

# KEHEW-WRIGHT HOUSE

## *Boston Landmarks Commission Study Report*



*Petition #246.12*

Boston Landmarks Commission  
Environment Department  
City of Boston

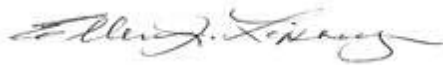
Report on the Potential Designation of

**KEHEW-WRIGHT HOUSE**

**24 Grampian Way, Dorchester, Massachusetts**

As a Landmark under Chapter 772 of the Acts of 1975, as amended

Approved by:



7/22/13

Ellen J. Lipsey, Executive Director

Date

Approved by:



7/22/13

Lynn Smiledge, Chairman

Date

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*Cover image: House and Stable at 24 Grampian Way. Photo Courtesy of Wendy Frontiero.*

## **1.0 LOCATION OF PROPERTY**

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### **1.1 Address**

24 Grampian Way, Dorchester, Massachusetts.

### **1.2 Assessor's Parcel Number**

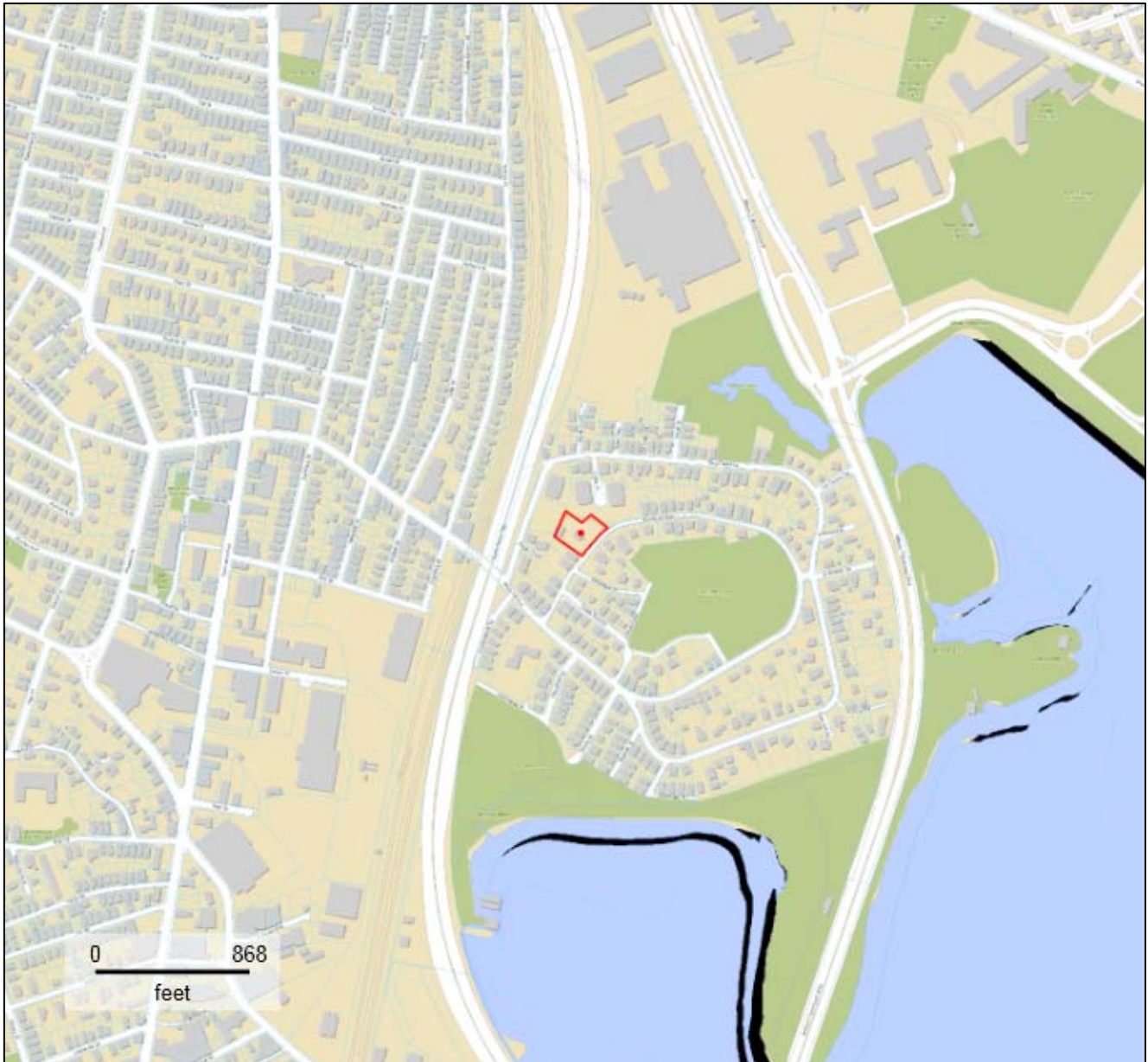
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### **1.3 Area in which Property is Located**

The Kehew-Wright House stands on the north side of Grampian Way, between Rockmere Street and Savin Hill Avenue. Its L-shaped parcel contains 30,775 square feet of land. The property is located in the Savin Hill neighborhood of Dorchester, overlooking Dorchester Bay to the east and downtown Boston to the north. Savin Hill is presently bounded by two major north/south roadways, the Southeast Expressway (I-93) on the west and Morrissey Boulevard on the east.

## 1.4 Maps Showing Location

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**FIGURE 1.** Map Showing Location of 24 Grampian Way.





**FIGURE 2.** Boundaries of 24 Grampian Way

## **2.1 Type and Use**

The Kehew-Wright House was built ca. 1871 as a single-family home. An outbuilding that was originally constructed as a stable was later used as a squash court, storage barn, and home workshop. From the time the house was constructed, the property has had five owners. It remained in residential use until 2012, and is presently unoccupied.

## **2.2 Physical Description**

24 Grampian Way occupies a gently sloping site containing nearly three-quarters of an acre of land. At the back of the property, the land drops down sharply to Savin Hill Avenue, affording unobstructed views of the downtown Boston skyline and Dorchester Bay. The house is set well back from Grampian Way, slightly off-center within the parcel, while a large stable occupies the northwest corner. A semi-circular driveway bisects the 40-foot deep front setback. Landscaping consists primarily of lawn, with shrubbery along the front foundation and irregularly spaced, mature trees throughout the site. A remnant of an early metal fence survives at the northeast corner of the property.

Constructed in the early 1870s, both the house and stable are two stories high, with puddingstone foundations, mansard roofs, and wood-frame construction with wood clapboards and trim. The house contains 3,466 square feet of living space, while the stable is 1,400 square feet in size. Roofing material typically consists of slate shingles, uniformly rectangular in shape on the house and decoratively patterned on the stable.

### ***House***

The Kehew-Wright House is approximately 40 feet square and rises two stories above a fully exposed basement level at the back. The dominant mansard roof form is elaborated by two steep cross-gambrels, one centered on the south façade and one located at the north bay of the west elevation. Enlivening the simple rectangular volume of the main block are an assortment of three-dimensional projections: a large, square-shaped front entry porch; a linear porch wrapping around the north (back) and part of the east elevations; a small, one-story angled bay and a small projecting entrance vestibule on the east elevation; and a larger, two-story angled bay on the west elevation, which extends from the basement and first floor levels. In the late 20<sup>th</sup> century, a small angled bay window was added at the basement level of the north (back) elevation, under the porch, along with an enclosed sunroom over the front entrance porch.

Site plans and maps suggest that the building previously had other porch configurations. An 1873 survey shows a porch on the west side of the house only, following the contours of the straight wall and bay window. The 1904 and 1910 atlases indicate porches on all four sides of the house. The relatively rough stonework of the entire foundation suggests that it was likely not intended to be exposed. The present owners, whose family acquired the house 60 years ago, recall only the extant porches.

Exterior walls are sheathed with wood clapboards and trimmed with flat stock trim at the sill boards, corner boards, windows and doors, and fascia. Eaves are trimmed with a narrow cornice molding and with slender triangular braces at the south façade, east and west bay windows, and shed-roofed dormer windows. The flat band course that runs just above the window lintels on the main (first) floor of the building is prominently trimmed with a rick-rack edge with circular piercings. In the bay windows on the east and west elevations, panels above the windows contain vertical board sheathing and decorative X-shaped bracing. The cross gambrel on the west elevation is distinguished by a king-post truss and a small oculus window at the peak.

The side and back porches feature thick square posts, a low balustrade with delicately sawn fretwork and a thick molded handrail, and a frieze band with vertical boards articulated with a rick-rack bottom edge, similar to the band course on the main house.

Windows typically display 2/2 double-hung wood sash with plain flat trim; some have 6/6 wood storm sash. Wood doors feature horizontal panels surmounted by a large glass pane.

The formal south façade consists of three bays, with a center entrance flanked by single windows. The large entry porch is the dominant feature, with chamfered posts, a vertical board fascia with small chamfered brackets, and double-leaf doors with etched glass panes. The windows in the outer bays are framed with vertical boards suggesting structural members. The side and back elevations are asymmetrical in composition. On the main (first) floor, the north elevation contains double-leaf French doors in its westernmost bay, while a tall window opening in the south bay of the west elevation may once have contained a door to a former porch.

Relatively minor exterior changes are documented in building permits from 1915 and 1948. In 1915, George Wright and his builder, Peter F. Lamont, received permission to add a new room to the top of the roof (the northeast corner), for use as a bedroom. Peter F. and John J. Lamont constructed several other buildings on Savin Hill between 1914 and 1917, including a group of four Colonial Revival style, triple-decker houses on Bayside Street, and a Craftsman style commercial building on Denny Street. In 1948, a building permit authorized repairing fire



damage to a “small portion” of the building, specifying a new floor timber on the second floor, new flooring, and new interior finishes.

Other notable alterations, made by the Tomasini family in the late 20<sup>th</sup> century, include the following: changing portions of the porch roofs from pitched to flat; reinforcing part of the foundation on the west elevation with poured concrete and creating an adjacent patio; and adding the present front steps, the enclosed sunroom over the front porch, the bay window in the north elevation of the basement, and the lattice screens under the side and back porches. Lack of maintenance has resulted in widespread deterioration of wood elements on the porches and at the eaves of the house.

### ***Stable***

Measuring approximately 50 feet long by 28 feet deep, the stable is a simple rectangular structure. Its mansard roof is enlivened by a band of diamond-shaped shingles in the middle of the lower slope, shed-roofed dormers with scalloped slate shingles and small sawn brackets, and a rectangular center cupola with louvered sides and scalloped and diamond-shaped roof shingles. All elevations are asymmetrical. The south façade is accentuated by a center cross-gambrel with a pair of barn doors on the main floor surmounted by a diagonally-boarded hayloft door and a hoisting beam. A low stone retaining wall extends south from the southwest corner of the stable.

The stable walls are sheathed with wood clapboards and trimmed with plain flat stock at the corner boards, fenestration, and fascia. Most doors and windows have sawn lintel boards with an applied wood sphere on each decoratively shaped end. Windows are 2/2 double-hung wood sash in the dormers, with one 6/6 window on the west elevation of the main floor. Many of the window openings are presently filled with plywood or fixed louvered panels. Two double-leaf barn doors are located on the south façade, with standard single-leaf doors in the west bay of the façade and the north bay of the east elevation. The barn doors are constructed of vertical boards with X-braced panels at the bottom and glazing above, prominent strap hinges, and ornamental metal door knobs.

The original building permit for the stable is dated November 1873, with Robert T. Gliddon entered as the builder; no architect is noted. The form states that the purpose of the building was a stable, and that it was to be heated by stoves. The building inspector’s final report, issued in September 1874, lists the builder of the stable as Dwight J. and John F. Haines, who likely were brothers. The 1870 census shows a Robert T. Gliddon, carpenter, age 40, living in Boston. The city directories list both Gliddon and the Haineses as carpenters through the early 1870s.



**FIGURE 4.** House and stable at 24 Grampian Way. (Wendy Frontiero)



**FIGURE 5.** Front and East Elevation of house at 24 Grampian Way. (Wendy Frontiero)





**FIGURE 6.** East elevation of house at 24 Grampian Way. (Wendy Frontiero)



**FIGURE 7.** Detail of bay window and porch at 24 Grampian Way. (Wendy Frontiero)





**FIGURE 8.** East and north elevations of the house at 24 Grampian Way. (Wendy Frontiero)



**FIGURE 9.** Front elevation of the stable at 24 Grampian Way. (Wendy Frontiero)

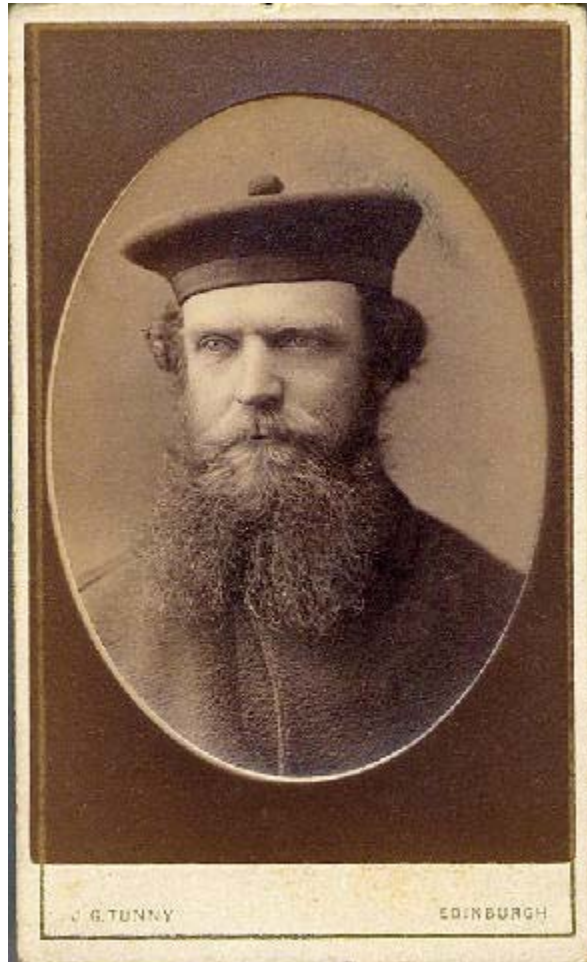




**FIGURE 10.** Front and east elevations of the stable at 24 Grampian Way. (Wendy Frontiero)



**FIGURE 11.** Rear elevation of the stable at 24 Grampian Way. (Wendy Frontiero)



**FIGURE 12.** Image of William Hunt (courtesy of New Bedford Whaling Museum).

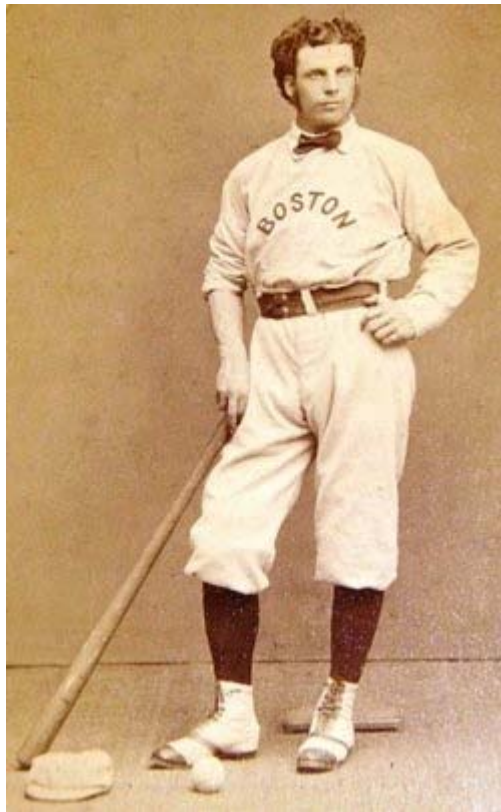


**FIGURE 13.** Image of John Kehew (courtesy of New Bedford Whaling Museum).

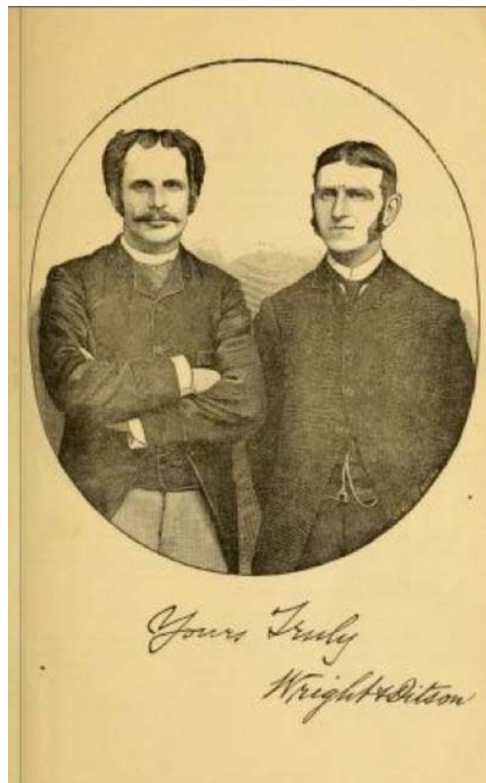




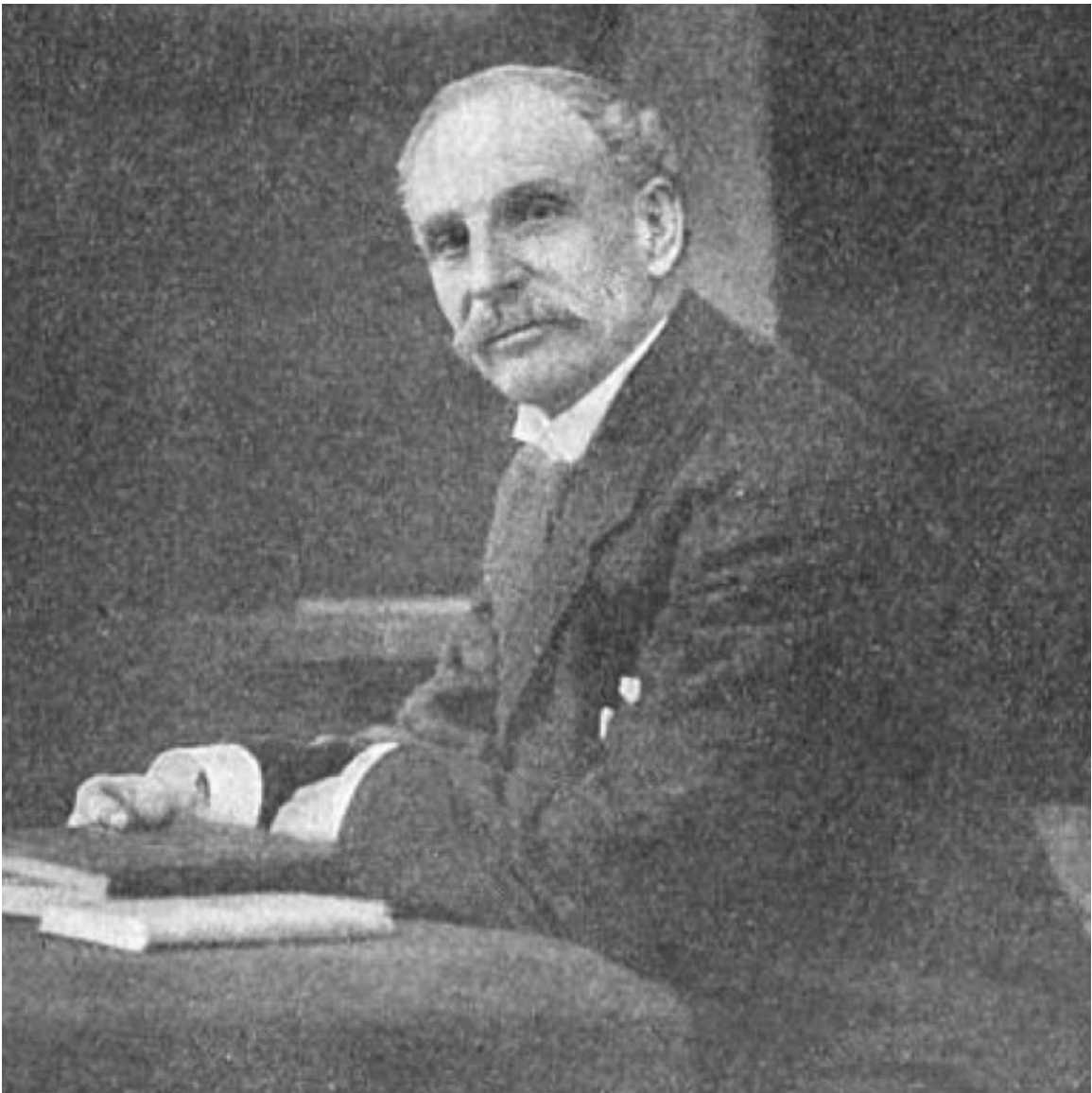
**FIGURE 14.** Image of Nancy Kehew (courtesy of New Bedford Whaling Museum).



**FIGURE 15.** Image of George Wright ca. 1870s.



**FIGURE 16.** Image of Wright & Ditson (from the Wright & Ditson Catalogue, 1884).



**FIGURE 17.** Image of George Wright c. 1914 (from Wright & Ditson's Lawn Tennis Guide, 1914).



**FIGURE 18.** Wright & Ditson business card, c. 1881(Boston Public Library).

P.H.M.

# Wright & Ditson

Manufacturers of the

## Famous Campbell Racket


Publishers of the  
OFFICIAL  
**Lawn Tennis Guide**  
FOR 1894

Price,  
15  
Cents

SEND FOR OUR  
COMPLETE  
ILLUSTRATED  
CATALOGUE

LAWN  
TENNIS,  
BASE BALL,  
ATHLETIC GOODS

UNIFORMS  
FOR ALL  
OUT DOOR SPORTS




**Wright & Ditson's League Base Ball**  
Warranted equal to any League Ball made. Each Ball carefully made, wrapped in tin foil, and put up in separate box and sealed. . . . **\$1.00**

Retail, 344 Washington St., }  
Wholesale, 95 Pearl St., } **BOSTON, MASS.**

**FIGURE 19.** Wright & Ditson advertisement, 1894 (from the Wright & Ditson Catalogue, 1884)

### **3.1 Historic Significance**

The Kehew-Wright House is notable for several historical and architectural qualities: as an early example of the fashionable, late 19<sup>th</sup> century suburban development of Savin Hill, retaining its relatively large lot and early stable; for the fanciful, Stick Style influence on the design of both structures; and for its associations with several prominent figures of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, in a wide range of fields: William Prescott Hunt, a wealthy industrialist; John Kehew, a maker of nautical instruments and oil merchant; and George Wright, an early baseball celebrity, sporting goods businessman, and sports promoter.

#### ***Suburban development of Savin Hill***

In 1630, Savin Hill was the setting for the first permanent English settlement in Dorchester, chosen for its easily defensible topography. This attribute later contributed to the area's use for barracks of the Continental Army during the Revolutionary War and for American fortifications during the War of 1812. The area was otherwise sparsely settled through the 18<sup>th</sup> and early 19<sup>th</sup> centuries, however, until new development was initiated by the nearby construction of the first seaside hotel in the Boston area, the Tuttle House, in 1822.

In 1844, the Old Colony Railroad constructed a new railroad line south from Boston that passed just west of Savin Hill, which acquired a station at the crossing of Savin Hill Avenue. Seeing a new development opportunity, entrepreneurs William Worthington and Edward B. Robinson bought nearly the entire Savin Hill peninsula and in 1845 laid out a subdivision that featured most of the existing street pattern and nearly 150 house lots. Only about 10 houses were constructed by 1850, and another dozen by 1870. These consisted largely of sizeable, architect-designed residences, many of them combining multiple original house lots. Another dozen high-style houses were built in the early 1870s, before the Panic of 1873 and subsequent financial depression halted growth for most of the following decade. Into the last decade of the 19<sup>th</sup> century, Savin Hill was a fashionable, upper middle class suburb, with successful Boston businessmen occupying elegant, picturesque homes. Three nearby yacht clubs (established in 1870, 1875, and 1891) completed the genteel atmosphere of the area.

In the 1890s, changing demographics and increasing land values led to an influx of lower-middle class and working class residents on Savin Hill. Many of the earlier estates were subdivided and re-developed. Architectural quality continued to be high, although two and three-family houses became more prevalent. About three-quarters of Savin Hill's existing buildings were constructed after 1890.



## ***24 Grampian Way***

The Kehew-Wright House was associated with members of the inter-married Hunt and Kehew families for its first decade and a half (1871 to 1887), and members of the Wright family for the following sixty years (1887 to 1948). William Prescott Hunt owned the property from 1865 to 1873, when he sold it to his wife's sister, Nancy Kehew. The Kehew family owned and occupied the house from 1873 to 1887, when it was acquired by Abbie A. Wright, the wife of George Wright. The Wright family lived here until 1948, when the property was bought by Joseph and Alice Repoff. The Repoffs, who appear not to have occupied the property themselves, sold to Raymond Tomasini three years later, in 1951. The Tomasini family continues to own 24 Grampian Way.

### ***William Prescott Hunt***

William P. Hunt (1827-1911) bought the undeveloped property here in 1865, mortgaged it with buildings thereon in 1871, and sold it to his sister-in-law in 1873. During the time he owned the Kehew-Wright House, Hunt lived next door in a mansion facing Savin Hill Avenue, and was distinguished for his management of a nationally-known iron goods factory and for his leading roles in a multitude of other industries and commercial businesses. (See photograph, Figure 12.)

Hunt began his career as a clerk to the treasurer of the South Boston Iron Company in 1847, rising to treasurer and then president of the company from 1863 through 1890. The business was founded in 1809 by Cyrus Alger, incorporated in 1827, and re-organized as the South Boston Iron Works in 1884. During the mid-19<sup>th</sup> century, it was the largest foundry in the United States. The firm was renowned for its work producing military weapons, ammunition, and equipment for the U.S. army and navy throughout the 19<sup>th</sup> century, from the War of 1812 through the Spanish American War of 1898. Most famously, the company helped outfit the ironclad Union battleship, the *Monitor*, during the Civil War. Hunt also had major business interests (as president, director, trustee, and/or investor) in a variety of other manufacturing companies, a bank, and an insurance company in Massachusetts; iron mines in New York; and three iron and coal companies in Ohio, one of which (the Standard Company) was backed by members of the Rockefeller and Ames families.

An early 20<sup>th</sup> century history of outstanding businessmen in Massachusetts extols Hunt's significance during the Civil War—in contributing to the bombardments of Port Royal (South Carolina), Charleston, Mobile, New Orleans, Richmond, and Petersburg, and in battles at sea—along with his civic contributions as a life member of the Museum of Fine Arts and the YMCA.

Hunt owned and occupied a large, high style estate at the corner of Grampian Way and Savin Hill Avenue, which was built between 1860 and 1865. An early photograph shows a 2 ½ story, wood-frame Italianate mansion facing west

towards a semi-circular drive off Savin Hill Avenue, with a barn to its northeast. The buildings were demolished and the land subdivided after Hunt died, in the early 20<sup>th</sup> century.

In 1871, Hunt married his second wife, Helen Cummings, whose sister Nancy was married to John Kehew. A few months after his marriage, Hunt mortgaged a property that is now part of 24 Grampian Way, “with the buildings thereon”. (When Hunt purchased the land in 1865, there was no mention of buildings.) City directories first show John Kehew as living at Grampian Way in 1871, although the Kehews did not purchase this property until 1873— in Nancy Kehew’s name, and subject to Hunt’s 1871 mortgage.

No building permit has been found for the Kehew-Wright House. The preponderance of available evidence suggests that Hunt had the house built for his new sister-in-law and her husband ca. 1871. Interestingly but perhaps inaccurately, however, the genealogy for Helen Cummings Hunt’s family relates that Helen met William “while visiting her sister Nancy, as his place adjoined the Kehews’ at Savin Hill.”<sup>1</sup> Further research is needed to confirm the exact date and circumstances of construction of the house. In 1884, Hunt continued to own not only his estate to the west of 24 Grampian Way, but also five undeveloped parcels to the east. Most of these parcels were developed and all were owned by others by 1904.

The Cummings family genealogy contains a rare depiction of Hunt’s domestic life. The document reports that Hunt’s second wife, Helen Sumner Cummings (1841-1918),

“Married Sept. 28, 1871, William Prescott Hunt, a widower with young children – William Jr., Harry, Arthur, and Mary – whom she met while visiting her sister Nancy, as his place adjoined the Kehews’ at Savin Hill. Everyone apparently was aware of Mr. Hunt’s interest except Helen. (The small Hunts organized a society – “IHPMMC” – “I Hope Papa Marries Miss Cummings”). At the first evidence of his intentions – a large box of flowers – she fled back to Smiths Mills [part of the town of Dartmouth in southeastern Massachusetts], but he followed and won her. They went up the Nile on their wedding trip, guided by ‘Faraway Moses,’ Mark Twain’s dragoman. Their home at Savin Hill with its music-room and picture-gallery, was the main rendezvous of all the family, and headquarters of the boys while at Harvard. Helen had abundant charm as well as courage – radiantly young in spirit, intensely interested in others and devoted to her family.”<sup>2</sup>

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<sup>1</sup> New Bedford Whaling Museum, Cummings Family Papers, Mss 51. “Our Cummings Family” genealogy, ca. 1947.

<sup>2</sup> Ibid.

In further personal connections between the Hunt and Kehew families, William and Helen Hunt's son, John, was married to Barbara Seccomb, who was likely related to John Kehew's business partner, Eben Seccomb. In 1889, William Hunt was one of the pallbearers at Kehew's funeral.

### ***John Kehew***

The first known occupant of 24 Grampian Way, John Kehew (1818-1889) bought the property in 1873 (although he seems to have moved here in 1871) and lived here until 1887. Before he occupied the Kehew-Wright House, Kehew was well-known in New England for his business in manufacturing and importing mathematical and nautical instruments in New Bedford, and for his partnership for several years with a nationally-prominent instrument maker, Edward Ritchie, in Boston. By the time he lived at Grampian Way, Kehew was partner in an oil business that supplied, among others customers, numerous textile mills in Massachusetts.

John Kehew came from a rich maritime heritage. He was born to John and Eunice Browne Kehew in Salem, Mass., which was one of America's leading seaports for the international trade in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. The elder John Kehew was a ship's captain out of Salem; he is celebrated for commanding the *America* as a privateer in the War of 1812, during a four-month cruise in which she captured ten British vessels. The *America*—one of the largest and fastest American-built merchant ships of its time—was one of forty privateers that Salem contributed to that conflict, and is said to have been the most successful.

The younger John Kehew may have learned his trade in nautical instruments from an uncle, Samuel Emery of Salem, who was an instrument maker and silversmith there in the early 19<sup>th</sup> century. During that period, Salem was also home to Nathaniel Bowditch (1773-1838), an internationally-recognized mathematician, navigator, and astronomer, who published what became a standard manual on maritime navigation, the *American Practical Navigator* (1802).

During his career in New Bedford in the 1840s and '50s, John Kehew advertised himself as an importer and manufacturer, selling nautical, optical, and mathematical instruments and "as complete an assortment of charts of all parts of the world visited by whalers, as is required to make a complete navigation establishment."<sup>3</sup> Kehew's business in compasses, octants, sextants, and nautical charts served New Bedford's whaling industry in its golden age, spanning the early to mid-19<sup>th</sup> century. Kehew's merchandise is represented today in the New Bedford Whaling Museum, Mystic Seaport, and private collections.

In the late 18<sup>th</sup> century, scientists made major advances in maritime navigation, including accurately determining longitude at sea (through such devices as

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<sup>3</sup> New Bedford Whaling Museum. Advertisement pasted on a logbook in the museum's collection.

chronometers for celestial navigation, and octants and sextants for measuring altitude) and in the greater availability of printed guides and charts (including coastal surveys and data on winds and currents). During the early 19<sup>th</sup> century, these charts, publications, and instruments became far more accurate, available, and affordable, and contributed to the tremendous prosperity of the shipping, whaling, and fishing industries.

New Bedford's whaling fleet peaked in 1857, with 329 vessels employing more than 10,000 men. Kehew left New Bedford ca. 1860 and next appears, in the Boston directories from 1863 through 1865, working for E. S. Ritchie & Co. (One historian claims that Ritchie and Kehew were collaborating by 1862.) Edward Samuel Ritchie (1814-1895) was the country's foremost maker of scientific and navigational instruments in the 19<sup>th</sup> century. Ritchie and Kehew met in New Bedford, where Ritchie worked as a ship chandler in the 1840s. In 1850, Ritchie established a business of making and selling scientific instruments in Boston. When Kehew joined the firm it was renamed E.S. Ritchie & Co., selling both nautical and other "philosophical" (i.e., scientific) instruments.

In 1861, the U.S. Navy had solicited American-made navigational instruments, and Kehew is said to have joined Ritchie during development of the first successful liquid compass—called "the first major improvement in compass technology in several hundred years".<sup>4</sup> The Navy used this compass exclusively for the next 40 years, and tens of thousands were also sold to private merchant ships. Concurrently, Ritchie & Co. also invented a compass that could function aboard ironclad vessels, perhaps providing the connection between Kehew and William P. Hunt, whose iron works was simultaneously developing other equipment for ironclad war ships. More research is necessary to determine Kehew's role in these two inventions, for which Ritchie received patents.

Kehew left Ritchie & Co. in 1866, at which time Ritchie's sons joined the firm, which continues in business today. In 1866, Kehew established himself as an oil merchant, as a partner in the firm of Seccomb [also spelled Secomb], Kehew, & Thayer, where he remained until his death in 1889. The business was located near Boston Harbor (on Broad, India, and Purchase streets, consecutively) and sold a variety of oils for lighting, heating, and industrial applications. An 1867 directory shows the firm dealing in sperm and whale oil, carriers' oil (used to turn animal hides into leather), and kerosene and coal oil, connecting the firm with several of New England's leading industries in the late 19<sup>th</sup> century.

Kehew's familiarity with New Bedford and its whaling industry may have been influential in this career change. Whale oil was used for lamps, candles, and lubricating fine machinery. The latter application was not inconsequential: A discussion at the annual meeting of the New England Cotton Manufacturers Association in 1868 records that Secomb, Kehew & Thayer was an important

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<sup>4</sup> Smithsonian National Museum of American History. Physical Sciences Collection – Navigation.

supplier to this industry, which relied on the product to keep its textile machinery operating smoothly.

Kehew's residence in Boston changed every year or two between 1863 and 1871, when the city directories first locate him at Grampian Way. The building permit for the stable, dated the month after the Kehews acquired the property in 1873, lists John Kehew as the property owner. The 1880 census shows John and Nancy Kehew living here with three servants—two young women and a young man, immigrants from Nova Scotia and Ireland. After selling 24 Grampian Way in 1887, the Kehews moved to the Back Bay section of Boston, where John died two years later.

Few details are known of John Kehew's life. In a passport application dated 1868, he is described as nearly 5 feet 10 inches tall, with dark hazel eyes, "aquiline" nose, small mouth, black hair, and "dark" complexion.<sup>5</sup> (See photo, Figure 13) Kehew was married first to Sarah Howland Allen (1825-1856), with whom he had two children who survived to adulthood. He was married second to Nancy Tucker Cummings (1829-1891), whose family had various mercantile businesses and invested in whaling vessels in New Bedford. (See photo, Figure 14) The Cummings family genealogy reports that Nancy

"Married July 27, 1858, John Kehew, a widower with two children, William and Elizabeth. They lived first in New Bedford, then at Savin Hill near Boston. She was of sterner stuff than her sisters. No children. Kehew was in the nautical instrument business, first for himself in New Bedford, then with E.S. Ritchie & Co., in Boston. (They called their stock 'philosophical instruments'). He was later in [the] oil business in Boston."<sup>6</sup>

A publication called "Twenty Thousand Rich New Englanders; A List of Taxpayers Who Were Assessed in 1888 to Pay a Tax of One Hundred Dollars or More" includes business partners Eben Secomb and John Kehew. At Kehew's death, obituaries were published in the *Boston Weekly Journal* and the *Boston Daily Globe*. The latter article noted that the funeral was held in St. Paul's Church, Boston, with a half-dozen eminent pallbearers, and that a large cortege followed the remains by train to his burial in New Bedford.

### ***George Wright***

Best-known today of the occupants of 24 Grampian Way is George Wright (1847-1937), who bought the Kehew-Wright House in 1887 and lived here until his death in 1937. (The Wright family continued to occupy the property until 1948.) George Wright was one of the country's first professional baseball celebrities, who parlayed his fame and talent into a successful sporting goods business and an

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<sup>5</sup> U.S. Passport Applications, 1795-1925. Record for John Kehew.

<sup>6</sup> New Bedford Whaling Museum, Cummings Family Papers, Mss 51. "Our Cummings Family" genealogy, ca. 1947.

influential national role as a sports promoter. Wright was largely retired as an active baseball player by the time he occupied 24 Grampian Way, but his contributions to American sports history (including the popularization and organization of baseball, golf, and tennis as recreational and professional activities) were pivotal during his tenure here. Wright's two sons, who were distinguished athletes in their own right, also occupied the house during the early parts of their careers.

Wright was the son of English immigrants Samuel and Ann Wright, who had moved to the United States ca. 1836. Samuel Wright was a professional cricket player, and his sons Harry, George, and Sam all played professional cricket as well as major league baseball. Both George and Harry were inducted into the Baseball Hall of Fame (in 1937 and 1953, respectively).

George Wright was a national figure in American sports from his appearance on the first acknowledged, all-professional baseball team, in 1869, until his death in 1937. In 1869 and 1870, Wright played for the Cincinnati Red Stockings— who were captained and managed by his brother Harry— and contributed to the team's sensational winning streak of 81 games. At five feet, nine inches tall and 150 pounds, George Wright played shortstop and boasted a batting average of .633 for Cincinnati. Baseball histories observe that Wright established not only a standard for modern play of his position, but also a precedent for sports celebrities:

“He was the first of the ‘roving’ shortstops. While others played an almost stationary position to the right of the pitcher, George roamed the base line between second and third base. Crowds screamed with delight whenever he scampered in or out to snag the ‘bounding rock’ and fire it to first base to retire a runner.”<sup>7</sup>

Fans also responded to Wright's charisma. “Possessing dashing good looks, the 22-year-old George was particularly popular with female fans, who were known to scandalously lift their skirts to reveal their red-stockinged ankles in George's presence.”<sup>8</sup>

In 1871, George and Harry Wright moved to Boston, where they established the Boston Red Stockings team.<sup>9</sup>

“With George maintaining his exemplary play, the Boston Red Stockings dominated the nascent National Association [the first professional baseball league], winning pennants in four of the Association's first five years. The club's success continued in the new National League [NL], which began play in 1876 and counted the Boston club as its champion in two of its first three

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<sup>7</sup> Story of Baseball. “The Brothers Wright”, p. 1

<sup>8</sup> Cincinnati Reds, Hall of Fame Member Directory. “George Wright, Class of 2005”, p. 1.

<sup>9</sup> The Red Stockings went on to be called the Beaneaters, Doves, and, finally, the Braves.



years of operation. Appropriately, George was the first player to bat in the NL's first game”<sup>10</sup>

After brief detours as a player/manager with the Providence Grays team in 1879 and 1882, Wright retired as an active baseball player in 1882. In his obituary in 1937, *The New York Times* reported that “Mr. Wright established himself as one of the outstanding baseball players of his time. By many he was regarded as the best all-around performer on the diamond in the late Sixties and through the Seventies.” (See photo, Figure 15.) The Boston Globe wrote in its obituary that

“He was a wonderful shortstop, covering a wide range of territory; was a fast base runner and heavy hitter. There probably has never been a faster or more accurate thrower. The writer recalls his curly hair, his gleaming white teeth and his ever-present smile, denoting his evident enjoyment in the game.”<sup>11</sup>

Throughout his retirement, Wright remained an active fan. He regularly and frequently attended games at Fenway Park and Braves Field in Boston until shortly before his death, and returned to Cincinnati for the 1919 World Series between the Cincinnati Reds and Chicago White Sox. Wright was a member of the second group of inductees into the National Baseball Hall of Fame, in 1937, along with pitcher Cy Young and manager Connie Mack. The honor was given the year after Ty Cobb and Babe Ruth were inducted, and two years before Lou Gehrig and Wright's former teammate and business associate, A.G. Spalding, were elevated.

Soon after arriving in Boston in 1871, Wright established a lucrative sideline selling baseball goods: with Wright & Gould (C. Harvey Gould) in 1871 and 1872; under just his own name from 1873 through 1879; and as part of Wright & Ditson beginning in 1880. (See photo, Figure 16.) Wright began manufacturing his own equipment in 1875, after buying the patent for the first catcher's mask from a Harvard University player.

Located in downtown Boston (with a factory in Wakefield, Mass.), Wright & Ditson went on to become the city's pre-eminent sporting goods business, and a nationally-known company. Harry Ditson, the junior partner in the firm, died in 1891. The business formed a “silent partnership”<sup>12</sup> that year with the sporting goods conglomerate of A.G. Spalding and Brothers, which bought out Ditson's interest at Wright's request.<sup>13</sup> The name of Wright & Ditson was maintained, as an independent division, and Wright continued as its active president through at least 1926. (See photo, Figure 17.)

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<sup>10</sup> Cincinnati Reds, Hall of Fame Member Directory, p. 1.

<sup>11</sup> W.S. Barnes Jr. *Daily Boston Globe*, August 22, 1937.

<sup>12</sup> Peter Levine, *A.G. Spalding and the Rise of Baseball*, p. 80.

<sup>13</sup> David Quentin Voight, *American Baseball*, p. 218.

Wright was one of a handful of former baseball players to enter the sporting goods business, along with his former teammate, pitcher Albert Goodwill (A.G.) Spalding in Chicago, and Alfred James (A.J.) Reach in Philadelphia. In the late 19<sup>th</sup> century, athletes had low social status, and most retired players slipped into low-status, low-paying obscurity. Less than 15% found high-paying, white-collar jobs, most of these as businessmen in sports-related enterprises.<sup>14</sup> With baseball evolving into the national pastime after the Civil War, as both a popular and professional sport, the growing demand for athletic equipment led to the proliferation of sporting goods merchandisers by the 1870s.

Wright & Ditson capitalized on this opportunity by selling and manufacturing equipment and uniforms not only for baseball but also for lawn tennis, golf, cricket, and hockey. (See Figure 18.) By the early 1900s, the company was known for the precision craftsmanship of its products, which were purchased by both professionals and recreational athletes. Advertisements for Wright & Ditson were placed in leading sporting publications nationwide, and celebrity players were often hired to consult on and promote new products. (See Figure 19.)

The firm also published its own guidebooks (on baseball, golf, tennis, polo, and home exercise), which served as important sources of information on sporting organizations, official rules, game and tournament schedules, and athletes' and team records. The guides also had vital commercial functions in promoting company products, associating the company name with various sports, and generating revenue from advertisements. Examples of Wright & Ditson's guidebooks are found today in the Baker Library of Harvard's business school and in the archives of Historic New England.

Not coincidentally, advancing popular interest and participation in sports also promoted sporting-goods businesses. Described as "strong willed and opportunistic" as a ballplayer,<sup>15</sup> Wright brought the same qualities to his business activities, embroidered with a heightened sense of showmanship. He traveled the country and the world in support of baseball and tennis; was instrumental in popularizing golf in the United States; participated in demonstration games, organized tours, and sponsored tournaments; and raised awareness of ice hockey, curling, and squash. Wright also continued to play cricket into the late 1890s, at the Longwood Cricket Club in Chestnut Hill, and is said to have been one of the best players in the country.<sup>16</sup>

During the late 19<sup>th</sup> century, America was dramatically transformed by industrialization, urbanization, and immigration. Concurrently, increased attention was paid to health and recreation, and both leisure time and disposable income increased. Sports became available to more than just the elite and

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<sup>14</sup> Steven Riess, *Touching Base*; pp. 154-159.

<sup>15</sup> John Thorn, *Baseball in the Garden of Eden*, p. 173.

<sup>16</sup> Established in Boston in 1877, the Longwood Cricket Club became a leading force in the growth of tennis in the U.S. after installing its first lawn tennis court in 1878.

appealed to the cultural ideals of the pastoral landscape, individualism, and democracy. Development of new forms of transportation (trains and streetcars) and communication (telegraph, magazines, newspapers, and photography) made it easy to stage and attend events, and to distribute sports news quickly to a broad audience.

The list of George Wright's activities as sports promoter and enthusiast is long. In baseball, he participated as an active player in tours of the western U.S. in 1869 and England in 1874 (where the Americans also played cricket against, and beat, the local teams); joined a promotional trip of American all-stars around the world in 1888-89, after his retirement (visiting Australia, Egypt, Italy, and England); coached the American team in an exhibition baseball game at the summer Olympic Games in Sweden in 1912; and from 1905 to 1907 served on the Mills Commission, which famously and incorrectly identified the origin of American baseball, attributing it Abner Doubleday of Cooperstown, New York.

Wright was only a recreational golfer himself, but he was a pioneer in popularizing golf in the United States. Obituaries in both *The New York Times* and *Boston Globe*, among other historical sources, called him the father of the game in this country. Legend claims that Wright was intrigued by a set of golf clubs he saw in a British catalogue and placed an order for his store. They arrived without instructions, however, and were displayed without fanfare. A Scotsman who fortuitously visited the store inquired about the clubs, described how the game was played, and later sent the owners a rulebook.

After familiarizing himself with the rules, in the fall of 1890 Wright gained permission to lay out a nine-hole course—the first in New England—in Franklin Park, and led a foursome of friends in a game. A *Boston Herald* reporter, invited by Wright, was there to record the game's debut, which utilized tomato cans set in the ground as cups. Wright & Ditson became a leading supplier of golfing equipment in the United States in the 1890s, and soon began manufacturing its own products. In 1897, Wright hired the Scottish golf professional Alexander Findlay to create a line of clubs, design golf courses, and promote golf nationwide.

Modern golf was first played in this country in the 1880s, and the first permanent golf club is believed to have opened in 1888. The Country Club, established in Brookline in 1882, was one of the first such private clubs in America to adopt golf, adding a course in 1893. An official, public golf course, only the second in the country, was established in Franklin Park in 1896. Boston's second municipal golf course, now known as the George Wright Golf Course (in the Hyde Park neighborhood), was completed in 1938 on land that Wright donated for the purpose in the 1920s.

In 1913, The Country Club hosted a U.S. Open Golf Tournament in which two visiting English golf champions were defeated by 20-year old Francis Ouimet of

Brookline, the first amateur to win this competition. Ouimet, the son of an immigrant family, worked as a sales clerk at Wright & Ditson. George Wright took a personal interest in Ouimet and gave him extra vacation time to play in the tournament. Ouimet's victory dramatically changed the prevailing image of golf as a sport for the old and wealthy, and the number of players in America tripled in the following ten years. Wright & Ditson positioned itself as a major source for golf equipment during this wave of popularity.

In tennis, Wright & Ditson was the first company to import rackets and tennis equipment to the United States. The firm sponsored tournaments around New England for most of the 1880s, and tried unsuccessfully to negotiate an international tournament with Great Britain's top players around 1890. In 1898, Wright sponsored (and accompanied) the first tour of a team of top East Coast players to the West Coast. The players included national champion Dwight Davis (namesake of the Davis Cup) and Wright's own son, Beals, who was a national collegiate champion at the time. This successful event was followed by a similar tour in 1908 that featured George's son Irving. *Outing* magazine noted as early as 1891 that "In this country no one has given more enthusiastic support to lawn tennis than the great sporting goods manufacturers, Messrs. Wright & Ditson, of Boston, Mass."<sup>17</sup>

Wright's panoramic interest in sports also led him to ice hockey, ice polo, curling, and squash. At a college tennis tournament in 1895, Wright witnessed a discussion among some of the players, comparing ice hockey (popular in Canada) and ice polo (favored in the U.S.). Wright subsequently took a team of college players from the northeastern U.S. to Montreal to play Canadian athletes in both games.

"After watching a few contests, George recognized that hockey was the superior game, so he set his company to work promoting the Canadian sport and manufacturing its equipment. By the dawn of the 20<sup>th</sup> century, hockey had supplanted ice polo in popularity, with George Wright providing a major impetus to its growth in the United States."<sup>18</sup>

In another winter sport, Wright was a member of the United States team that competed in an international curling match in Montreal in 1907. Back indoors in Massachusetts, "squash tennis", which was invented in the 1880s, quickly became a favorite sport of members of the Boston Athletic Association, several of whom built their own private courts. Hollis Hunnewell built an elegant squash tennis court at his estate in Wellesley first, and gave his elite friends copies of the architectural drawings. George Wright installed a court in the stable of his

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<sup>17</sup> *Outing*, Vol. XIX. "Monthly Record for December 1891", p. 57. Published during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, *Outing* was one of the new national publications that catered to growing audiences for sports and recreation. *Outing* covered more than a dozen activities, including bowling, yachting, cycling, football, baseball, lawn tennis, equestrian sports, cricket, golf, lacrosse, boxing, and photography.

<sup>18</sup> David Fleitz, *More Ghosts in the Gallery*, pp. 15-16.

Dorchester house (date unknown), and “outdid Hunnewell with a thirty-four-by-nineteen-foot court that boasted a prism glass skylight.”<sup>19</sup> George’s son Beals, in addition to playing tennis, was a leading squash player in the Boston area during the first decades of the 20<sup>th</sup> century. The new squash court in the stable may have been built for Beals’s practice.

George Wright married Abbraria (Abbie) Anna Coleman in Boston in 1873. Abbie Wright (1849 ca. – 1913) was the daughter of Jeremiah and Mary Ann Coleman, who had immigrated from Ireland ca. 1831; Jeremiah was a stone mason. George and Abbie had four children together, all born on Sagamore Street in Dorchester, where the family lived for ten years before moving to Grampian Way.

24 Grampian Way was purchased in Abbie’s name from Nancy Kehew in 1887, with about 25,000 square feet of land and the buildings thereon. On the same date, George *and* Abbie Wright sold to Nancy Kehew a property on Sagamore Street with about 5,600 square feet of land and the buildings thereon. Both transactions were for “one dollar and other good and valuable considerations”. In 1892, Abbie Wright acquired a small, adjacent piece of land to the east of the original property, containing 5,550 square feet; no buildings are mentioned. The combined parcels make up the present property at 24 Grampian Way.

George and Abbie Wright lived at 24 Grampian Way until their deaths in 1937 and 1913, respectively. Their four children lived at the Wright House for various lengths of time: Elizabeth Wright (1875-1965), who never married, occupied the house until 1948. Georgiana Wright (1877-1958) moved away between 1900 and 1910, probably upon her marriage to Oliver Hall.

Beals Wright (1879-1961) lived at 24 Grampian Way until 1915, when he was about 36 years old. During his residency here, Beals worked at Wright & Ditson, graduating from clerk to vice president; he was a partner in the company until the mid-1940s. A graduate of Harvard University, Beals Wright was an accomplished tennis player, winning gold medals in men’s singles and doubles at the 1904 St. Louis Olympic Games, U.S. championships in men’s doubles in 1904, 1905, and 1906, and the men’s singles in 1905. Beals was a member of the Davis Cup team for five years between 1905 and 1912, and was ranked in the top ten U.S. tennis players for ten years. After his playing days ended, he continued in the sport as a referee and as a promoter of tennis tournaments. Beals Wright was inducted into the International Tennis Hall of Fame (then called the Lawn Tennis Hall of Fame) in 1956. Beals moved to Washington State in 1915, lived in New York for a time, and died in Illinois.

Irving Wright (1882-1953) lived at 24 Grampian Way until 1916, when he married and moved to Hingham. Irving also worked at Wright & Ditson, rising from clerk to salesman to vice president, and succeeded his father in the active

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<sup>19</sup> James Zug, *Squash: A History of the Game*, p. 22.

management of the business. A nationally-ranked tennis player like his older brother, Irving “twice won the National Mixed Doubles Championships, served on the executive committee of the United States Lawn Tennis Association for over twenty years, and was president of Longwood Cricket Club from 1935 to 1940.”<sup>20</sup>

After he was widowed in 1913, George Wright spent summers in Boston and winters in Florida, and remained active in running Wright & Ditson. He occupied the house with his daughter, Elizabeth. Two servants (usually Irish immigrants) lived with the family from at least 1880 (on Sagamore Street) through 1940.

In 1948, Elizabeth Wright sold 24 Grampian Way to Joseph Repoff, a machinist, and his wife Alice. The Repoffs seem to have rented out this property, as city directories show that they lived at 62 Grampian Way until 1951, when Raymond Tomasini of Boston purchased number 24. Tomasini, a carpenter, occupied the house with his wife Rita and their children until his death in 2007.

### **3.2 Architectural Significance**

The house and stable at 24 Grampian Way combine the sober massing and roof form of the Second Empire style with simple but fanciful Stick Style elements. Especially notable features are the surface detail on both buildings and the ornamentation of the porches and eaves of the house. The architectural design of this property is representative of fashionable suburban housing built for the upper middle class in late 19<sup>th</sup> century Boston, and character-defining features remain largely intact.

The Kehew-Wright House is one of the earliest extant residences in the Savin Hill Historic District, and one of its few displays of the Stick Style, although its articulation is restrained within the general context of this style. The stable is remarkable as an increasingly rare survivor of its building type, and is significant for its size and its attention to architectural detail. Despite deferred maintenance and the apparent partial loss of porches on the house, both buildings retain their architectural integrity. The site is distinctive for its large size, deep setbacks at the front and sides, semi-circular drive, and spectacular views of Boston and Dorchester Bay.

### **3.3 Relationship to Criteria for Landmark Designation**

The Kehew-Wright House is illustrative of Boston’s regionally and nationally prominent industrial and cultural history in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and represents a fine early example of suburban development in the Boston area in the mid 19<sup>th</sup> century. The property appears to meet the following criteria for

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<sup>20</sup> George Wright II obituary, *Boston Globe*, May 20, 2012.



Landmark designation, found in Section 4 of Chapter 772 of the Acts of 1975, with significance above the local level, as required in Section 2 of Chapter 772:

A. *A property listed on the National Register of Historic Places.* The Kehew-Wright House is listed as a contributing building within the Savin Hill Historic District, which is identified as significant on the local level.

B. *A property with prominent associations with the cultural, political, economic, military, or social history of the city, Commonwealth, region, or nation.* The Kehew-Wright House has significant associations with the development of the Savin Hill neighborhood of Boston; with the maritime and industrial history of Boston and the Commonwealth through the careers of its early owners; and with the social history of recreation and sports in Boston, New England, and the nation.

C. *A property associated significantly with the lives of outstanding historic personages.* The Kehew-Wright House is closely associated with the life of its second occupant, George Wright, at the height of his exceptional career in the sporting goods business and as a promoter of baseball, golf, tennis, and other sports in Boston, the region, and the nation.

### **4.1 Current Assessed Value**

According to the City of Boston Assessor's records, the property at 24 Grampian Way, Boston, has a total assessed value of \$395,190, with the land valued at \$278,190 and the building at \$117,000.

### **4.2 Current Ownership**

According to the Assessor's records, this property is owned by Virginia (Tomasini) Lane, Raymond Tomasini Jr., Christopher Tomasini, and the Twenty-Four Grampian Way Realty Trust, with a mailing address of 24 Grampian Way.

## **5.0 PLANNING CONTEXT**

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### **5.1 Background**

The Kehew-Wright House was built ca. 1871 as a single-family home. An outbuilding that was originally constructed as a stable was later used as a squash court, storage barn, and home workshop. From the time the house was constructed, the property has had five owners. It remained in residential use until 2012, and is presently unoccupied. In the 1890s, changing demographics and increasing land values led to an influx of lower-middle class and working class residents on Savin Hill. Many of the earlier estates were subdivided and re-developed. Architectural quality continued to be high, although two and three-family houses became more prevalent. About three-quarters of Savin Hill's existing buildings were constructed after 1890.

### **5.2 Current Zoning**

Parcel 1302614000 is located in the Dorchester zoning district, the 2F-5000 subdistrict, and in Neighborhood Design and Restricted Parking overlay districts.

### **5.3 Current Planning Issues**

The City of Boston Assessing records list the overall and interior condition of the house at 24 Grampian Way as “poor.” This evaluation is based on physical appearance alone and does not involve any form of structural assessment. The owners of record include the following: Virginia Lane, Raymond Tomasini Jr., Christopher Tomasini, as well as Twenty-Four Grampian Way Realty Trust. A representative of the owners has been in touch with the Boston Landmarks Commission and has expressed concern about the impact of Landmarks designation on their ability to sell or otherwise modify the property.

**6.1     Alternatives Available to the Boston Landmarks Commission**

**A.   Individual Landmark Designation**

The Commission retains the option of designating the Kehew-Wright House as a Boston Landmark. Designation shall correspond to Assessor's parcel 1302614000 and shall address the following exterior elements hereinafter referred to as the "Specified Exterior Features":

- The exterior envelope of the house and the stable.
- The landscape elements and the grounds within parcel 1302614000.

**B.   Denial of Individual Landmark Designation**

The Commission retains the option of not designating any or all of the Specified Exterior Features as a Landmark.

**C.   Preservation Restriction**

The Commission could recommend that the owner consider a preservation restriction for any or all of the Specified Exterior Features.

**D.   Preservation Plan**

The Commission could recommend development and implementation of a preservation plan for the property.

**E.   National Register Listing**

The Kehew-Wright House is already listed in the National Register of Historic Places as a contributing structure within the Savin Hill Historic District.

**6.2     Impact of Alternatives:**

**A.   Individual Landmark Designation**

Landmark Designation represents the city's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Exterior Features of the property, in accordance with the standards and criteria adopted as part of the designation. Landmark designation results in listing on the State Register of Historic Places.

**B.   Denial of Individual Landmark Designation**

Without Landmark designation, the City would be unable to offer protection to the Specified Exterior Features, or to extend guidance to the owners under Chapter 772.

### **C. Preservation Restriction**

Chapter 666 of the MGL Acts of 1969 allows individuals to protect the architectural integrity of their property via a preservation restriction. A restriction may be donated to or purchased by any governmental body or nonprofit organization capable of acquiring interests in land and strongly associated with historic preservation. These agreements are recorded instruments (normally deeds) that run with the land for a specific term or in perpetuity, thereby binding not only the owner who conveyed the restriction, but also subsequent owners. Restrictions typically govern alterations to exterior features and maintenance of the appearance and condition of the property.

A preservation restriction would also afford the owner of the property a one-time income tax deduction, based on the appraised amount of the loss of property value due to the restriction placed on the exterior of the building. Thus, the preservation restriction would offer an incentive to preservation all of the historic fabric of the Grampian Way and Savin Hill Avenue facades and to ensure that any additions or alterations would be compatible with the historic fabric. Listing in the National Register of Historic Places qualifies 24 Grampian Way for a preservation restriction that may be tax deductible.

### **D. Preservation Plan**

A preservation plan allows an owner to work with interested parties to investigate various adaptive use scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development. However it does not carry regulatory oversight.

### **E. National Register Listing**

National Register listing provides an honorary designation and limited protection from federally-funded, -licensed, or -assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts preservation Projects Fund from the Massachusetts Historical Commission. National Register listing provides listing on the State Register, affording parallel protection for projects with state involvement and also the availability of state tax credits. Tax credits are not available to owners who demolish portions of historic properties.

## **7.0 RECOMMENDATIONS**

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For its associations with George Wright, a nationally prominent figure with an exceptionally diverse career in American sports history for seven decades, the Kehew-Wright House is significant at the national, state, and local levels. The staff of the Boston Landmarks Commission therefore recommends that the Kehew-Wright House be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. The boundaries shall correspond to assessor's parcel number 1302614000.

## **8.0 GENERAL STANDARDS AND CRITERIA**

### **Kehew-Wright House**

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#### **8.1 Introduction**

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

The intent of these guidelines is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily ensure approval, nor are they absolute, but any request for variance from them must demonstrate the reason for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute, a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

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

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are: Building code conformance and safety requirements; Changes necessitated by the introduction of modern mechanical and electrical systems; Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest

amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

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



In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

Finally, the Standards and Criteria have been divided into two levels:

- **Section 8.3** - Those general Standards and Criteria that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- **Section 9.0** - Those specific Standards and Criteria that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

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## 8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark property's owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

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

1. Activities associated with normal cleaning and routine maintenance.
  - a. For building maintenance (Also see Sections 9.0), such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
  - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
2. Routine activities associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures.

### B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:

1. Maintenance and repairs involving no change in design, material, color or outward appearance.
2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
5. Temporary installations or alterations that are to remain in place for longer than six weeks. See Section 9.1.
6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

**C. Activities requiring an application and full Commission review:**

Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements, major planting or removal of trees or shrubs, or changes in landforms.

**D. Activities not explicitly listed above:**

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

**E. Concurrent Jurisdiction**

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

**8.3 General Standards and Criteria**

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will

- be allowed. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term **later contributing features** shall be used to convey this concept.)
  3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
  4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
  5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
  6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
  7. New additions or related new construction should be differentiated from the existing, thus, they should not necessarily be imitative of an earlier style or period.
  8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
  9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
  10. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.
  11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
  12. Significant archaeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria have been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary William Francis Galvin, Chairman.

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## 9.0 SPECIFIC STANDARDS AND CRITERIA

### Kehew-Wright House, Stable, and grounds.

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*Refer to Sections 8.0 for additional Standards and Criteria that may apply.*

#### 9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Kehew-Wright House including the exterior form, mass, and richness of detail of the house and stable.
3. The standards and criteria acknowledge that there may be changes to the landscape and the exterior of the buildings and are intended to make the changes sensitive to the character of the property.
4. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed, and whether buildings may be moved on site.
5. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
  - a. Compatibility with the original property's integrity in scale, materials and character.
  - b. Historic association with the property.
  - c. Quality in the design and execution of the addition/alteration.
  - d. Functional usefulness.
6. The exterior elevations and roof elements, landscape elements, and grounds of the Kehew-Wright House are subject to the terms of the exterior guidelines herein stated.
7. Items under Commission review include but are not limited to the following: exterior walls, windows, entrances/doors, roofs, roof projections, additions, accessibility, new construction, paving, major plantings, fences, and archaeology. Items not anticipated in the Standards and Criteria may be subject to review.

## **9.2 Exterior Walls of the House and Stable**

### **A. General**

1. No new openings shall be allowed on the front (facing Grampian Way) of either the House or Stable. New openings are acceptable, with review, on the sides and rear of the Stable. New openings are acceptable, with review, on the rear of the House.
2. No original existing openings shall be filled or changed in size.
3. No exposed conduit shall be allowed.
4. Original or later contributing projections shall not be removed with the exception of the later second floor bedroom addition and of the sunroom over the front door. Removal of these two elements is encouraged.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B and C be executed with the guidance of a professional building materials conservator.

### **B. Masonry (Brick, Stone, Terra Cotta, Concrete, Stucco and Mortar)**

1. All masonry materials shall be preserved with the exception that replacement of the puddingstone House foundation will be considered if the House is moved on the site.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods. This shall include the foundation of the Stable and all chimneys.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.

7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the building is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

### **C. Wood**

1. All original or later contributing wood materials shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching,

piecing-in, consolidating or reinforcing the wood using recognized preservation methods.

3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
9. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

### 9.3 Windows

**Refer to Sections 9.2 A, B and C regarding treatment of materials and features.**

1. The original or later contributing window design and arrangement of window openings shall be retained.
2. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.

3. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
4. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
8. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.
9. Tinted or reflective-coated glass shall not be allowed.
10. Metal or vinyl panning of the wood frame and molding shall not be allowed.
11. Only clear single-paned glass shall be allowed in multi-light windows since insulating glass in multi-light windows will exaggerate the width of the muntins.
12. Exterior combination storm windows may be allowed provided the installation has a minimal visual impact. However, use of interior storm windows is encouraged.
13. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
14. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
15. Clear or mill finished aluminum frames shall not be allowed.



16. Window frames, sashes and if appropriate, shutters, should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

#### **9.4 Entrances/Doors**

**Refer to Sections 9.2 A, B and C regarding treatment of materials and features; and Sections 9.5 and 9.11 for additional Standards and Criteria that may apply.**

1. All entrance elements shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Only paneled doors of appropriate design, material and assembly shall be allowed.
10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.

11. In general, storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed storm doors shall be painted to match the color of the primary door.
12. Unfinished aluminum storm doors shall not be allowed.
13. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
14. Entry lighting shall be located in traditional locations.
15. Light fixtures shall be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures will be considered, however.
16. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
17. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## **9.5 Porches and Stoops**

**Refer to Sections 9.2 A, B and C regarding treatment of materials and features; and Sections 9.4 and 9.11 for additional Standards and Criteria that may apply.**

1. All porch elements shall be preferably preserved. See also 9.2, A., 4.
2. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
3. Deteriorated or missing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Porch and stoop elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/porch and stoop.

## **9.6 Roofs**

**Refer to Section 9.2 A, B and C regarding treatment of materials and features; and Section 9.7 for additional Standards and Criteria that may apply.**

1. The roof shapes of the existing buildings shall be preserved with the exception that the second story bedroom addition on the House is preferably removed returning the House to its original configuration.
2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material.
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

## **9.7 Roof Projections**

**(Includes satellite dishes, antennas and other communication devices, louvers, vents, and chimney caps)**

**Refer to Section 9.6 for additional Standards and Criteria that may apply.**

1. The basic criteria which shall govern whether a roof projection can be added to a roof include:
  - a. The preservation of the integrity of the original or later integral roof shape.
  - b. Height of the existing building.
  - c. Prominence of the existing roof form.
  - d. Visibility of the proposed roof projection.
2. Minimizing or eliminating the visual impact of the roof projection is the general objective and the following guidelines shall be followed:
  - a. Location shall be selected where the roof projection is not visible from the street or adjacent buildings; setbacks shall be utilized.
  - b. Overall height or other dimensions shall be kept to a point where the roof projection is not seen from the street.
  - c. Exterior treatment shall related to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.

## **9.8 Additions**

**Refer to Sections 9.6, 9.7, 9.9, 9.10 and 9.11 for additional Standards and Criteria that may apply.**

1. An exterior addition should only be considered after it has been determined that the existing buildings cannot meet the new space requirements. Additions can significantly alter the historic appearance of the buildings.
2. New additions shall be designed so that the character defining features of the buildings are not radically changed, obscured, damaged or destroyed.
3. New additions should be designed so that they are compatible with the existing buildings, although they should not necessarily be imitative of an earlier style or period.
4. New additions shall be located at the rear of the buildings as viewed from Grampian Way.

5. New additions shall be of a size, scale and of materials that are in harmony with the existing buildings.

## **9.9 New Construction**

**Refer to Sections 9.6, 9.7, 9.9, 9.10, 9.11, 9.12 and 9.13 for additional Standards and Criteria that may apply.**

1. New construction may be permitted, with review, on the site.
2. New construction shall be of a size, scale, massing and of materials that are in harmony with the existing buildings.
3. New construction shall be designed so that it is compatible with the existing buildings, although it should not necessarily be imitative of an earlier style or period.
4. New construction shall be allowed between the House and Grampian Way.

## **9.10 Landscape/Building Site**

**Refer to Sections 9.2 B and C regarding treatment of materials and features. Refer to Sections 9.11, 9.12, and 9.13 for additional Standards and Criteria that may apply.**

1. The general intent is to preserve the existing or later contributing landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has character scale and street pattern quite different from what existed when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.
3. Though preserving the existing location of the buildings and their surrounding open space is preferred, the Commission may consider moving the existing buildings on site. Relocation of the House in particular is to be considered. It is preferable that the House's relationship to Grampian Way (the setback) be maintained or only slightly changed.
4. Original or later contributing site features (decorative and functional), materials, elements, details and ornamentation shall be retained and, if necessary, repaired using recognized preservation methods.

5. Deteriorated or missing site features (decorative and functional), materials, elements, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. New additions/alterations to the site (such as: parking areas, paved footpaths, and driveways, etc.) shall be as unobtrusive as possible and preserve any original or later contributing site features.
9. Removal of non-historic site features from the existing site is encouraged.
10. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site.
11. Original or later contributing layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations if the House is relocated or if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
12. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the pastoral character of the site.
13. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the landmark.

#### **9.11 Accessibility**

**Refer to Sections 9.2 A, B, and C regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.8, and 9.9 for additional Standards and Criteria that may apply.**

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;

- b. Assess the property's existing and required level of accessibility;
  - c. Evaluate accessibility options within a preservation context.
- 2. Because of the complex nature of accessibility the commission will review proposals on a case by case basis. The commission recommends consulting with the following document which is available from the commission office:

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

## **9.12 Renewable Energy Sources**

**Refer to Sections 9.2 B, C regarding treatment of materials.**

- 1. Renewable energy sources, including but not limited solar and ground source energy, are encouraged for the site.
- 2. Before proposing renewable energy sources, the buildings' performance shall be assessed and measures to correct any deficiencies shall be taken. The emphasis shall be on improvements that do not result in a loss of historic fabric. A report on this work shall be included in any proposal for renewable energy sources.
- 3. Proposals for new renewable energy sources shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the buildings and site.
- 4. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on sustainability for Rehabilitating Historic Buildings for general guidelines

## **9.13 Archaeology**

**Refer to Sections 9.2 B and C regarding treatment of materials. Refer to Section 9.10 for additional Standards and Criteria that may apply.**

- 1. Disturbance of the terrain around the buildings or site shall be kept to a minimum so as not to disturb any unknown archeological materials.
- 2. The building site should be surveyed for potential archeological sites prior to the beginning of any construction project.
- 3. Known archeological sites shall be protected during any construction project.

4. All planning, any necessary site investigation, or data recovery shall be conducted by a professional archeologist.

The Exteriors - Specific Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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## **10.0 SEVERABILITY**

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The provisions of these Standards and Criteria (Design Guidelines) are severable and if any of their provisions shall be held invalid in any circumstances, such invalidity shall not affect any other provisions or circumstances.

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Boston: 1855-1953

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### **Suffolk County Registry of Deeds**

Book 1090, page 222. Mortgage to Hunt, December 1, 1871.

Book 1186, page 296. Hunt to Kehew, October 15, 1873.

Book 1782, page 470. Kehew to Wright, July 19, 1887,

Book 1781, page 472. Wright to Kehew, July 19, 1887.

Book 1782, page 473. Mortgage to Wrights, July 21, 1887.

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Book 6461, page 308. Wright to Repoff, September 16, 1948.

Book 6728, page 298. Repoff to Tomasini, October 1, 1951.

### **Massachusetts Vital Records**

Births, Marriages, and Deaths in Boston, Dartmouth, New Bedford, and Salem.

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**U.S. Passport Applications, 1795-1925.** Record for John Kehew, May 24, 1868.

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