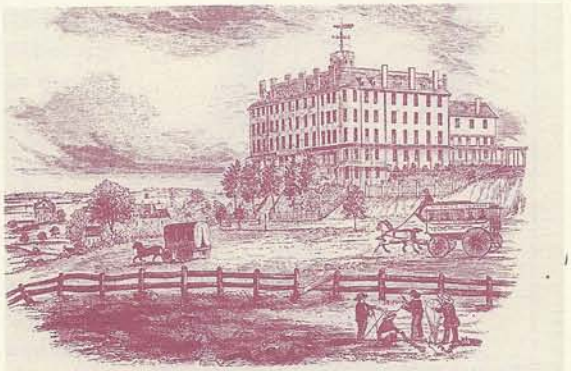
As industry was established near the South Bay waterfront and the new bridge, the northern portion of South Boston was filled and began to be populated by commerce and workers. In 1809, Cyrus Alger's South Boston Iron Company commenced operations on the shores of South Bay. Alger's company soon attained high recognition. By the time of the Civil War, Union armed forces relied heavily on the South Boston Iron Works for furnishing ordnance and munitions.

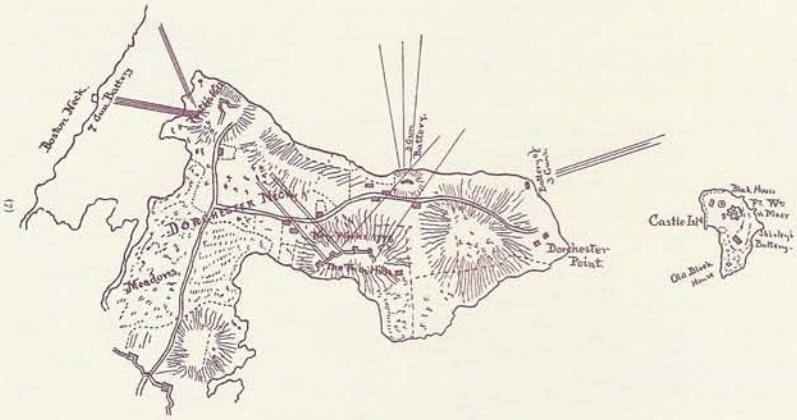
Shipbuilding began in 1812 and accelerated in 1822 with the establishment of Noah Brooks' shipyard. The brothers Briggs, J. Edwin and Harrison O., long-time Heights residents (142 Dorchester Street and 52 G Street), initially worked at Brooks' ship building operation before branching out on their own in 1847. South Boston also became the site for the manufacture of various types of glass.

By 1828, a second, toll-free bridge known as the North Free Bridge provided a more direct route to Boston. In 1829, the first regularly scheduled South Boston omnibus line took advantage of the new bridge and by 1838, the Warren Line linked Boston with the Mount Washington Hotel atop Dorchester Heights' eastern hill. The enormous, 100-room hotel attracted the attention of Bostonians in a manner similar to the sensation caused by the construction of the Bunker Hill Monument.

Despite its high visibility and picturesque surroundings, the Mt. Washington Hotel failed. In 1839, the Perkins Institute for the Blind moved into the hotel building. Under the inspired leadership of its first director, Samuel Gridley Howe, the Institute's staff was able to help deaf and blind children become productive members of society. Julia Ward and Samuel Gridley Howe resided at the Bird house by the

MRS. JULIA WARD HOWE.

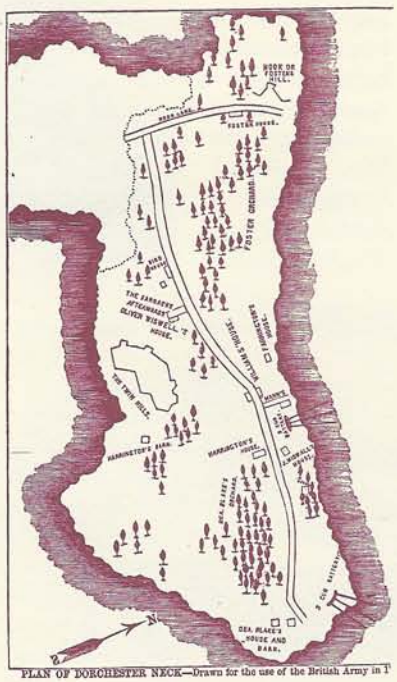

BROADWAY IN 1852, SHOWING PERKINS INSTITUTION.



DORCHESTER NECK, FROM PELHAM'S MAP, 1777.

1840s, and Julia Ward Howe composed the Battle Hymn of the Republic from this location.

In 1830, 2500 people resided on the peninsula and thereafter the population quickly rose. Between 1840 and 1845 alone South Boston's residents grew from 6,176 to 10,200. Although the population was rising quickly during this period, house construction was not widespread at the Heights before 1850 due to its difficult terrain and distance from the centers of commerce. A couple of exceptions in the district include 480-482 East Fourth Street (c. 1830), John Hawes Bird's house, and 46-48 G Street, whose original owners were Maria and Oliver Fernald.



PLAN OF DORCHESTER NECK—Drawn for the use of the British Army in 1

Residential Development 1850-1900

By the middle of the nineteenth century, the citizens of South Boston voiced concern that new development was being restricted by inadequate municipal infrastructure. They published a list of demands in the *South Boston Memorial* of 1847. The City started to honor its civic responsibilities during the 1850s and Dorchester Heights began to take shape as an attractive middle-class residential quarter. Streets were graded, leveled and widened. The City purchased the southerly fort at the summit of Telegraph Hill for $112,000. An additional allocation of $280,000 provided for ornamental grounds and construction of a reservoir, linked to the Cochituate water system, providing fresh water to South Boston, and Thomas Park. In 1852, gas was introduced to South Boston and two years later two street railways were in operation near Dorchester Heights.

The District's development accelerated during the Civil War, fueled in part by a booming economy linked to local supply of machinery and munitions to Union forces. South Boston's population grew dramatically from about 22,000 in 1860 to over 30,000 in 1865. The officers, managers and skilled workers of South Boston iron foundries, glass works and shipyards gravitated to the stylish and substantial new housing of Dorchester Heights and City Point.

The architectural legacy of Dorchester Heights is largely a product of the third quarter of the 19th century. Because of this narrow period of growth, most of the buildings fall into a comparatively compressed style range, with early buildings constructed in a simple Greek Revival mode and the largest number constructed in the Italianate style, broadly defined to include buildings with Mansard roofs commonly called Second Empire. Later buildings were typically designed in the Queen Anne, Classical Revival and Colonial Revival styles. All of the regionally significant building types can be found here, although end houses and double houses are the dominant forms. (See Houses Forms and Types and House Styles Illustrated sections for more information.)

The streets on the north side of Thomas Park developed first, given their proximity to existing residential, commercial and industrial centers to the north. Lot size in the Heights was designated by the transactions of a few local land speculators during the 1850s and 1860s. Lots in the northern half of the District were carved from the John Hawes Bird and Hall Jackson Howe estates and were set out to accommodate single family, double and row houses with 20-25 foot street frontages. The largest lots were set out around Thomas Park at Telegraph Hill's summit.

BENJAMIN JAMES.

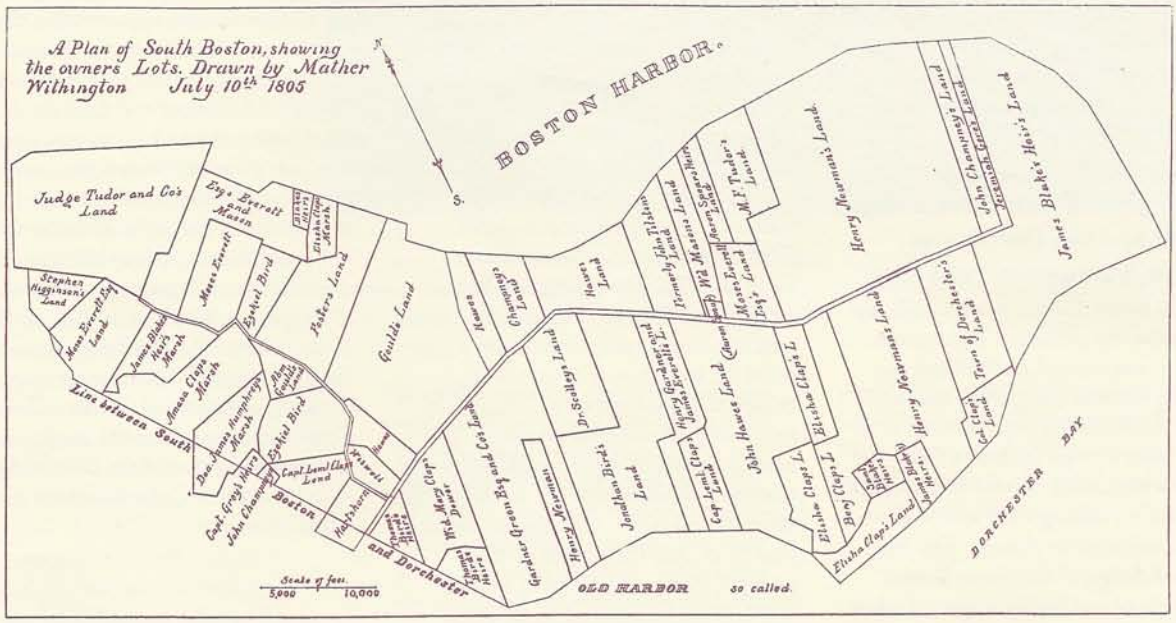
Benjamin James built many of the houses constructed in this area. Born in Scituate in 1814, James came to

DORCHESTER HEIGHTS IN 1840, SHOWING TEMPORARY ARCH ERECTED FOR "HARRISON DAY."

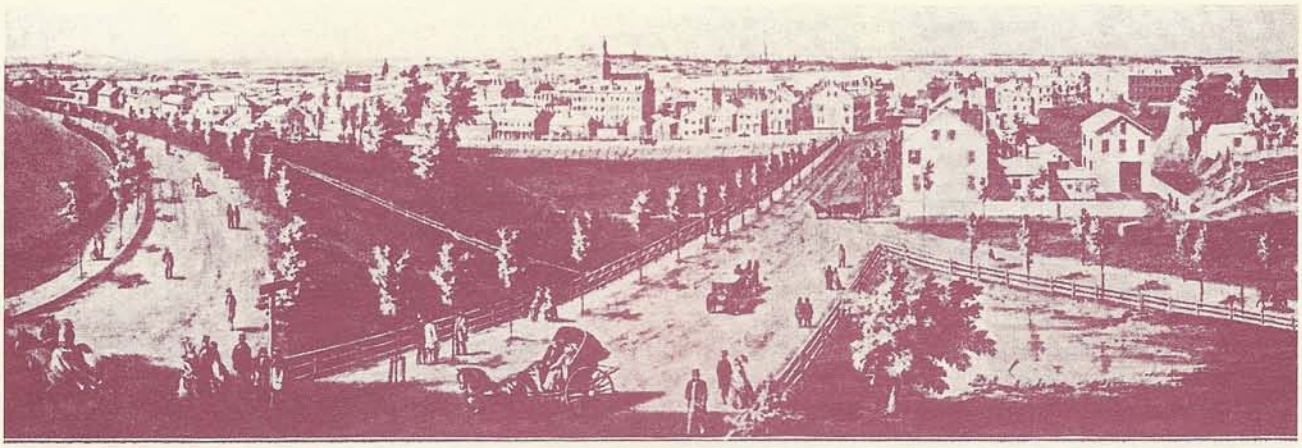
Boston in 1830 to be a house and ship joiner trades apprentice. One of the most influential men in South Boston during the 19th century, Benjamin James served on numerous corporate boards and was a member of the Common Council, House of Representatives and Board of Aldermen. From the mid-1860s until his death in 1901, James resided at 11 Thomas Park.

James is credited with building 123 houses in South Boston including the homes along Linden Street. Remarkable for their style, the cluster of Carpenter Gothic end houses on Linden Street captured the imagination of photographer Walker Evans in a well-known photograph of the 1930s. Mary Mix Foley wrote of these houses in *American House,* "speculative builders knew what the working-man wanted: the best possible imitation of the rich man's villa. These charming gingerbread houses are the result: excellent examples of working man's Gothic Revival."

Much of the south side of Thomas Park developed during the last quarter of the 19th century. The work of several talented local builders is still in evidence on the south side of Thomas Park, including 46 Thomas Park, constructed by carpenter Clement Hutchins in 1876. Large houses, such as those found around Thomas Park, were following the country villa model favored by elite builders and popularized by Andrew Jackson Downing and other architectural taste-makers during the mid-19th century. This type is characterized by a large free-standing house on a sizable lot with landscape features on all sides. These villas usually employ the stylistic detailing popular at the time of their construction,



PLAN OF THE NECK AT THE TIME OF ANNEXATION OF DORCHESTER TO BOSTON.



SOUTH BOSTON IN 1859.
(From Cole's Drawing.)

mining the Italianate, Gothic Revival, Stick and Queen Anne styles for maximum effect.

The south slope developed in a much more haphazard fashion with a wide variety of lot sizes available for construction. Unlike the north slope, which was essentially built-up by the 1890s, south slope house construction continued well into the 1920s. This area became a haven for working class families attracted to affordable multi-family housing that was also well-articulated in fashionable styles. Today the neighborhood retains over 90% of its original building stock.

Erecting the South Boston High School and the Dorchester Heights Monument 1894-1902

By 1880 South Boston was the only district in the city without a high school. Funding was secured in 1894 and the reservoir site was selected for the new school the following year. Retired as an active water storage facility in 1872, the reservoir continued to serve as a seasonal venue for ice skating until several drownings necessitated its closure. The Neo-Classical design of the South Boston High School was highly respected when it was built, as evidenced by features in *American Architect* and *Building News* and *The Brickbuilder.* Successful Boston and later New York architect Herbert D. Hale (1866-1909) was the designer of the high school as well as being the son of of noted theologian Edward Everett Hale.

Adjacent to the South Boston High School is the central focal point of the district, the Dorchester Heights Monument (1900-1902), located in Thomas Park atop the hill. As early as the 1850s neighborhood leaders called for a structure to commemorate the hilltop's nationally significant Revolutionary fortifications and General Washington's military action at the Heights.

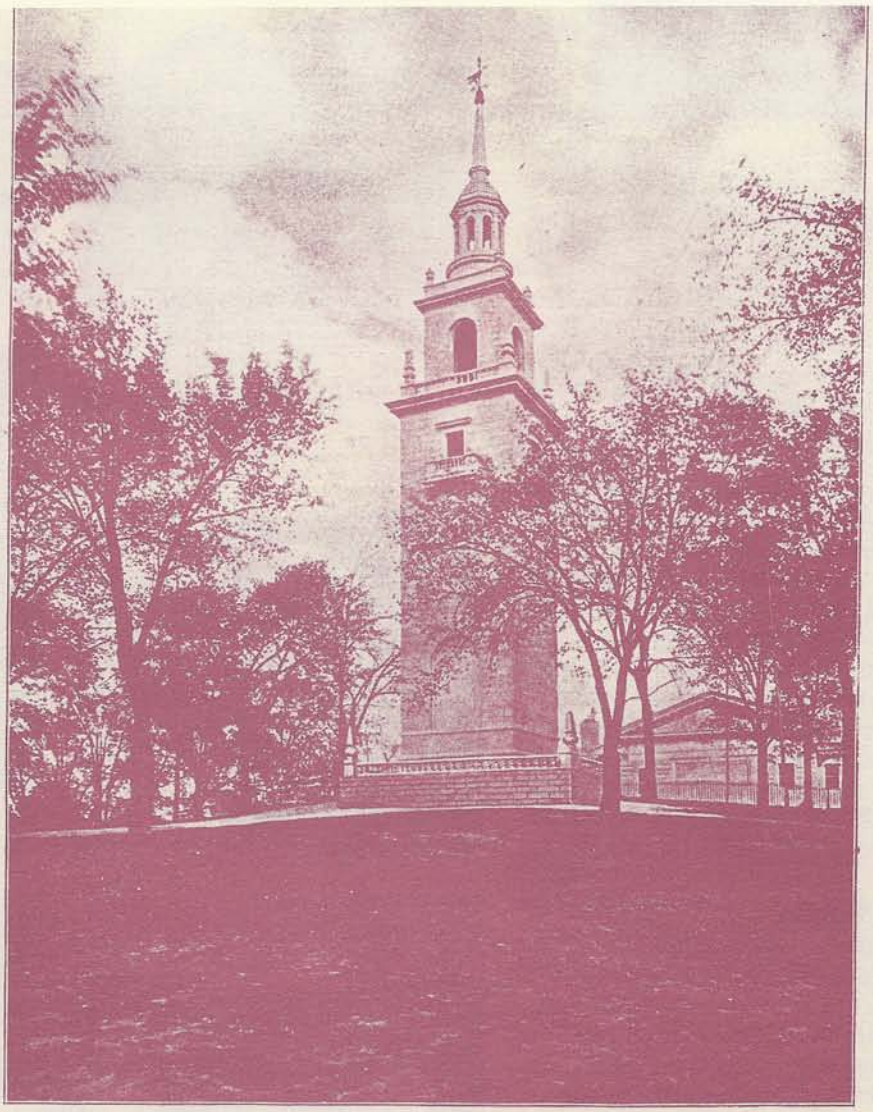
Although a small granite marker was erected in 1877, the state's General Court finally appropriated $25,000 for a more substantial monument in 1898. The prominent Boston architectural firm of Peabody and Stearns won the design competition with a proposal for an elaborate brick tower, designed in the form of a Colonial era multi-stage meeting house tower. The equally important Norcross Brothers contracting firm submitted the winning construction bid which included an alternate plan to execute the project in white Georgia marble. In addition to their work on the monument, Peabody and Stearns designed many notable Boston buildings including the Custom House Tower. Norcross Brothers' work includes Trinity Church in Copley Square and the Harvard Medical School quadrangle on Longwood Avenue.

Governor W. Murray Crane laid the monument's cornerstone during a ceremony on May 25, 1900 and construction proceeded rapidly. Many details from the original plans were eliminated to keep construction costs within budget. An additional state appropriation funded completion of the terrace at the base of the structure. In 1902 the Dorchester Heights Monument was formally dedicated with ceremonies featuring a parade, banquet, gymnastic events, band concerts and fireworks, held on the March 17th anniversary of the 1776 British evacuation from Boston. Many historians trace the tradition of Boston's joint celebration of Evacuation Day and St. Patrick's Day to this event. The 115-foot tall monument continues to be the most commanding architectural feature in South Boston, and the top of the tower provides unobstructed views of the Boston skyline to the north and Columbia Point to the south.

Restoration of Thomas Park and the Dorchester Heights Monument 1994-1997

Water penetration plus the extreme freeze/thaw cycles of Boston weather have plagued the monument. In the 1930s workers installed windows and doors in four originally open arches in an effort to keep out rain and snow, which had rusted several structural steel beams. By the 1970s both the park and monument had fallen into serious disrepair. In 1978 concerned Thomas Park residents initiated petitions to urge restoration. With assistance from Congressman Joseph Moakley the property was transferred from municipal ownership to that of the National Park Service.

Before repair work could begin it was essential to determine the archaeological potential of the site. National Park Service archaeologists worked between 1994 and 1996 to document Revolutionary evidence at Dorchester Heights. Photographs were taken, drawings were made, and the excavations were then back-filled to preserve and protect the site. Below the monument archeologists found the remains of a star-shaped earthen fort that is rare in the U.S. for its brick powder house.



NEW DORCHESTER HEIGHTS MONUMENT
PERPETUATING THE ERECTION OF AMERICAN FORTIFICATIONS THAT FORCED BRITISH TO EVACUATE BOSTON, MARCH 17, 1775.

With a congressional appropriation of $4.8 million, the National Park Service undertook major rehabilitation efforts. Work on the monument provided structural stabilization and exterior and interior rehabilitation. In the surrounding park, the steep slopes were re-graded to provide stabilization and handicap access. Walkways, stairs and retaining walls were rebuilt. New lights, benches and trash receptacles were installed. Trees along the street and main walks were planted to reflect the original landscape scheme. In a formal ceremony on June 21, 1997, presided over by Park Superintendent John Burchill and Congressman Joseph Moakley, one of Boston's most historic neighborhoods celebrated the rebirth of this National Historic Landmark.

HOUSE FORMS AND TYPES

Almost every form of residential structure built in Boston during the 19th century is preserved on the slopes of Telegraph Hill. Free-standing end houses, double and two-family houses, row houses and three deckers fill the often narrow lots of this urban neighborhood. Although these structural types enjoyed popularity throughout the 1800s, their ornamentation and detailing often changed with shifting tastes to create a variety of styles. Several structural types are present but less common in Dorchester Heights. The occasional large single-family homes tend to have forms and floor plans different from most of their neighbors. In addition, the Heights has only a few purpose-built apartment buildings and only a handful of houses dating from recent decades. The most common house forms or types are described below, and examples of the several different styles applied to them are illustrated in the section that follows.

End Houses

One of 19th century America's most popular forms, the single-family end house is particularly well suited to narrow building lots in densely settled areas. This building type produced a gable-fronted house with the roof ridge perpendicular to the front wall, with the narrow, gable end serving as the main facade. These long narrow houses most often have a side-hall plan. The front door is near a side wall, rather than centered on the facade. Inside on the first floor, a side hallway usually contains the main staircase and connects the front and back of the house.

Beginning at mid-century and becoming wide-spread by the 1870s, many new single-family dwellings were oriented like long, narrow gable end houses, with one major difference. These houses featured then fashionable mansard roofs that provide a full-height top story.

End Houses

Italianate End House at 52 G Street

End House in the Second Empire Style at 9 Pacific Street

Italianate End House at 17 Old Harbor Street

Mansard end houses were equally popular in two- and three-floor versions. In the 1850s, the smaller two-story house was advertised as a "cottage with French roof."

Row Houses

Row Houses in the Second Empire Style at 17, 18, 19 Thomas park

Row Houses in the Italianate Style at 39-42 Thomas park

Double Houses

Double House in the Second Empire Style at 20-21 Thomas Park

Second Empire Double "Cottages with a French Roof" at 25 and 26 Thomas Park

Double House in the Italianate Style at 12-14 Gates Street

Double Houses

To save money on construction costs and to increase house size on small city lots, builders often constructed double houses. Usually such double houses were built with floor plans and styles similar to free-standing houses, except each building was divided by a party wall down its middle. Many double houses were built with a side-gabled plan. Unlike the end house, the long sloping side of the roof (often with prominent dormer windows) parallels the street. Many other double houses in the district closely resemble the two- or three-story mansard roof end houses described above, split in half with a party wall and exhibiting two front doors.

Row Houses

Party wall construction and maximum lot coverage advanced the popularity of row houses for some speculative builders on Telegraph Hill. Row houses display a surprising range of styles, but almost always contain a long narrow floor plan with a front and rear parlor and a side stair hall. Row houses along the streets near Thomas Park were often built of brick rather than wood frame, with projecting polygonal bays rising the full height of each house to maximize access to light and air for the rooms within.

Two Families

Dorchester Heights contains only a handful of two family houses, which were a common building form in many metropolitan neighborhoods around the turn of the century. Two family houses feature two living units stacked on top of each other, as opposed to double houses with units arranged side-by-side.

Three Deckers

This regional house type, dating from the late 19th century, is found in urban neighborhoods throughout New England. Built by speculative developers, these three-family buildings relieved housing pressures caused by a steady stream of immigrants and an expanding industrial work force. Three deckers are three-stories high and most commonly flat-roofed, wooden buildings. Typically the front façade features a projecting bay side-by-side with a stacked porch, both rising the full height of the structure. A single "flat" occupies each floor. Since Telegraph Hill was largely developed by 1890, only a few three deckers are found in the immediate neighborhood.

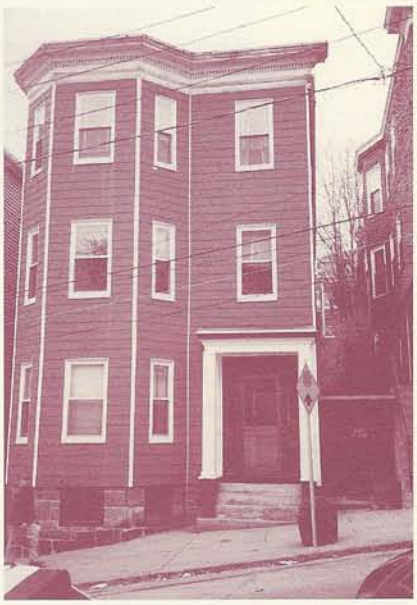
Mansion and Estate Houses

The streets surrounding the open space of Thomas Park near the top of Telegraph Hill are distinguished by several large and rather grand single family houses, each with its own unique floor plan and architectural details. Usually custom-designed for their original owners, these residences are set apart from the majority of neighborhood houses by their size and such features as prominent towers, emphatic projecting bays and elaborate entrances.

Two Families

Two Family in the Colonial Revival/Craftsman Style at 63 Thomas Park

Three Deckers



Three Decker in the Colonial Revival Style at 115 G Street

Mansion and Estate Houses

Villa in the Carpenter Gothic/Stick Style at 456 Thomas Park

HOUSE STYLES ILLUSTRATED

From the 1820s through the 1930s, builders throughout metropolitan Boston adapted six major architectural styles reviving Classical or Romantic themes for different house forms and local building traditions. Greek Revival, Gothic Revival, Italianate, Mansard or Second Empire, Queen Anne, and Colonial Revival styles are represented among Dorchester Heights' varying housing types. The neighborhood's original builders used proportion, texture, color, and ornament to establish each house's style.

If a house has been altered the character and relationship of its features, and therefore its style, may be obscured. Original windows may have given way to modern replacements or been entirely blocked off, clapboards or patterned shingles may lie behind artificial siding, and distinguished wooden brackets and carved trim may have been stripped away completely. An examination of similar, stylistically intact houses in the neighborhood can help give interested property owners ideas on how to carry out renovation and improvement projects while maintaining or restoring the integrity of their homes.

Greek Revival

This widely employed American style reached the height of its popularity in the Boston area between 1830 and 1850. Inspired by the democratic ideals of the young republic, its popularity was fueled by the emerging field of archaeology that produced first-hand accounts of the architecture and artifacts of Greek and Roman civilization. Pattern book authors such as Asher Benjamin provided housewrights with accurate profiles and proportions for emulating ornament from the Classical orders (i.e., Doric, Ionic, Corinthian, Tuscan, and Composite). The Greek Revival style employs simple geometric forms and heavily-scaled but austere, carpenter-made trim. Pillars or pilasters with plain capitals are generally

Greek Revival

Greek Revival Row Houses at 151, 153 Dorchester Street

Greek Revival House with later Italianate Features at 480 East 4th Street

modeled after the Doric or Tuscan order, the latter described by Asher Benjamin as "the simplest and most solid of all the orders...composed of few and large parts, devoid of ornaments."

The Greek Revival style could be adapted to almost any house form or budget. From door surrounds on row houses to the colonnades on mansions, Greek Revival features lent an air of taste, sophistication and solidity to almost any building. Wooden Greek Revival houses were painted pale colors, intended to imitate marble or granite. White was a popular base color, with dark window sash, typically painted black or very dark green. In urban residential neighborhoods, Greek Revival details frequently were applied to gable end houses, where wide pilasters by the door and at the houses' corners often helped to suggest Classical temple architecture. Dorchester Heights was largely developed after this style's heyday, and the earliest Greek Revival houses in the area have been altered. Still, Greek Revival details can be found throughout the neighborhood, typically in combination with the Italianate style that was coming into fashion around 1850.

CHARACTERISTICS:

materials	Wood frame with clapboard sheathing.
windows	Tall windows with 6/9 or 6/6 sash at first story, smaller windows with 6/6 sash at second floor and attic level.
doorway	Recessed entry framed by wide pilasters and a Tuscan-order entablature.
trim	Applied ornament confined to Tuscan-order entablatures at entry and cornice. Wide unadorned pilasters at door and house's corners.
local examples	151, 153 Dorchester Street, 480 East Fourth Street.

Gothic Revival

The Gothic Revival style originated in England and then spread to America in the 19th century as a highly picturesque style for public and religious buildings and country houses. Through speaking tours and pattern books, A. J. Davis and his contemporary, Andrew Jackson Downing, championed Gothic Revival as a preferred style for upper middle class housing in emerging mid-19th-century rural areas, where naturalistic landscaping was combined with the style's fanciful architectural details to evoke the romance of the medieval past.

An emphasis on high, multiple gables and wide porches rendered Gothic Revival country house plans unsuitable for narrow city lots. However, gable end houses could be adapted with steeply pitched roofs and the buildings then embellished with elaborate Gothic detailing. Windows set within gables and dormers could have round or pointed arched tops. Fanciful "gingerbread" details around porches, drip molding atop doors and windows, and above all, lacy vergeboards or bargeboards at the eaves, are hallmarks of this style. Most of these details were originally designed to be carved in stone, but America's abundance of affordable wood and the introduction of the steam-powered scroll saw, which could quickly cut thin boards into elaborate ornamental pieces, inspired the unique domestic style known as Carpenter Gothic.

Gothic Revival

Gothic Revival End House at 21 Linden Street

Gothic Revival Villa at 146 Dorchester Street

CHARACTERISTICS:

materials	Wood frame with clapboard sheathing.
windows	Generally narrow sash windows with various windowpane configurations; often a single or double window with a narrow pointed arch centered in the gable end.
doorway	Slightly recessed entry usually surrounded by drip molding.
trim	Carved and sawn wooden "gingerbread" around eaves and porches, drip molding around doors and windows, and emphatic vergeboards under the gables.
local examples	9, 13-23 and 10-20 Linden Street were built in 1863 to the same design with elaborate Carpenter Gothic detailing by local businessman and housewright Benjamin James; only 21 Linden Street retains these details. 146 Dorchester Street (currently the J. F. O'Brien and Sons Funeral Home) also retains some original trim.

Italianate

The writings and pattern books of A. J. Downing promulgated this Romantic style, loosely based on the Renaissance villas of northern Italy. Together with other Romantic styles derived from European models, such as the slightly earlier Gothic Revival and the somewhat later mansard or Second Empire, the Italianate style was a reaction to the classical forms of ornamentation which had dominated American and European architecture during the 18th century. Distinguishing characteristics include heavy bracketed ornament at the eaves and entry, quoined corners, and tall windows. The lavish use of scrolled brackets represents the increased availability of machine-made architectural ornament.

The Italianate style often employs a more elaborate variation of Greek Revival ornament, with builders adding paired brackets to the entablature and panels to the pilasters. The Italianate style also took advantage of advances in building technology, specifically the advent of balloon framing. This construction method, made possible by newly standardized lumber supplies and machine-made nails, was much faster than heavy timber framing and allowed for more complex massing elements, such as projecting bays and oriels. The Italianate palette, as established by Downing, called for "soft and quiet shades" derived from nature, specifically "fawn, drab, gray, brown, etc." In Boston the Italianate style was employed throughout the third quarter of the 19th century for residential architectural and even later for commercial buildings.

Italianate End House at 82 Thomas Park

Italianate Double House at 55, 57 G Street

CHARACTERISTICS:

materials	Wood frame with clapboard sheathing.
secondary massing	Single story oriel or projecting two-story polygonal bay.
windows	2/2 sash windows, sometimes upper sash has a segmental arch. Single window or pair of windows centered in the gable end.
doorway	Italianate houses are distinguished by two types of entry detailing; the most common type is a flat or hip-roofed entry hood supported by highly ornate consoles; a second, more elaborate type is an entry porch supported by square posts under a bracketed entablature.
trim	Paneled pilasters or replicating quoining at the corners, cornice returns, and bracketed entablatures.
local examples	17 Old Harbor Street, 52 G Street, and 82 Thomas Park are examples of Italianate end houses retaining much of their original trim and detailing. 55-57 G Street is the best preserved of the group of double houses along the west side of that street; both 57 G Street and 53 G Street further down have well-preserved doors and door hoods and original roof brackets and dentil molding around the cornice and dormers. The brick row houses at 39-42 Thomas Park have well preserved doors and porches.

Second Empire Double House at 13, 14 Thomas Park

Second Empire End House at 22 Gates

Mansard or Second Empire

Constructed during the height of Telegraph Hill's development in the late 1860s and 1870s, this common house style features the replacement of the gable roof with a mansard roof. Like the earlier Greek Revival and contemporaneous Italianate and Gothic Revival styles, the mansard style looked to the past for inspiration. The mansard roof dates from 17th-century France, introduced by Louis XIV's court architect, François Mansart. This distinctive roof form was revived in mid-19th-century Paris during the reign of Napoleon III, France's Second Empire. Hence, the term "Second Empire" commonly refers to mansard-roofed structures.

The mansard roof produced a blockier building and accommodated a full top story, heavily pierced with dormer windows featuring elaborate surrounds. This feature was particularly important in increasingly populated, densely developed urban areas such as Dorchester Heights. Equally popular in two- and three-story versions, massing and decorative detailing resemble that employed on Italianate houses constructed at the same time. This includes polygonal bays, bracketed cornices, paneled corner-boards, and entry hoods or porches. Many Second Empire houses feature towers capped by mansard roofs or tower-like projecting bays that rise to the roof line of the building.

CHARACTERISTICS:

materials	Wood frame with clapboard sheathing, or brick row-houses.
roof	Mansard with slate tiles, often patterned.
secondary massing	Polygonal bay windows or polygonal bays; often features a taller tower.
windows	2/2 sash, sometimes upper sash has a segmented arch, bracketed window cornice, pedimented dormers.
doorway	Paneled double door with an entry hood supported by scrolled brackets, or a small shallow porch with narrow posts supporting an elaborately trimmed roof.
trim	Italianate ornament, such as paired bracketed cornice, paneled corner pilasters, paneled window bays.
local examples	9 Pacific Street and 22 Gates Street are Second Empire houses with much original detailing. 25-26 Thomas Park is a double-house version of the popular "cottages with French roof", while 12-14 Gates Street, 13-14 and 20-21 Thomas Park are larger double houses with many original details. Largely intact row houses include 523-527 East Fourth Street, 17-19 Thomas Park, and 66-68 G Street.

Second Empire Row Houses at 66-76 G Street

Queen Anne

America's embrace of Romantic styles in the 19th century climaxed with Queen Anne houses. The style is characterized by a wonderfully lively excess of forms and details such as projecting bay windows, stained glass decoration, towers, turrets, multiple porches, several roof levels crowned with crests and finials, and an array of carved and textured stone, brick, and wood elements. Named after Queen Anne (1665-1714) by English architect Richard Norman Shaw, it reached its height in America with the use of mass-produced mostly wooden ornamentation and drew inspiration from late medieval, Elizabethan and Jacobean structures built long before Anne's reign.

The Queen Anne style was popular in the 1880s and 1890s for expansive houses on relatively large lots, and it is therefore sparsely represented in Dorchester Heights. Local builders occasionally applied Queen Anne decorations like spindle work, turned posts, ornately carved porch pediments, or textured brick panels or the contemporaneous Stick or Eastlake style details to the neighborhood's house forms.

CHARACTERISTICS:

materials	Wood frame with clapboard sheathing and bands of patterned shingles; sometimes brick with brick and wood trim.
secondary massing	Gables, towers, turrets, oriels, projecting bays -- often creating asymmetrical massing.
windows	6/1 sash or similar configuration with decorative panes of glass in upper sash; small stained glass windows embellish entryway and stair halls.
doorway	Pedimented entry porch with spindle frieze and turned-post supports; or door hoods with "wagon wheel" brackets.
trim	Denticulated cornice, spindle-work, and Stick or Eastlake ornament.
local examples	The brick row houses at 58, 59 and 60 Thomas Park have many Queen Anne details.

Queen Anne Row Houses at 59 and 60 Thomas park

Colonial Revival Three Deckers on Old Harbor Street

Colonial Revival

Featured at the centennial celebration in Philadelphia in 1876, the Colonial Revival style became widespread by 1900 and remained popular for many decades. Reflecting a renewed interest in American history and based on the classically inspired ornament of Colonial buildings, this comparatively simple style proved to be an appealing alternative to the elaborate and complexly detailed styles of the 19th century.

While not an authentic recreation of 18th-century domestic architecture, the Colonial Revival style conveys a sense of Americana through its use of classically derived ornament such as garland swags, denticulated cornices, and fanlights, Palladian, round or oval windows. As the neighborhood was largely developed by 1890, this style was rarely used on Telegraph Hill and is found mostly on the neighborhood's few three deckers.

CHARACTERISTICS:

materials	Wood frame with shingles or clapboard sheathing.
secondary massing	Projecting three-story polygonal bays.
windows	1/1 sash.
doorway	Paneled double door; entry porch with Classical column supports.
trim	Garland swags and other delicate floral ornament applied to frieze; thin Classical columns; balustraded rails.
local examples	The pilasters around the entryway and the dentil molding above the entryway and along the cornice of the three decker at 115 G Street exemplify Colonial Revival detailing.

PEEK BEFORE YOU LEAP

Planning is the key to rehabilitation projects that look good, function well, and respect your investment of time and money. The first two steps in creating a plan should be researching the original appearance of your house and figuring out what changes have been made over its lifetime.

To develop a general framework for looking at your house, you may consider how it relates to similar houses in your neighborhood. The District Data Sheet from the National Register nomination is included at the end of this handbook. It lists the general or specific date of construction for each building in the district as well as its style and type. Even if your house has changed considerably, you can probably match the date, style and form to the illustrations and descriptions of typical house types and styles in the handbook and begin to imagine how your house would have looked when it was built. Or see suggestions for Further Reading in the Help for the Homeowner section or look for historic photo collections at your local library or at specialized collections such as the SPNEA library. You also may find out about alterations to your house by checking building permits in the document jacket at the Inspectional Services Department at 1010 Massachusetts Avenue.

With a general idea of how your house would have looked, examine it carefully. Do you have artificial siding? The original siding and architectural ornament may well be completely intact underneath. To find out, remove a small portion from the side or rear of the house. Keep going layer-by-layer until you get to the clapboards, cut shingles, or masonry. You may want to try different parts of the house, at the foundation, first floor, upper story and gable, where you would be likely to find different original exterior wall materials.

After looking for what the main materials of the walls were, you will probably want to look at the ornament that lent your house its individual personality. Above windows, on bays, around the doors and at the roofline are good places to look for traces of removed molding outlined on the siding. While you are examining the windows, look for openings that have been covered over, or made larger or smaller. These may correspond to changes on the inside too, such as the addition of a bathroom.

Pay special attention to the front entry, which was usually the focus of decorative elements on a house, and most often changed to respond to fashion. Look at the elements individually. Are the stairs original? What about the handrails and porch rail, are they replaced or missing? Has the entrance porch or recessed vestibule been enclosed or removed? What decorative elements, such as moldings and brackets have been removed or added? What about the door itself, the size of the doorway and window(s) in or flanking the front door?

Next, look up, first to the features that are located at the transition between the façade and the roof, and then, at the roof itself. Are there decorative features, such as a cornice or brackets at your roofline? Have dormers been added or the roofline altered? What about the roofing materials, is there any original slate? Are the chimneys original? Have the gutters or down spouts been altered or replaced?

Notes and photographs will help you remember your discoveries and show them to potential construction contractors down the road. Organizing the records of your house chronologically can help systematize the examination process, too. Getting to know your house before making changes will lay good groundwork for evaluations and decisions, but don't get overwhelmed at the outset. Documentation, examination, decisions and rehabilitation all can be phased.

You have choices for treatments, too. Typically, it's hard to improve upon what was done in the first place. For instance, in addition to destroying or disguising exterior textures and details, synthetic siding often only serves to hide physical deterioration. Despite what many installers may imply, synthetic siding offers no insulation value. It also can act as a vapor barrier, trapping moisture inside the wall and providing an ideal environment for insect infestation. And synthetic siding is not indestructible – it dents, cracks, fades and comes unfastened. Even with warranties it is doubtful that artificial siding will continue to look good much longer than well applied paint.

The Secretary of Interior's Standards for Rehabilitation, reproduced in this handbook, may provide you with some philosophy for your work, especially the advice to repair rather than replace historic building materials, if practicable. Would it cost less to repair wood windows than replace them? Can the front columns be treated for rot, rather than tossed out and replicated? And, if you do replace, are there off-the-shelf items that can achieve the feeling of the original, like replacing a missing balustrade in material, style, form and scale if not in absolute detail?

You will need to determine what work on your house will be contracted out, and what you can do yourself to decrease costs and increase satisfaction. Removal of siding and a good paint job can simply transform your house. An un-siding party could take care of the initial step in an afternoon. If you have aluminum siding, bundle it up but call a scrap metal dealer before you put it out for the trash. It may be worth the cost of your paint. If you have asbestos siding, you can remove it, but will need to obtain a certificate from the City of Boston, Office of Environmental Health (617-635-5965). They can give you a list of certified contractors to remove asbestos shingles, or tell you how you can safely perform the work yourself, which a homeowner is allowed to do. Under the siding, the wood will probably be in better shape than you think. Allow it time to dry out before you prep and paint,

since artificial siding traps the moisture in the walls that is generated inside the house. Your paint store or painter can tell you how much time is enough, given factors like compass orientation of the wall, seasonal weather conditions, and how well your house is vented for the moisture produced in it. Replace any broken shingles to match the originals, including patterns and shaped or cut shingles. Shingles and clapboards can both be replaced in isolated areas, without redoing an entire wall.

Although cosmetic treatments such as siding removal and painting may yield the biggest bang for the buck, sealing the building envelope or addressing system or structural needs may need to come first. For example, water infiltration from roofs, faulty gutters, poor brick mortar joints, or even leaks from plumbing can cause ongoing damage. Health or safety issues will take priority, too, such as rectifying building code violations, occupancy issues, electrical or heating deficiencies, or the presence of lead pipes.

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

There are good books available that will show you what colors were typical, and how they were used on the body and trim for exteriors of houses in the latter part of the 19th century. See Further Reading in Help for the Homeowner at the end of this handbook for suggestions. You or a color consultant also can do paint archaeology to look for the original colors of your house without much fuss. Sand down or scrape carefully and then sand over to observe the edges going down through the layers. Remember you will need to differentiate between primer and finish color. You can apply some linseed oil or water to enhance the colors you are looking at. Investigate different areas -- body, trim, window frame, sash, clapboards, shingles, ornamentation.

Paint color has always changed with fashion, and you may want to express your own taste in the colors of your home. You may research paint colors on your house and not want to duplicate them, still research can provide a good starting point. You may want to use typical color relationships but change the specific colors used. Was the body typically light compared to the trim or vice versa? How may colors appear to have been used originally, and where were the different colors used?

HOW TO MAKE YOUR PAINT JOB LAST

Before beginning your paint project, assess the condition of the clapboards and trim. Correct conditions that could shorten the life of a new paint job:

Blistering - may indicate moisture in the wood beneath the paint. As this water vaporizes it forces the paint away from the wood. Small, irregular paint flakes often are evidence of blistering. Investigate the source of moisture, such as clogged gutters, leaking pipes or a faulty roof, and correct the problem before proceeding. Remember that the average household of four generates 150 to 175 gallons of moisture each week. Be sure to vent clothes dryers and bathrooms and clear the weep holes at the bottom of storm windows. Also ensure the inside surfaces of exterior walls are sealed with a plastic vapor barrier underneath the plaster, or at least sealed with an oil-based primer. Otherwise, moisture evaporating through the walls will condense within the wall cavity. This is especially important if your house has blown-in cellulose insulation, which can absorb moisture, condense to the bottom of the wall cavity, and rot the wall from the inside.

Cracking - likely caused by insufficient paint adhesion typically due to: incompatible types of paint; paint applied to a dirty, greasy, or previously cracked surface; or paint applied under poor weather conditions. Never paint in rain, direct sun, or extreme cold. Areas exhibiting cracking should be scraped, sanded and wiped clean.

Paint Build-up - is defined as 16 or more layers or a thickness of approximately 1/16".

Surface Preparation

The secret to a lasting paint job is proper surface preparation. Sometimes preparation involves only a thorough cleaning. Most surface dirt can be loosened by a strong, direct stream of water from the nozzle of a garden hose. Stubborn dirt and soot can be scrubbed off with 1/2 cup of household detergent in a gallon of water and a soft bristle brush. Remove mildew with a solution of one cup non-ammoniated detergent, one quart household bleach, and one gallon water. Scrub, rinse, and let dry. Use a specially formulated "mildew-resistant" primer on these areas.

Remember that lead-based paint was almost always used on older houses. Wear a dust mask when scraping or sanding old paint, and wear a mask rated for fumes when removing old paint with a heating element. Ensure children, nursing and pregnant women, and pets are away from the work area. Catch the old paint in a drop-cloth for disposal, and afterward wash the area with a high-phosphate cleaner, such as TSP. See the Resources section at the end of this book. DO NOT MECHANICALLY SAND OFF LEAD PAINT. The following removal methods are safe and effective.

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

Electric paint strippers - These soften paint through thermal heat. An electric heat plate operates between 500 and 800 degrees Fahrenheit, using 15 amps of power. The plate is held close to the exterior surface until the layers of paint begin to soften. The softened paint is then scraped off with a putty knife. Use extreme caution and keep a fire extinguisher close by. DO NOT USE A HOT AIR GUN OR A BLOW TORCH -- they can set undetectable fires in dust pockets inside the wall. Never use fire to strip anything attached to the walls of your house!

Chemical removers - These commercially-available solvent-based or caustic products are poured, brushed, or sprayed on painted exterior woodwork. Like electric paint strippers, they soften the paint which is then removed with a putty knife. Use extreme caution! Their vapors tend to be highly toxic if inhaled. Direct skin contact is equally dangerous. A respirator with special filters for organic solvents is recommended. Follow instructions with the product for rinsing, drying and sanding after using a chemical paint stripper.

Repairs

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

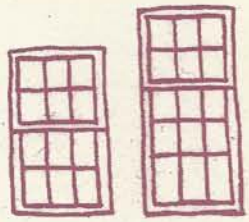
Primer

Apply one coat of good-quality, compatible primer to all bare wood surfaces if repainting.

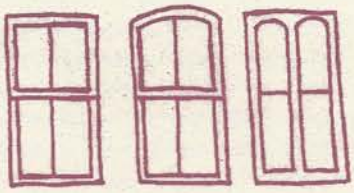
Paint Type

Today's acrylic latex and oil-based paints are both long-lasting. Whichever you choose, apply two coats and use the right primer. Oil-based paints are recommended for ornamental trim even if you use latex for the body. Given the common use of linseed oil, most 19th-century paints had a shiny finish. You can duplicate this historic effect by using a high-gloss finish. High-gloss paints are considered the most durable, and generally the shine will fade uniformly over time. For less of a shine use a satin finish.

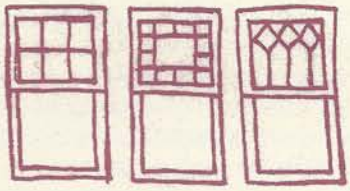
WINDOWS AND WHAT TO DO ABOUT THEM



Greek Revival
1830– 1850



Italianate Second Empire
1851–1880



Queen Anne
1884–1894

Once you really start looking at historic architecture, windows become a primary focus. Windows are great indicators of building dates and styles. As windows comprise a key, integral feature of a house or building, altering the windows can critically change the character of a building more than anything else. Because of their visual prominence and their functional importance, windows may also pose substantial dilemmas in rehabilitation projects. There are, however, tested and readily available treatments and products for residential window rehabilitation for the types of windows found in the houses of Dorchester Heights.

Brief History

The earliest houses in Massachusetts, dating to the 1600s, had a few small windows, with diamond panes secured by leading. Glass was hand-blown and flattened to make panes, and at first it had to be imported. Besides the high cost of the glass, windows took skill to build. The 17th century houses had casements, generally single sashes, that were hinged on the side and opened out. Even though windows were essential to admit light and air, retaining heat and keeping out the cold were equal necessities which contributed to the sparse use of glazing. Shutters allowed additional options for ventilation, light reduction, and protection from the elements.

By the 18th and 19th centuries, it became easier and cheaper to make larger windows and window panes. Glass was manufactured locally. Double-hung wood sash replaced casements. Improvements in heating houses made larger windows more inviting. In the mid-19th century, rolled glass manufacturing was invented, making larger, thinner, and more uniform panes of glass possible.

Analysis

Standing on the sidewalk, look at the role windows play in characterizing your Dorchester Heights house. If you have original wood windows then it's likely each double-hung sash has 2 panes separated down the center by a thin wood muntin (called 2/2 windows). Side windows in bays have 1/1 sash. This is typical of Victorian-era residential windows. Window sizes are ample and there are multiple windows per room. The height of windows decreases from the first to the second to the attic floor, reflecting lower ceiling heights. The size, location, and arrangement of windows creates a pattern across the front facade.

Window bays accent the rhythm, adding both forward projection and verticality. Arched or otherwise varied windows situated above the roofline in gables or dormers also draw the eye upward. Lintels, the surround element above the sash, are simply molded in Greek Revival houses and robustly-bracketed in Italianate houses. The use of window shutters was uncommon in Dorchester Heights. The narrow width of the facades may be a factor in this, necessitating that windows be closely spaced together. Although unusual, check your window areas to see if any historic hardware survives which may suggest that shutters were a feature of your house.

Repair or Replace?

Too often the owner of an old house views original wood frame windows as a liability rather than an asset. The sash may be hard to operate due to swelling or a broken cord attached to the counterweight. The windows may be drafty or be perceived as not being energy-efficient, and there's the persistent painting factor. But the truth is that windows haven't really improved substantially since your house was built, even though the replacement window salesman will say otherwise. So before you spend a lot of money on new windows, give the alternatives some thought.

A wood window, even one dating from the Victorian era, probably can be fixed quite readily. There are still window specialists, contractors, carpenters, and handymen and -women with the ability to repair windows at costs that beat replacement windows hands-down. This being said, the following is a why-to rather than a how-to for wood window repair. There are ample written sources,

like *The Old House Journal*, if you want to learn how. Or, you might find someone to show you the ropes (and counterweights, parting boards, ways to remove sash, weather-stripping, venting, and so forth). Check the Help section for local courses that teach the basics of wood window repair.

If windows are loose and drafty, consider replacing or fixing the locks, adding weather-stripping, and/or making an investment in good-quality storm windows. If you don't like exterior storm windows, there are interior storm windows that may work for you. Wood sash storm windows also are still available, although they are costly compared to metal sash storm windows.

The variety of components comprising a wood window can be quite a plus when it comes to repairs. You can replace individual parts such as the sill, sash or even pieces of the sash or casing. If someone tells you it isn't possible, find another contractor.

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

Replacements that are not constructed like original wood windows won't look like them either. If you go the replacement route, carefully consider authenticity of appearance (or lack of it) as well as functionality. First of all, retain the same size and proportion of the openings as the original windows. Stock window sizes are not appropriate for older houses if they require any enlargement of the opening or any visible closing-down of the opening. If a large window, or awning or casement substitute is desired, put it where it is not readily visible from the street. For windows visible from the street, stick with as close a version of the original as you can, in profile and sash configuration as well as material, style, and size of the windows. Aluminum profiles tend to be too thin. Insulating glass with sandwich muntins or snap-in muntins also looks different than true-divided lights. In these three replacement cases, the shadowing as well as the thin or recessive nature of the window part itself will cause the difference to be noticeable. If you go the replacement route, photograph the "before" appearance of your house, and consider saving your old windows either for documentation or future replacement.

If your windows have been altered, consider the effects noted above. Since windows are such an important feature, you may want to replace the alterations with something that more closely matches the original, at least on the front or street facades. To get a match or close approximation, look for windows in your house that haven't been altered. And use the evidence of alteration of window size visible in the wall to re-create the original opening. Also, look for perfectly good original sash in your basement or attic. Salvaged sash is available at the Building Materials Resource Center, which also offers window repair workshops for homeowners.

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

PRESERVING AND ENHANCING HISTORIC INTERIORS

The greatest asset of your historic home is the quality of materials and level of skill that went into its construction, inside as well as outside. Features such as historic woodwork, plaster, ornament, fixtures and hardware, common when your home was built, are very valuable today. The way families use houses, however, has changed over the years, and it is only natural to want to update your house to reflect the way you live. When you are considering remodeling, take a good look around to make sure you are not removing the hallmark features of your historic home.

In most 19th century middle-class homes, like many of those built on Telegraph Hill, the spaces guests used: foyers, stair-halls and parlors, exhibited the most architectural detail. Secondary spaces like kitchens, bedrooms and bathrooms were often less elaborate. If you are remodeling your homes' interior, consider retaining the configuration and main elements of the primary spaces, such as the front stair hall and parlor and adapting the secondary spaces towards the back or top of the house. Remember that period details like built-in cabinetry, claw-foot tubs, lighting fixtures and door and window hardware can all add to a home's value.

The following summary proves preliminary information on your historic interior. If you are looking for more, *Walls and Molding: How to Care for Old and Historic Wood and Plaster,* written by Natalie Shivers and published by the National Trust for Historic Preservation, is a great guide for restoring and repairing historic interiors. Check the back of this book for a list of additional publications and organizations that can give more advice on specific concerns. Or consult an experienced tradesperson.

Woodwork

Almost every old building had interior woodwork such as baseboards, chair rails, picture moldings, cornices and entablatures, and door and window trim, as well as doors and windows, wainscots, paneling, mantels, and built-in cabinets and niches. In 19th century American buildings, woodwork had functional as well as decorative uses. Baseboard moldings, for example, attractively covered the intersection between walls and floors and protected the wall surface when the floor was swept, vacuumed, or mopped. Chair rails helped break up large, blank walls and provided visual interest, as well as protected the wall against scrapes and dents from shifting chairs and other furniture.

Ornamentation has always added to the expense of construction. In simple buildings cost would have limited the general use of elaborate molding until it began to be produced by machines in the second half of the 19th century. By the 1850s, wood-working mills powered by water or steam mass-produced intricate and sophisticated decorative elements. Pattern books and manuals helped carpenters assemble a variety of standard wooden ornamentation, which became more complex as machines became capable of more intricate work.

Interior decoration generally echoed architectural styles. Greek Revival interiors feature ornament with Classical orders and columns, beefed-up size and simplified design. Trim and molding profiles based on segments of the ellipse, which were thought to create more pleasing reflections of light than segments of a circle, were prevalent features. By mid-century, mechanical production encouraged widely varying and rapidly changing styles. Gothic Revival moldings, for instance, often have pointed beads and deeply undercut circular and elliptical shapes, and were frequently combined with painted imitation stone walls and dark wood paneling.

Style-makers like Charles Eastlake, with his 1872 book, *Hints on Household Taste in Furniture, Upholstery and Other Details,* helped revive the popularity of the tripartite wall division. Late 19th century interiors, especially in more public rooms like halls, parlors, and dining rooms, often feature paneled wainscoting on roughly the bottom half of the wall, a smooth painted or wallpapered plaster field above, and a decorative cornice beneath the ceiling. In modest houses, wall ornament was often confined to a picture rail, placed against the ceiling to double as a cornice. Pictures could be hung from ribbons or wires of varying length, which were attached to the picture rail to avoid damaging plaster walls with nail holes.

By the end of the 19th century, increasingly elaborate and ornate interiors in a variety of romantic and eclectic styles spurred a reactionary interest in the decorative principals of America's Colonial period. Colonial Revival styles stressed simplicity. Interiors were ornamented with simple moldings and classical motifs such as dentils, garlands and swags. Full-wall paneling became increasingly popular by the 1920s.

Plaster

By the 19th century, most domestic interiors featured walls and ceilings of thin wooden lath closely nailed over the supporting framework and covered with smooth coats of lime-based plaster. Greek Revival interiors often have symmetrically proportioned rooms with plain plaster walls, which help suggest ancient marble or stonework. Grecian motifs such as frets, honeysuckle and mythological figures were sometimes modeled with plaster, and ceilings of high-style rooms sometimes had cast plaster ornament in the centers, but most ceilings were left plain.

Increasingly elaborate domestic styles, along with plaster's easy malleability and improved mass-production techniques, helped popularize plaster ornamentation as the century progressed. Ornamental plasterwork was cast in wax or glue molds and sold by the linear foot, or applied directly to the wall or ceiling and shaped with a template. Wet plaster could be stamped with small dies to create a decorative effect. Composition ornament, made from powdered chalk, glue and linseed oil, pressed into molds and applied to surfaces when set, provided the look of finely carved wood or stone at a fraction of the cost. Molded plaster adorned walls with panels and cornices as well as floral friezes, garlands and swags, and helped create coffered or paneled ceilings.

Historic Paint and Wallpaper

By the early 19th century, raw materials had become affordable enough for paint to be used increasingly for interior decoration as well as to protect building exteriors from the elements. Before 1850, most paint colors were made from earth pigments such as ocher and indigo, generally imported from Europe, which were ground and hand mixed with other materials to make the paint. By the 1870s ready-mixed paints colored with white or red lead or with aniline dyes derived from coal became widely available and afforded more choices.

In addition to a variety of pigments, 19th century paints were based on one of three major types of binding agents. Whitewash is the most common water-based paint. Easy to make with water and lime paste, and easy to apply, whitewash has a course texture and flakes over time. Whitewash was usually applied to plaster walls and ceilings of more modest homes and in more utilitarian and infrequently used spaces like kitchens, passageways, and store rooms. Distemper or calcimine paints also were based on water as well as chalk, pigment, and glue made from boiled-down animal hides and ligaments. Distemper paints were affordable, fast-drying and relatively odorless and could be painted over recently applied plaster without discoloring. Water-soluble distemper paint was not very durable and had to be washed off before another coat of paint was applied. Incompletely removed layers of

distemper paints, especially on plaster ceilings and ornaments, still may cause flaking and peeling today.

Oil-based paints, usually composed of boiled linseed oil and white or red lead and color pigments, were more expensive than water-based paints but were much more durable. Oil paint was usually used on painted woodwork. Later in the century it was a common practice to apply five coats of oil paint to plaster walls. White or red lead helped keep paint colors from fading out with sunlight and cleaning. Toxic white lead is now illegal in the United States and has been replaced with titanium dioxide. Along with oil- and water-based paints, casein-based paints, which used milk as a binder, were popular during the early 19th century. These rapid-drying, durable paints were made with lime paste, skimmed milk, linseed oil, and pigment. Increasingly affordable, mass-produced oil paints eclipsed the popularity of casein paints as the century progressed. Preferred colors varied greatly during the 19th century. Generally, Greek Revival interiors favored more pale and restrained tones, while more ornate treatments later in the century called for darker and more elaborately contrasting colors.

Paint could achieve a variety of decorative effects. It could suggest marble or other stonework, and trim, paneling and doors made from less expensive woods like pine could be painted and grained to resemble costly hardwoods. Cost was not always a factor. Faux-finishes, highly fashionable throughout the 19th century, were used in mansions as well as cottages. Painted stencil wall trim around doors and windows were popular for late 19th century interiors, especially as stylized designs combined with wallpaper, wood paneling, and even tiles and embossed leather, to create richly patterned and textured surfaces. Pattern books, such as *The Grammar of Ornament* (1856) by Owen Jones, or *Modern Ornamentation* (1886) and *The Art of Decorative Design* (1882-86) by Christopher Dresser, were important sources for stenciling motifs. As the century progressed, plaster surfaces could be covered with increasingly affordable wallpaper, often in different patterns for different sections of a wall or even a ceiling. Embossed paper and canvas could be applied to walls and painted and highlighted to resemble wood, leather, or metal. One embossed material, made with heavy canvas impregnated with linseed oil, went by the trade name of Lincrusta-Walton and became widely popular for its rich ornamental effects and its durability.

The National Park Service's Recommended Approaches for Rehabilitating Historic Interiors

1. Retain and preserve floor plans and interior spaces that are important in defining the overall historic character of the building, including the size, configuration, proportion, and relationship of rooms and corridors. Put service functions such as bathrooms and mechanical equipment in secondary spaces.

2. Avoid subdividing or combining spaces that are characteristic of a building type or style.

3. Avoid making new cuts in floors and ceilings where such cuts would change character-defining spaces and the historic configuration of such spaces.

4. Avoid installing dropped ceilings below ornamental ceilings or in rooms where high ceilings are part of the building's character. In addition to obscuring or destroying significant details, such treatments will also change the spaces' proportions.

5. Retain and preserve interior features and finishes that are important in defining the overall historic character of the building. This might include columns, doors, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbleizing, graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.

6. Retain stairs in their historic configuration and location. If a second means of egress is required, consider constructing new stairs in secondary spaces.

7. Retain and preserve visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, plumbing fixtures, switch plates, and lights. If new heating, air conditioning, lighting and plumbing systems are installed, they should be done in a way that does not destroy character-defining spaces, features and finishes. Ducts, pipes, and wiring should be installed as inconspicuously as possible.

8. Avoid "furring out" perimeter walls for insulation purposes. This requires unnecessary removal of window trim and can change a room's proportions. Consider alternative means of improving thermal performance, such as installing insulation in attics and basements and adding storm windows.

9. Avoid removing paint and plaster from traditionally finished surfaces, to expose masonry and wood. Conversely, avoid painting previously unpainted millwork. Repairing deteriorated plasterwork is encouraged. If the plaster is too deteriorated to save, and the walls and ceilings are not highly ornamented, gypsum board may be an acceptable replacement material. The use of paint colors appropriate to the period of the building's construction is encouraged.

10. Avoid using destructive methods -- propane and butane torches or sandblasting -- to remove paint or other coatings from historic features. Avoid harsh cleaning agents that can change the appearance of wood.

HIRING GUIDE: CONTRACTORS AND ARCHITECTS

Do You Need a General Contractor?

You can probably do quite a bit of home improvement without hiring a general contractor. However, many fair-size rehabilitation projects are more time-consuming than most owners anticipate. It requires experience to schedule sub-contractors in proper sequence, to stay in contact with contractors to direct the work, and to judge whether work completed justifies payments requested. A general contractor has a retinue of sub-contractors from various trades at his/her disposal.

Before embarking on a rehabilitation project, define your scope of work and budget. Become a knowledgeable consumer, research products, materials, and costs.

Selecting the Right General Contractor

1. **Seek referrals** from friends and neighbors or consult the Dorchester Heights Association.
2. **Evaluate contractors' qualifications for your specific scope of work.** Make sure the contractor is registered with the Massachusetts Board of Building Regulations and Standards and has a state contractor's license. Verify registration by calling 617-727-3200. Review references from similar projects.
3. **Verify contractor's insurance coverage.** Insurance will protect you from liability associated with damages or accidents at the work site. You may be liable if your contractor is not insured.
Worker's Comp: covers medical and associated costs for accidents involving contractor and workers.
Personal Liability: covers accidents involving non-workers on the site.
Property Damage: covers damage to homeowner's property.
4. **Solicit three bids for your project.** Provide qualified contractors with your scope of work. Request a fee proposal with itemized list of materials and labor.
Note: the lowest bid is not always the best.

Require a Written Contract

1. **Prepare a detailed scope of work.** Address specific responsibilities such as permits, site clean-up, warranties on work, construction methods, installation methods, lists of materials, products, brands, colors, sizes, and models.
2. **Stipulate that the contractor pull the building permit.** A homeowner who pulls the permit becomes the contractor of record and assumes all associated liabilities.
3. **Specify the dollar amount of the contract and the payment schedule.** DO NOT PAY LARGE SUMS "UP FRONT." Tie payments to completion of major work phases. Withhold at least 10% of the total contract for final payment. Schedule final payment for 30 days after completion. This ensures that every detail will be completed to your satisfaction. You should also withhold final payment until in receipt of a waiver of liens from the general contractor and all of his/her sub-contractors. Check that the contract amount covers costs associated with permits, fees, and government approvals. Does the contract amount include contingencies? If so, will you be refunded any unused portion? Who's responsible for unforeseen costs?
4. **Clearly define the completion schedule.** At a minimum, record a start date and completion date.
5. **Include the actual warranty in the contract.**

If Something Goes Wrong

Should the contractor fail to complete or botch the scope of work, you may file a complaint with the State Office of Consumer Affairs (617-727-7780). If the arbitrator or judge rules in your favor, you can apply for up to $10,000 of your money back from the state's Guarantee Trust Fund. However, you may only access this fund if your contractor is registered and licensed.

Communication

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

Do You Need an Architect?

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

Selecting the Right Architect

1. **Seek referrals** from friends and neighbors whose rehab projects have characteristics like yours. Or contact the Boston Society of Architects for a referral (617-951-1433 or www.architects.org).
2. **Evaluate qualifications.** Ask for references from similar projects. Interview candidates. Select qualified architect with the best price.

Require a Written Contract

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

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The intent of the standards is to protect a property's significance through the preservation of historic materials and features. Note: Homeowners utilizing private funds for home repairs/projects are not subject to these standards nor are they subject to governmental design review as a function of their property being listed in the National Register. However, the Secretary of the Interior's Standards reflect good preservation practices and you may want to consult them when planning your rehabilitation projects.

These standards do guide government agencies in carrying out their historic preservation responsibilities for properties in public ownership or control. In addition, the Secretary of the Interior's Standards are used to determine if a building improvement project qualifies as a "Certified Rehabilitation" for a rehabilitation Investment Tax Credit (ITC). For more on the ITC see the Financial Assistance section at the end of the handbook.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes that may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

FINANCIAL ASSISTANCE

Department of Neighborhood Development (DND) Programs - Homeowner Services for Renovation and Rehabilitation

HomeWorks Programs
617-635-0600

HomeWorks
Aimed at facilitating affordable home improvements by homeowners, HomeWorks provides grants of 1/3 the cost of almost any improvement, interior or exterior, up to $3,000 or $4,000 if exterior painting is undertaken. This program also offers discount loans.

Income Limits:
1 person $45,000
2 or more persons $65,000
Residency: Owner-Occupant of 1-4 family house or condo, remaining in property for 5 years after loan received.

HomeWorks Plus
Provides discount loans up to $5,000 with owner matching the amount; available for exterior repair and improvement for properties that have a visible neighborhood impact. These loans carry a 3% rate and a 3-year term.

Income Limits:
1 person: $55,000
2 or more persons $85,000
Residency: Owner-Occupant of 1-4 family house, remaining in property for 3 years after loan received.

Boston Historic HomeWorks
Program specifically designed to cover repairs that maintain the historic integrity of 1-5 unit houses that are at least 50 years old. It provides matching grants of up to $7,500; available for exterior repair and improvement projects that affect the architectural integrity of a property and

which have visible impact on neighborhood character.

Income Limits:

1 person	$55,000
2 or more persons	$85,000

Residency: Owner-Occupant of 1-5 family house, remaining in property for 7 years after loan received.

Senior Homeowner Assistance Programs
617-635-4663

The Department of Neighborhood Development has 3 programs available to income-eligible seniors who own and occupy their own 1-4 family home.

Senior Homeowner Minor Repair Program
This program provides labor and materials with a small fee for income-eligible seniors. It covers repairs to broken windows, minor plumbing, etc.

Senior Emergency Home Repair Program
Repairs of conditions that pose an immediate threat to the health and safety of elderly homeowners, such as leaking roof, hazardous porches and steps and (in winter) failed heating systems are made through this program, with a turn-around time of 24-48 hours.

Senior Home Rehabilitation Program
Moderate to more extensive repairs are covered by this program that provides 0% deferred loans and technical assistance. This program provides a loan of up to $35,000 for a 4-family house.

Other DND Programs

Home Buying Assistance Program
617-635-4663
This program provides information and education to first time home buyers in Boston. Graduates of home buyer education classes may be eligible for City of Boston grants for closing costs and/or down-payment grants.

Lead Safe Boston
617-635-0190
This Department of Neighborhood Development program provides grant monies, low interest loans, lead screenings and technical assistance to de-lead properties where children under six years of age reside. The need for lead abatement is important in neighborhoods with older buildings such as Dorchester Heights. Selected eligibility requirements include: owner-occupants of 1–4 family homes with gross income 80% below median, investor owned 1-4 family property with income eligible tenants.

Selected State and Federal Programs

Get the Lead Out
This Massachusetts Housing Finance Agency program provides 0% interest loans for owner-occupants (or 3% interest loans to investors) of 1-4 family properties to remove lead paint, thereby reducing the possibility of lead poisoning in children. Income limits range from $50,000 to $57,000, with loan amounts ranging as high as $35,000. For information and an application contact the Ecumenical Social Action Committee at 617-524-4820, which facilitates the program for the MHFA.

Massachusetts Preservation Projects Fund
The Massachusetts Historical Commission administers this competitive matching grant program for National Register properties under municipal or nonprofit ownership. Grant recipients must provide a 50% match (dollar for dollar) to the grant amount. Grant amounts up to a maximum amount of $100,000 for pre-construction and construction projects. Call 617-727-8470 for an application and further information.

Federal Investment Tax Credit
Owners of income-producing National Register properties (such as commercial, retail, industrial, or rental) may qualify for an Investment Tax Credit if they undertake a certified rehabilitation of their property. To be certified, the project must comply with the Secretary of the Interior's Standards for Rehabilitation with qualified expenditures exceeding the greater of $5,000 or the adjusted basis of the building. The adjusted basis is generally the purchase price of the property minus the costs of the land, plus any improvements already made, minus depreciation already taken. The Tax Reform Act of 1986 established: a 20% tax credit for the substantial rehabilitation of historic buildings for commercial, industrial, and rental purposes. It works via a straight-line depreciation period of 27.5 years for residential property and 31.5 years for nonresidential property for the depreciable basis of the rehabilitated building reduced by the amount of the tax credit claimed.

Qualified expenditures include rehabilitation costs, construction interest and taxes, architect and engineer fees, legal and professional fees, and general administrative costs. Contact the Massachusetts Historical Commission at 617-727-8470 for a Tax Credit Certification Application. To avoid making errors in the rehabilitation work that may threaten certification, it is recommended that applicants contact the MHC before initiating a rehabilitation project.

AGENCIES AND ORGANIZATIONS

Boston Landmarks Commission
Environment Department, Room 805
City Hall
Boston, MA 02201
617-635-3850 Fax: 617-635-3435
www.cityofboston.com/environment

The Boston Landmarks Commission (BLC) is the city's historic preservation agency. Its mission includes the identification, documentation, evaluation, and preservation of Boston's historic and cultural resources. At the local level, the Boston Landmarks Commission administers the National Register program for Boston and it initiated the Heritage Neighborhood Program in 1996. The BLC has been working in partnership with the Dorchester Heights Association to obtain National Register listing for Dorchester Heights and to provide ongoing technical assistance to the neighborhood.

Boston Preservation Alliance
45 School Street
Boston, MA 02108
617-367-2458 Fax: 617-227-1886
www.bostonpreservation.org

The Boston Preservation Alliance (BPA) is a non-profit preservation advocacy organization that sponsors many programs and events including Boston's Old House Fair, a weekend event which features expert residential rehabilitation advice, representatives from various preservation organizations and building trades, building suppliers and contractors, and an architectural bookstore. BPA membership includes a preservation newsletter, advocacy support, and assistance on community preservation issues.

Dorchester Heights Association
www.dorchesterheights.org

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

Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, MA 02125
617-727-8470 Fax: 617-727-5128
www.state.ma.us/sec/mhc

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

National Trust for Historic Preservation
Northeast Regional Office
7 Faneuil Hall Marketplace, 4th floor
Boston, MA 02109
617-523-0885 Fax: 617-523-1199
www.nationaltrust.org

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

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Suppliers

Brimfield Antique Show
c/o QVCC
P.O. Box 1269
Palmer, Massachusetts 01069
413-283-6149
Enormous five-day antiques show and flea market in May, July, and September. Features architectural elements, furnishings, historic photos, and more.

Building Materials Resource Center and the Boston Building Materials Co-op
100 Terrace Street, Boston,
Massachusetts 02120
617-442-2262
Non-profit building supply and education center. Provides a wide range of affordable home renovation workshops, such as insulating, wiring, plumbing, tiling, and window repair. Sells new and donated building materials at a discount, depending on income. Provides technical assistance and maintains a trade person referral file and a resource library.

Lynn Lumber Company
180 Commercial Street, Lynn
781-592-0400
Large selection of architectural elements including columns, moldings, mantels, ceiling medallions, tin ceilings, and stair parts.

Olde Bostonian
66 Von Hillern Street, Dorchester
617-282-9300
Supplier of salvaged doors, windows, mantels, moldings, and antique hardware.

Restoration Resources, Inc.
31 Thayer Street, Boston
617-542-3033
Supplier of architectural antiques, including mantles, doors, stained glass, plaster ornaments, and more.

Periodicals

Old House Journal (also Old House Journal Buyers' Guide)
2 Main Street, Gloucester, MA 01930
978-283-3200
Subscription: 6 issues $27/year
Back issues on file in the Fine Arts Reference Section of the Boston Public Library.

Traditional Building.
69A 7th Avenue
Brooklyn, New York, 11217-9969
Subscription: 6 issues $18/year

Web Sites (see also Agencies and Organizations above)

Old House Journal
www.oldhousejournal.com
A compilation of briefs on many topics including repair of historic wood windows; repair, replacement, and maintenance of historic slate roofs; and aluminum and vinyl siding on historic buildings.

National Park Service
www.cr.nps.gov/tps/index.htm
National Park Service preservation resources including Preservation Briefs; comprehensive technical information on historic materials and buildings, including roofing, painting, wood windows, and mortar.

Preserve/Net
www.preservenet.cornell.edu
Preservation links.

Dorchester Heights Homeowner's Association
www.dorchesterheights.org
Community information and links.

GLOSSARY OF ARCHITECTURAL TERMS

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

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

BAY WINDOW: a window that projects outward from the facade of the house.

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

BRACKET: a small piece of wood or stone, often decoratively shaped and designed, which helps support an overhanging or projecting element.

CLAPBOARD: overlapping horizontal boards that cover the timber-framed wall of a building.

CLASSICAL: design elements that follow the principals of Greek, Roman, and Renaissance architecture.

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

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

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

CORNICE: any projecting ornamental molding that finishes or crowns the top of a building, wall, arch, etc.

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

DOOR HOOD: a scroll-supported projection that shelters the main entry.

DORMER: a small window projecting through the slope of a roof.

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

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

FACADE: the principal face or front of a building.

FRIEZE: the central section of the entablature. Also a wide plain or adorned board running the width of the building beneath the eave.

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

MANSARD ROOF: a roof having an almost flat top and steep slopes on all four sides.

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

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

ORIEL WINDOW: a window or set of windows contained in a usually angular projecting bay supported by brackets or corbelling.

PARAPET: a low wall rising above the roof-line.

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

POLYCHROMATIC: the use of contrasting colors on wall surfaces.

POLYGONAL BAY: three-sided bay that projects outward from the facade.

PORTICO: an entrance porch supported by columns.

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

QUOINS: blocks of stone (or beveled wood panels imitating stone) at the corners of buildings usually laid so their faces are alternately large and small.

REVEAL: the side of a door or window opening.

SASH: the frame in which the pane or panes of a window are set.

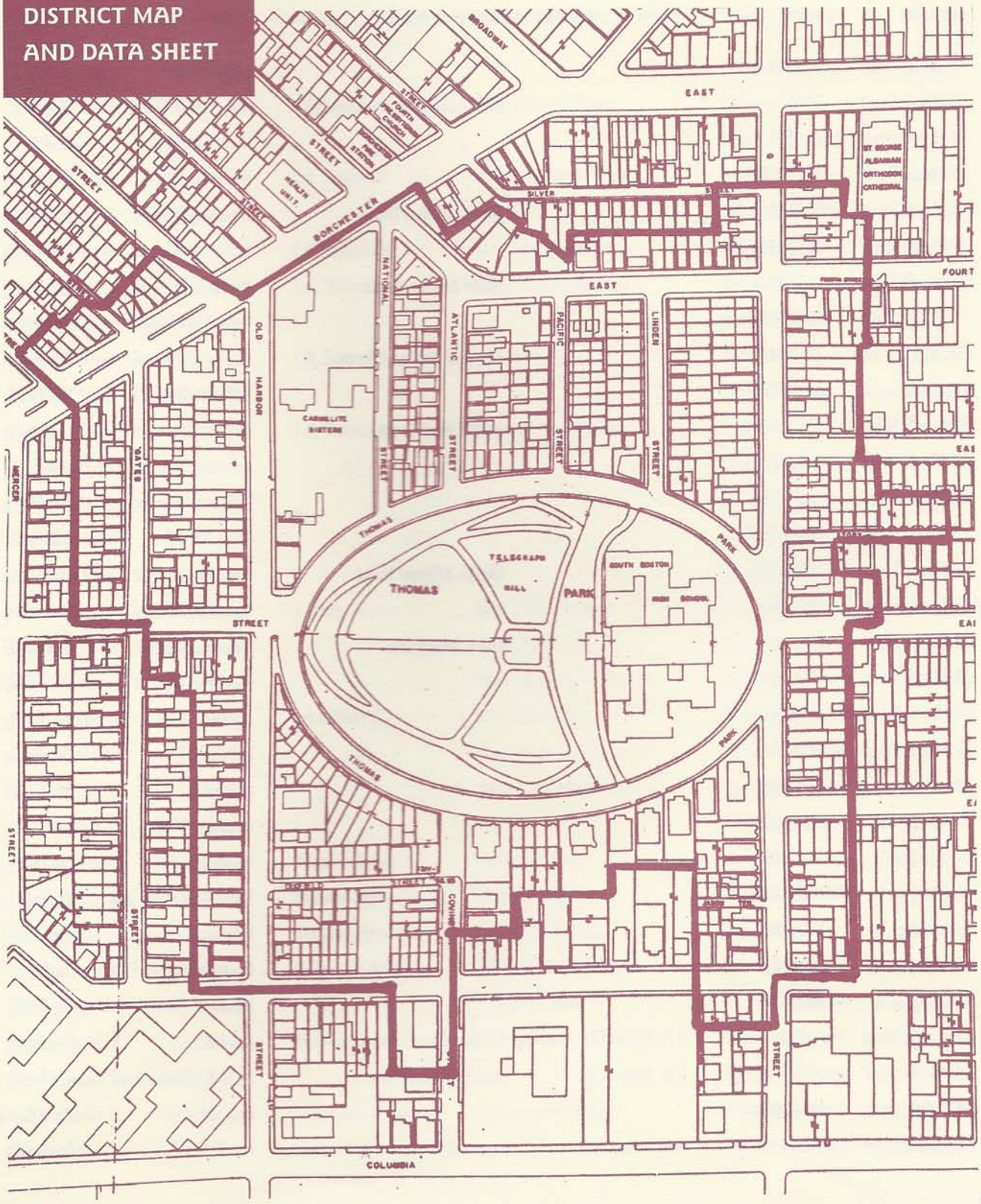
SILL: the lower horizontal member of a window frame, door frame, or wall.

SOFFIT: the underside of an architectural element.

SPINDLE WORK: a series of short, turned rods which forms a decorative band or screen.

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

DORCHESTER HEIGHTS HISTORIC DISTRICT MAP AND DATA SHEET



ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
1 Atlantic Street	By 1852			Greek Revival	Double
2 Atlantic Street	1938		Phillips Congregational Society	Tudor Gothic Revival	Church
3 Atlantic Street	By 1852			Greek Revival	Double
5 Atlantic Street	1852-1874			Italianate	One Family
6 Atlantic Street	1852-1874		Thomas W. Neal House	Italianate/Mansard	One Family
7 Atlantic Street	1852-1874			Italianate/Mansard	One Family
8 Atlantic Street	1852-1874		Daniel Amsden House	Italianate/Mansard	One Family
9 Atlantic Street	1852-1874			Italianate/Mansard	One Family
10 Atlantic Street	1852-1874		Charles B. Whitman House	Italianate/Mansard	One Family
11 Atlantic Street	1852-1874			Italianate/Mansard	One Family
12 Atlantic Street	1852-1874		Charles Mead House	Italianate/Mansard	One Family
13 Atlantic Street	1852-1874			Italianate/Mansard	One Family
14 Atlantic Street	1852-1874			Italianate/Mansard	One Family
15 Atlantic Street	By 1852			Greek Revival	One Family
16 Atlantic Street	1852-1874		Charles H.Pitman House	Italianate/Mansard	One Family
17 Atlantic Street	1852-1874			Italianate/Mansard	One Family
18 Atlantic Street	1852-1874		Levi F. Snow House	Italianate/Mansard	One Family
19 Atlantic Street	1852-1874			Italianate/Mansard	One Family
20 Atlantic Street	By 1852			Italianate	One Family
21 Atlantic Street	1852-1874			Italianate	One Family
29 Covington St	1884-1899			Italianate	Two Family
30 Covington St	1884-1899			Italianate	Double
31 Covington St	1884-1899			Italianate	Two Family
32 Covington St	1884-1899			Queen Anne/Stick Style	Double
33 Covington St	1884-1899			Italianate	Two Family
34 Covington St	1884-1899			Queen Anne/Stick Style	Double
35 Covington St	1884-1899			Italianate	Two Family
2 Dixfield Street	c. 1869	A.M. Stetson (B)	William Lawler House	Italianate	One Family
4 Dixfield Street	c. 1869	A.M. Stetson (B)	Theodore Mann House	Italianate/Queen Anne	One Family
5 Dixfield Street	1874-1884			Italianate	Three Family
6 Dixfield Street	c. 1869	A.M. Stetson (B)	Thomas Richie House	Italianate	One Family

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
7 Dixfield Street	1874-1884			Italianate/Mansard	Double
8 Dixfield Street	c. 1869	A.M. Stetson (B)	Abbey Philbrick House	Italianate	One Family
9 Dixfield Street	1874-1884			Italianate/Mansard	Double
10 Dixfield Street	c. 1869	A.M. Stetson (B)	Alpheus M. Stetson House	Italianate	One Family
11 Dixfield Street	1874-1884			Italianate/Mansard	Double
12 Dixfield Street	c. 1869	A.M. Stetson (B)	Alpheus M. Stetson House	Italianate	One Family
14 Dixfield Street	c. 1869	A.M. Stetson (B)	Alpheus M. Stetson House	Italianate	One Family
15 Dixfield Street	1874-1884			Italianate/Mansard	Double
16 Dixfield Street	c. 1869	A.M. Stetson (B)	Reuben Rich House	Italianate	One Family
17 Dixfield Street				Modern Suburban	One Family
18 Dixfield Street	c. 1869	A.M. Stetson (B)	Alpheus M. Stetson House	Italianate	One Family
19 Dixfield Street				Modern Suburban	One Family
21 Dixfield Street				Modern Suburban	One Family
24 Dixfield Street				Modern Brick	Double
26 Dixfield Street				Modern Brick	Double
124 Dorchester St	1891	J. Hasty	Amos T. White Building	Colonial Revival	Three Family
130 Dorchester St	1965		Marion Manor	Modern Institution	
142 Dorchester St	1852-1874		Charles A. Hersey House	Italianate	One Family
146 Dorchester St	1859	Jabez Sears (B)	Sears-Woods House	Carpenter Gothic	One Family
149 Dorchester St	1852-1874		Albert Morse House	Flat Front Italianate	Rowhouse
151 Dorchester St	1852-1874		Martin C. Whitcher House	Bow Front Italianate	Rowhouse
153 Dorchester St	1852-1874			Bow Front Italianate	Rowhouse
154 Dorchester St	1852-1860	Benjamin James (B)	Daniel Hall House	Italianate	Double
155 Dorchester St	1852-1860	Benjamin James (B)	Thomas J. Silsby House	Greek Rev/Italianate	One Family
156 Dorchester St	1852-1860	Benjamin James (B)	Orison Adams House	Italianate	Double
158 Dorchester St	1852-1874	Holbrook & Bail (B)	William K. Orcutt House	Italianate/Mansard	One Family
159 Dorchester St	1852-1874		E. Pearson House	Flat Front Italianate	Rowhouse
160 Dorchester St	1852-1874	Holbrook & Bail (B)	S. Giles House	Italianate/Mansard	One Family
161 Dorchester St	1852-1874			Flat Front Italianate	Rowhouse
162 Dorchester St	1852-1874	Holbrook & Bail (B)	Charles Lincoln House	Italianate/Mansard	One Family
164 Dorchester St	1852-1874	Holbrook & Bail (B)	William V. Bail House	Italianate/Mansard	One Family

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
165 Dorchester St	1852-1860			Greek Revival	Rowhouse
167 Dorchester St	1852-1860			Greek Revival	Rowhouse
168 Dorchester St	1852-1874	Holbrook & Bail (B)	Jeremiah Collins House	Italianate	One Family
169 Dorchester St	1852-1860			Greek Revival	Rowhouse
170 Dorchester St	c. 1865	S.F.J. Thayer	Sam. F.J. Thayer House	Italianate/Mansard	One Family
342 East Eighth St	1884-1891			Queen Anne/Italianate	Three Family
348 East Eighth St	1884-1891		Emily Graf House	Italianate/Panel Brick	Rowhouse
350 East Eighth St	1884-1891		B.J. & E Stapleton House	Italianate/Panel Brick	Rowhouse
352 East Eighth St	1884-1891		A.J. & William Towle House	Italianate/Panel Brick	Rowhouse
354 East Eighth St	1884-1891		Devine-Wenzler House	Italianate	Rowhouse
356 East Eighth St	1884-1891		McCarthy-Clark House	Italianate	Rowhouse
358 East Eighth St	1884-1891		William & Dina Grafter House	Italianate	Rowhouse
360 East Eighth St	1884-1891		Sophie A. Barth House	Italianate	Rowhouse
362 East Eighth St	Late 20th c		B.B. Kent's back yard	Modern	Double
364 East Eighth St	Late 20th c		B.B. Kent's back yard	Modern	Double
366 East Eighth St	1884-1891			Italianate	Rowhouse
367 East Eighth St	1892		Arion Hall/Bayside Club	Italianate	Club
368 East Eighth St	1884-1891			Italianate	Rowhouse
370 East Eighth St	1884-1891			Italianate	Rowhouse
372 East Eighth St	1884-1891			Italianate	Rowhouse
374 East Eighth St	1884-1891			Italianate	Rowhouse
412 East Eighth St	1884-1899			3-D Colonial Revival	Three Family
413 East Eighth St	1884-1899			Alt. Italianate/Qu Anne 3-D	Three Family
414 East Eighth St	1884-1899			3-D Colonial Revival	Three Family
415 East Eighth St	1884-1899			Alt. Italianate/Qu Anne 3-D	Three Family
417 East Eighth St	1852-1874			Italianate/Mansard	One Family
419 East Eighth St	1852-1874			Italianate/Queen Anne 3-D	Double
421 East Eighth St	1852-1874			Italianate/Mansard	Double
428 East Eighth St	1874-1884			Italianate/Mansard	One Family
390 East Fifth St	1852-1874			Italianate	One Family
391 East Fifth St	1852-1874		A.D. Thompson House	Italianate/Mansard	Double

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
392 East Fifth St	1852-1874			Italianate/Mansard	One Family
393 East Fifth St	1852-1874		George H. Manson House	Italianate/Mansard	Double
395 East Fifth St	1852-1872			Italianate/Mansard	Double
397 East Fifth St	1842-1872			Italianate/Mansard	Double
469 East Fourth St	By 1852		Bird-Lord House	Greek Rev/Italianate	One Family
470 East Fourth St	1852-1874			Italianate/Mansard	One Family
471 East Fourth St	By 1852		Bird-Barstow House	Greek Rev/Italianate	One Family
472 East Fourth St	1852-1874			Italianate	One Family
474 East Fourth St	1852-1874			Italianate/Mansard	One Family
476 East Fourth St	1884-1899			3-D/Qu Anne/Colonial Rev.	Three Family
478 East Fourth St	1884-1899			3-D/Qu Anne/Colonial Rev.	Three Family
480 East Fourth St	1830		John Hawes Bird House	Greek Revival/Italianate	One Family
484 East Fourth St	c. 1870		Female Sem./Bird School	High Victorian Gothic	School
491 East Fourth St	1852-1874		H.J. & R.A. Burton House	Italianate/Mansard	One Family
493 East Fourth St	1852-1874	Benjamin James (B)		Italianate/Mansard	Rowhouse
494 East Fourth St	Late 20th c	Henry W. Wilson (B)		Modern	Double
495 East Fourth St	1852-1874	Benjamin James (B)		Italianate/Mansard	Rowhouse
496 East Fourth St	Late 20th c	Henry W. Wilson (B)		Modern	Double
497 East Fourth St	1852-1874	Benjamin James (B)		Italianate/Mansard	Rowhouse
498 East Fourth St	1852-1860	Benjamin James (B)	Thomas P. Gerrish House	Italianate	Double
500 East Fourth St	1852-1860	Benjamin James (B)	William P. Pierce House	Italianate	Double
502 East Fourth St	1852-1860	Benjamin James (B)	H.B. Bowen House	Italianate	One Family
504 East Fourth St	1850s & 90s		Ira D. Spaulding House	Italianate/Alt/3-D	Double
506 East Fourth St	1852-1874		George W. Kingman House	Italianate	Double
508 East Fourth St	By 1852	Benjamin James (B)	William Lutted House	Greek Rev/Italianate	One Family
510 East Fourth St	By 1852	Benjamin James (B)	Cole-Lewis Hosue	Greek Rev/Italianate	One Family
512 East Fourth St	By 1852	Benjamin James (B)	Albert J. Wright Jr. House	Greek Rev/Italianate	One Family
514 East Fourth St	By 1852	Benjamin James (B)	Isaac M. Leonard House	Greek Rev/Italianate	One Family
523 East Fourth St	1852-1874		Howard Clapp House	Italianate/Mansard	Rowhouse
525 East Fourth St	1852-1874		Phillip Greely House	Italianate/Mansard	Rowhouse
527 East Fourth St	1852-1874		Howard Clapp House	Italianate/Mansard	Rowhouse

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
528 East Fourth St	c. 1852-1860	B. James (B)		Italianate	Double
529 East Fourth St	1852-1874			Italianate/Mansard	Rowhouse
530 East Fourth St	c.1852-1860			Italianate	Double
531 East Fourth St	1852-1874			Italianate/Mansard	Rowhouse
399 East Seventh St	1897	T. Hughes		Italianate/Qu Anne	Three Family
401 East Seventh St	1897	T. Hughes		Italianate/Qu Anne	Three Family
403 East Seventh St	1897	T. Hughes		Italianate/Qu Anne	Three Family
404 East Seventh St	1852-1874			Italianate/Mansard	Double
405 East Seventh St	1897	T. Hughes		Italianate/Queen Anne	One Family
406 East Seventh St	1852-1874			Italianate/Mansard	Double
1 Fourth Street	1852-1874			Italianate/Mansard	Rowhouse
2 Fourth Street	1852-1874			Italianate/Mansard	Rowhouse
3 Fourth Street	1852-1874			Italianate/Mansard	Rowhouse
31 G Street	By 1852			Greek Revival	Rowhouse
33 G Street	By 1852	Benjamin James (B)		Greek Revival	Rowhouse
34 G Street	1752-1860	Benjamin James (B)		Italianate	Double
35 G Street	By 1852	Benjamin James (B)		Greek Revival	Rowhouse
36 G Street	1852-1860	Benjamin James (B)		Italianate	Double
37 G Street	1852-1874	Benjamin James (B)		Greek Revical	Rowhouse
39 G Street	1852-1874	Benjamin James (B)	Samuel Cook House	Greek Revival	Rowhouse
41 G Street	1852-1874	Benjamin James (B)	Barker B. Kent House	Greek Revival	Rowhouse
43 G Street	1852-1874	Benjamin James (B)	Reuben Y. Jenkins House	Italianate	Double
45 G Street	1852-1874	Benjamin James (B)	Reuben Y. Jenkins House	Italianate	Double
46 G Street	1834			Late Federal	One Family
47 G Street	1852-1874	Benjamin James (B)	James C. Elms House	Italianate	Double
48 G Street	1834			Late Federal	One Family
49 G Street	1852-1874	Benjamin James (B)	Whitman-Tucker House	Italianate	Double

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
50 G Street	1852-1874			Italianate	One Family
51 G Street	1852-1874	Benjamin James (B)	Standish-Burnham House	Italianate	Double
52 G Street	c. 1852		Harrison O. Briggs House	Greek Revival	One Family
53 G Street	1852-1874		George N. Fraught House	Italianate	Double
54 G Street	c. 1861		Capt. Peter Peterson House	Greek Revival	Rowhouse
55 G Street	1852-1874	Benjamin James (B)	George P. Smith House	Italianate	Double
56 G Street	c. 1861			Greek Revival	Rowhouse
57 G Street	1852-1874	Benjamin James (B)	George W. Ellis House	Italianate	Double
58 G Street	c. 1861			Greek Revival	Rowhouse
59 G Street	1852-1874		William Neilson House	Italianate	Double
60 G Street	1852-1874	Benjamin James (B)		Italianate/Mansard	Double
60A G Street	1852-1874			Italianate/Mansard	Double
61 G Street	1852-1874	Benjamin James (B)	Johnson-Hills House	Italianate	Double
62 G Street	1852-1874			Greek Revival	One Family
63 G Street	1852-1874		Elisha Noyes House	Italianate	Double
64 G Street	1852-1874			Greek Revival	One Family
65 G Street	1852-1874	Benjamin James (B)	Harvey Wilson House	Italianate	Double
66 G Street	1852-1874			Eastlake/Mansard	Rowhouse
67 G Street	1852-1899			3-D/Queen Anne	Three +
68 G Street	1852-1874			Eastlake/Mansard	Rowhouse
69 G Street	1884-1899			3-D/Queen Anne	Three +
70 G Street	1852-1874			Eastlake/Mansard	Rowhouse
72 G Street	1852-1874			Eastlake/Mansard	Rowhouse
73A G Street	1899-1910		Waliackas Meats (c.1930)	Italianate	Commercial
73 G Street	1874-1884			Italianate/Mansard	One Family
74 G Street	1852-1874			Eastlake/Mansard	Rowhouse
75 G Street	c. 1860		Joseph Copeland House	Greek Revival/Italianate	One Family
76 G Street	1852-1874			Eastlake/Mansard	Rowhouse
80 G Street	c.1866-68		Lemon P. Harding House	Italianate/Mansard	One Family
82 G Street	c. 1853-55		Lemon P. Harding House	Greek Revival/Italianate	One Family
84 G Street	1884-1899			3-D/Colonial Revival	Three Family

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
88 G Street	c. 1863-65	J. Connor (B)	James Connor House	Italianate/Mansard	Rowhouse
90 G Street	c. 1863-65	J. Connor (B)	James Connor House	Italianate/Mansard	Rowhouse
92 G Street	c. 1865	J. Connor (B)	James Connor House	Italianate/Mansard	Rowhouse
94 G Street	c.1874-75	J. Connor (B)	James Connor House	Italianate/Mansard	Rowhouse
95 G Street	1899-1901	Herbert D. Hale	South Boston H.S.	Class/Renaissance Rev.	School
96 G Street	1852-74			Italianate/Mansard	One Family
98 G Street	1884-1899			Queen Anne	Three Family
100 G Street	1884-1899			Queen Anne	Three Family
102 G Street	1884-1899			Italianate/Mansard	Rowhouse
104 G Street	1852-1874			Italianate/Mansard	Rowhouse
106 G Street	1852-1874			Italianate/Mansard	Rowhouse
108 G Street	1852-1874			Italianate/Mansard	Rowhouse
111 G Street	1911	A. Johnson	Samuel Johnson House	Queen Anne/ Colonial Rev	Two Family
115 G Street	1891-1899		J.L. & S.J. Johnson House	3-D/Queen Anne /Colonial Rev.	Three Family
116 G Street	1852-1874			Italianate/Mansard	One Family
118 G Street	1852-1874			Italianate/Mansard	One Family
119 G Street	1891-1899		J.L. & S.J. Johnson House	3-D/Queen Anne/Colonial Rev.	Three Family
120 G Street	1852-1874			Italianate/Mansard	One Family
121 G Street	1874-1884		Francis James House	Italianate/Mansard	Double
122 G Street	1874-1884			Italianate/Mansard	Rowhouse
123 G Street	1874-1884		Chas. F. Wyman House	Italianate/Mansard	Double
124 G Street	1874-1884			Italianate/Mansard	Rowhouse
125 G Street	1874-1884		John A. Reardon House	Italianate/Mansard	Double
126 G Street	1874-1884			Italianate/Mansard	Rowhouse
127 G Street	1874-1884		Mary E. McGrath House	Italianate/Mansard	Double
128 G Street	1874-1884			Italianate/Mansard	Rowhouse
129 G Street	1874-1884			Colonial Revival	Three Family
130 G Street	1874-1884			Italianate/Mansard	Rowhouse
131 G Street	1884-1899			Queen Anne/Colonial Rev.	Three Family

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
4 Gates Street	1852-1874			Italianate/Mansard	Double
5 Gates Street	1852-1874	A. Gleason (B)	Alpheus Gleason House	Italianate	One Family
6 Gates Street	1852-1874			Italianate/Mansard	Double
7 Gates Street	1852-1874			Italianate/Mansard	One Family
8 Gates Street	1852-1860		Carlton-Dean House	Italianate	Double
9 Gates Street	1852-1874		Wm. C. Webber House	Italianate/Mansard	Double
10 Gates Street	1852-1860		Whiton-Sears House	Italianate	Double
11 Gates Street	1852-1874	M.T. & W Glynn (B)		Italianate/Mansard	Double
12 Gates Street	1852-1874			Italianate/Mansard	Double
13 Gates Street	1852-1874	M.T. & W Glynn (B)		Italianate/Mansard	Double
14 Gates Street	1852-1874			Italianate/Mansard	Double
15 Gates Street	1852-1874	M.T. & W Glynn (B)		Italianate/Mansard	Double
16 Gates Street	1852-1874			Italianate/Mansard	Double
17 Gates Street	1852-1874	M.T. & W Glynn (B)		Italianate/Mansard	Double
18 Gates Street	1852-1874			Italianate/Mansard	Double
19 Gates Street	1852-1874	M.T. & W Glynn (B)		Italianate/Mansard	Double
20 Gates Street	1852-1874			3-D/Queen Anne	One Family
21 Gates Street	1874-1884			Italianate/Mansard	Double
22 Gates Street	1874-1875		Louisa M. Smith House	Italianate/Mansard	One Family
23 Gates Street	1874-1884			Italianate/Mansard	Double
26 Gates Street	1852-1874			Italianate/Mansard	One Family
1 Jason Terrace	1852-1874	William Eaon (B)		Italianate/Mansard	Double
2 Jason Terrace	1852-1874	William Eaon (B)		Italianate/Mansard	Double
3 Jason Terrace	1852-1874	William Eaon (B)		Italianate/Mansard	Double
4 Jason Terrace	1852-1874	William Eaon (B)		Italianate/Mansard	Double
1 Linden Street	1860-1865	Benjamin James (B)	Frederick S. Wright House	Italianate	Double
2 Linden Street	1860-1865	Benjamin James (B)	Elisha F. James House	Italianate	Double
3 Linden Street	1860-1865	Benjamin James (B)	Frederick S. Wright House	Italianate	Double
4 Linden Street	1860-1865	Benjamin James (B)	Pettingill House	Italianate	Double
5 Linden Street	1860-1865	Benjamin James (B)	Benjamin James House	Italianate	Double
6 Linden Street	1860-1865	Benjamin James (B)	Hosea B. Bowen House	Italianate	Double

ADDRESS	DATE	ARCHITECT/BUILDER	ORIGINAL OWNER	STYLE	FORM
7 Linden Street	1860-1865	Benjamin James (B)	Mary E. Neals House	Italianate	Double
8 Linden Street	1860-1865	Benjamin James (B)	Edward P. James House	Italianate	Double
9 Linden Street	1863	Benjamin James (B)	Daniel Shales House	Altered Carp. Gothic	One Family
10 Linden Street	1863	Benjamin James (B)	Zorilda Hasting House	Altered Carp. Gothic	One Family
11 Linden Street	1863	Benjamin James (B)	Leonard Covington House	Carp. Gothic Mansard	One Family
12 Linden Street	1863	Benjamin James (B)	Mary A. Richardson House	Altered Carp. Gothic	One Family
13 Linden Street	1863	Benjamin James (B)	Mary D. Davis House	Altered Carp. Gothic	One Family
14 Linden Street	1863	Benjamin James (B)	Isaac N. Jemkins House	Altered Carp. Gothic	One Family
15 Linden Street	1863	Benjamin James (B)	Chas. F. Patch House	Altered Carp. Gothic	One Family
16 Linden Street	1863	Benjamin James (B)	Benjamin James House	Altered Carp. Gothic	One Family
17 Linden Street	1863	Benjamin James (B)	Anna M. Hoyt House	Altered Carp. Gothic	One Family
18 Linden Street	1863	Benjamin James (B)	Dara S. Foster House	Altered Carp. Gothic	One Family
19 Linden Street	1863	Benjamin James (B)	Kemp House	Altered Carp. Gothic	One Family
20 Linden Street	1863	Benjamin James (B)	H.C. Knapp House	Altered Carp. Gothic	One Family
21 Linden Street	1863	Benjamin James (B)	Wm. W. Winchester House	Carpenter Gothic	One Family
23 Linden Street	1863	Benjamin James (B)		Altered Carp. Gothic	One Family
2 National Street	1874-1884		E. Hayes House	Italianate/Mansard	One Family
4 National Street	1852-1874		N. Leonard House	Italianate/Mansard	One Family
6 National Street	1874-1884		F. Tappin House	Italianate/Mansard	One Family
8 National Street	1852-1874		Anna Romosky House	Italianate/Mansard	One Family
10 National Street	1852-1874		George W. Sturtevant House	Italianate/Mansard	One Family
12 National Street	1852-1874	Abner L. Tripp (B)	Abner L. Tripp House	Italianate	One Family
14 National Street	1852-1874	H.B. Stratton (B)	Henry B. Stratton House	Italianate/Mansard	One Family
18 National Street	1884-1899	H.B. Stratton (B)	Stratton-Roche House	Altered Italianate/Mansard	Three Family
4 Old Harbor St	1901	Maginnis & Walsh	Carney Hospital Outpatient Clinic	Renaissance/Georg Revival	Institution
17 Old Harbor St	1852-1874		Hatch-Powell House	Italianate	One Family
19 Old Harbor St	1874-1884		Hatch-Stickney House	Italianate/Mansard	Double
23 Old Harbor St	1874-1884		Hersey-Mosely House	Italianate/Mansard	Double
25 Old Harbor St	1874-1884		Chase H. Hersey House	Italianate/Mansard	Double
27 Old Harbor St	1874-1884		Nickerson-Stapleton House	Italianate/Mansard	Double
37 Old Harbor St	1852-1874		Nicholas F. Moore House	Italianate/Mansard	One Family

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39 Old Harbor St	1852-1874		Adamson-Crosby House	Italianate/Mansard	Rowhouse
40 Old Harbor St	1925		Carney Hospital		
			Nurses' Res.	Italianate Renaissance Rev.	Rowhouse
41 Old Harbor St	1852-1874		Bassett-Moore House	Italianate/Mansard	Rowhouse
43 Old Harbor St	1852-1874		Bassett-Moore House	Italianate/Mansard	Rowhouse
45 Old Harbor St	1852-1874		Bassett-Moore House	Italianate/Mansard	Rowhouse
47 Old Harbor St	1852-1874		Wilson-Stout House	Italianate/Mansard	Double
49 Old Harbor St	1852-1874		Wm. Thompson House	Italianate/Mansard	Double
51 Old Harbor St	1852-1874		Bassett-Lockwood House	Italianate/Mansard	Double
53 Old Harbor St	1852-1874		S.M. Bedlington House	Italianate/Mansard	Double
61 Old Harbor St	1874-1884			Queen Anne	
63 Old Harbor St	1874-1884		G.H. Bond House	Queen Anne	Double
65 Old Harbor St	1885-1899		J.F. Simonds House	Queen Anne	Double
67 Old Harbor St	1852-1874		Jon. M. Arnold House	Italianate	Double
69 Old Harbor St	1852-1874		Mary Payson House	Italianate	Double
71 Old Harbor St	1852-1874		Frances E. Morston House	Italianate	Double
73 Old Harbor St	1852-1874		Charles H. Gill House	Italianate/Mansard	Double
75 Old Harbor St	1852-1874		George F. Pond House	Italianate	Double
77 Old Harbor St	1874-1884		Pond-Molloy House	Italianate/Mansard	Double
79 Old Harbor St	1852-1874		Berry-Carrol House	Italianate/Mansard	Double
80 Old Harbor St	1874-1884		Alpheus Stetson House	Italianate/Mansard	One Family
81 Old Harbor St	1874-1884		M.H. Barstow House	Italianate/Mansard	Three Family
82 Old Harbor St	1852-1874		G. Frederick Suck House	Queen Anne	One Family
83 Old Harbor St	1891-1874		C. Fuller House	Queen Anne/Colonial Revival	Three Family
85 Old Harbor St	1891-1899		T. & H. Howard House	3-D/Queen Anne/Colonial Rev	Three Family
86 Old Harbor St	By 1852		William Boyson House	Italianate	One Family
87 Old Harbor St	1891-1899		T. & H. Howard House	3-D/Queen Anne/Colonial Rev	Three Family
89 Old Harbor St	1891-1899		Delia Smith House	3-D/Queen Anne/Colonial Rev	Three Family

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91 Old Harbor St	1891-1899		James H. Kelly House	3-D/Queen Anne/Colonial Rev	Three Family
93 Old Harbor St	1891-1899		Chris F. Plett House	3-D/Queen Anne/Colonial Rev	Three Family
99 Old Harbor St	1852-1874		Megan-Bowen House	Italianate/Mansard	One Family
100 Old Harbor St	1874-1884			Italianate/Mansard	One Family
102 Old Harbor St	1874-1884			Italianate/Mansard	Double
103 Old Harbor St	1884-1899			Queen Anne Comm. Residence	Three Family
104 Old Harbor St	1874-1884			Italianate/Mansard	Double
106 Old Harbor St	1874-1884			Italianate	One Family
1 Pacific Street	1852-1874			Italianate/Stick/Mansard	Rowhouse
2 Pacific Street	1852-1874	James & Wilson (B)	W.I. Tuckerman House	Italianate/Panel Brick/Mansard	Rowhouse
3 Pacific Street	1852-1874			Italianate/Stick/Mansard	Rowhouse
4 Pacific Street	1852-1874	James & Wilson (B)	Maria A. Browhousen House	Italianate/Panel Brick/Mansard	Rowhouse
5 Pacific Street	1852-1874			Italianate/Stick/Mansard	Rowhouse
6 Pacific Street	1852-1874	James & Wilson (B)	Henry W. Wilson House	Italianate/Panel Brick/Mansard	Rowhouse
7 Pacific Street	1852-1874			Italianate/Stick/Mansard	Rowhouse
8 Pacific Street	1852-1874	James & Wilson (B)	Henry W. Wilson House	Italianate/Panel Brick/Mansard	Rowhouse
9 Pacific Street	1874-1884	James & Wilson (B)		Italianate/Stick/Mansard	Rowhouse
10 Pacific Street	1852-1874		Henry W. Wilson House	Italianate/Panel Brick/Mansard	Rowhouse
11 Pacific Street	1874-1884	James & Wilson (B)		Italianate/Panel Brick/Mansard	One Family
12 Pacific Street	1852-1874		Henry W. Wilson House	Italianate/Panel Brick Mansard	Rowhouse
13 Pacific Street	1852-1874	James & Wilson (B)		Italianate/Mansard	One Family
14 Pacific Street	1852-1874		Joseph C. Parsons House	Italianate/Panel Brick/Mansard	Rowhouse
16 Pacific Street	1852-1874	James & Wilson (B)	Henry W. Wilson House	Italianate/Panel Brkck/Mansard	Rowhouse
2 Story Street	1852-1874	James & Wilson (B)		Italianate/Mansard	Double
4 Story Street	1852-1874			Italianate/Mansard	Double
6 Story Street	1852-1874			Italianate/Mansard	Double
8 Story Street	1852-1874			Italianate/Mansard	Double
9 Story Street	1884-1899			Italianate	Two Family
10 Story Street	1884-1899			Italianate/Mansard	Double
11 Story Street	1884-1899			Italianate	Two Family
12 Story Street	1884-1899			Italianate/Mansard	Double

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13 Story Street	1884-1899			Italianate	Two Family
14 Story Street	1884-1899			Italianate/Mansard	Double
16 Story Street	1884-1899			Italianate/Mansard	Double
18 Story Street	1884-1899			Queen Anne/3-D	Three Family
20 Story Street	1884-1899			Queen Anne/3-D	Three Family
22 Story Street	1884-1899			Queen Anne	Three Family
52 Telegraph St			Valentine Malloy House	Italianate/Mansard	Double
54 Telegraph St			Daniel C. Giblin House	Italianate/Mansard	Double
56 Telegraph St			Lydia E. Staniford House	Italianate/Mansard	One Family
58 Telegraph St					
60 Telegraph St	1852-1874		Patrick O'Connor House	Italianate/Mansard	One Family
61 Telegraph St	1852-1874			Italianate	One Family
62 Telegraph St	1852-1874		John Henchy House	Italianate/Mansard	One Family
63 Telegraph St	1852-1874			Italianate	One Family
64 Telegraph St	1874-1884			Italianate/Queen Anne	Double
65 Telegraph St	1852-1874			Italianate	Three Family
66 Telegraph St	1852-1874	Shadrach Wade (B)	Shadrach Wade House	Italianate/Mansard	Double
67 Telegraph St	1852-1874			Italianate	Three Family
68 Telegraph St	1852-1874	Shadrach Wade (B)	Ferdinand Shattuck House	Italianate/Mansard	Double
69 Telegraph St	1852-1874			Italianate	Three Family
5 Thomas Park	1852-1874		Gray-Wadsworth House	Italianate	One Family
7 Thomas Park	1852-1874		Joseph D. Elms House	Italianate/Mansard	Double
9 Thomas Park	1852-1874		Charles James House	Italianate/Mansard	Double
11 Thomas Park	1852-1874	Benjamin James (B)	Benjamin James House	Italianate	One Family
12 Thomas Park	1852-1874	Benjamin James (B)	Benjamin James House	Italianate/Mansard	Stable
13 Thomas Park	1870-71	Benjamin James (B)	Edward W. Whitman House	Italianate/Mansard	Double
14 Thomas Park	1870-71	Benjamin James (B)	Rogers-Mosely House	Italianate/Mansard	Double
15 Thomas Park	1874-1884		Lee-Holbrook House	Queen Anne	Double
16 Thomas Park	1874-1884		Beard-Connors House	Queen Anne	Double
17 Thomas Park	1874-1884		Susan Bray House	Italianate/Mansard	Rowhouse
18 Thomas Park	1874-1884		Lothrop House	Italianate/Mansard	Rowhouse

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19 Thomas Park	1874	Joseph Bassett (B)	Bassett-Carpenter House	Italianate/Mansard	Rowhouse
21 Thomas Park	1852-1874		Benjamin James House	Italianate/Mansard	Double
22 Thomas Park	1852-1874		Earl-Moulton House	Italianate/Mansard	Double
23 Thomas Park	1852-1874			Italianate/Mansard	Double
24 Thomas Park	1852-1874			Italianate/Mansard	Double
25 Thomas Park	1871	David D. Hogan (B)	Cornelius H. Callahan House	Italianate/Mansard	Double
26 Thomas Park	1871	David D. Hogan (B)	David D. Hogan House	Italianate/Mansard	Double
38 Thomas Park	1884-1899			Italianate/Queen Anne	Three Family
39 Thomas Park	1884	H.J. Stratton (A&B)	Henry J. Stratton House	Italianate/Queen Anne	Double
40 Thomas Park	1874-1884	H.J. Stratton (A&B)	Stratton-Kelly House	Italianate/Queen Anne	Double
41 Thomas Park	1874-1884	H.J. Stratton (A&B)	Stratton-Kelly House	Italianate/Queen Anne	Double
42 Thomas Park	1874-1884	H.J. Stratton (A&B)	Stratton-Kelly House	Italianate/Queen Anne	Double
43 Thomas Park	1874-1884		Goodwin-Kenney House	Italianate/Mansard	Rowhouse
44 Thomas Park	1874-1884		Stetson-Ormsby House	Italianate/Mansard	Rowhouse
45 Thomas Park	1874-1884		Stetson-Kelly House	Italianate/Mansard	Rowhouse
46 Thomas Park	1874-1876	Clem. Hutchins (B)	Hutchins-Schlicte House	Italianate/Mansard	One Family
47 Thomas Park	1884-1899		Elizabeth Wenners House	Queen Anne	Double
48 Thomas Park	1884-1899		Walter G. Goodman House	Queen Anne	Double
49 Thomas Park	1884-1899		Walter G. Goodman House	Queen Anne	Double
50 Thomas Park	1884-1899		Maria J. Greene House	Queen Anne	Double
51 Thomas Park	1886	Tim Sullivan (B)	George Martin House	Queen Anne/Class Revival	Rowhouse
52 Thomas Park	1886	Joseph Burns (B)	George Martin House	Queen Anne/Class Revival	Rowhouse
53 Thomas Park	1884-1899		Hotel Marie	Queen Anne	Hotel
56 Thomas Park	1876-1877		Walbridge-Milligan House	Carpenter Gothic/Stick	One Family
57 Thomas Park	1884-1899	D.W. Beckler (B)	Mary C. Reardon House	Queen Anne	Rowhouse
58 Thomas Park	1884-1899	D.W. Beckler (B)	Thomas C. Curtis House	Queen Anne	Rowhouse
59 Thomas Park	1887	D.W. Beckler (B)	Stetson-Casey House	Queen Anne	Rowhouse
60 Thomas Park	1887	D.W. Beckler (B)	Stetson-Connors House	Queen Anne	Rowhouse
61 Thomas Park	1872-1874		Gogin-Connors House	Stick Style	One Family
63 Thomas Park	1927	Titus P. Grevis		Colonial Revival/Craftsman	Two Family
65 Thomas Park	1927	Tutus P. Grevis		Colonial Revival/Craftsman	Two Family

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67 Thomas Park	1927	Titus P. Grevis		Colonial Revival/Craftsman	Two Family
68 Thomas Park	1927	Titus P. Grevis		Colonial Revival/Craftsman	Two Family
69 Thomas Park	1867		Thomas Manning House	Italianate/Mansard Villa	One Family

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