

James Collins Mansion

Study Report

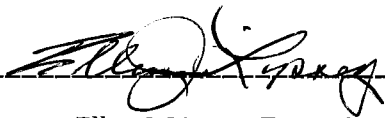


Boston Landmarks Commission
Environment Department
City of Boston



Petition # 249.13

Report on the Potential Designation of
James Collins Mansion
928 East Broadway, South Boston, Massachusetts
as a Landmark under Chapter 772 of the Acts of 1975, as amended

Approved by:  5/20/14
Ellen J. Lipsey, Executive Director Date


Approved by:  5.20.14
Lynn Smiledge, Chairman Date

Table of Contents

1.0	LOCATION OF PROPERTY	1
1.1	ADDRESS	1
1.2	ASSESSORS PARCEL NUMBER	1
1.3	AREA IN WHICH PARCEL IS LOCATED	1
1.4	MAP SHOWING LOCATION	2
2.0	DESCRIPTION	4
2.1	TYPE AND USE	4
2.2	PHYSICAL DESCRIPTION	4
2.3	PHOTOGRAPHS	6
3.0	SIGNIFICANCE	14
3.1	HISTORIC SIGNIFICANCE	14
3.2	ARCHITECTURAL SIGNIFICANCE	31
3.3	ARCHAEOLOGICAL SENSITIVITY	31
3.4	RELATIONSHIP TO CRITERIA FOR LANDMARK DESIGNATION	32
4.0	ECONOMIC STATUS	34
4.1	CURRENT ASSESSED VALUE	34
4.2	CURRENT OWNERSHIP	34
5.0	PLANNING CONTEXT	35
5.1	BACKGROUND	35
5.2	CURRENT ZONING	35
5.3	CURRENT PLANNING ISSUES	35
6.0	ALTERNATIVE APPROACHES	37
6.1	ALTERNATIVES AVAILABLE TO THE BOSTON LANDMARKS COMMISSION	37
6.2	IMPACT OF ALTERNATIVES	37
7.0	RECOMMENDATIONS	39
8.0	GENERAL STANDARDS AND CRITERIA	40
9.0	SPECIFIC STANDARDS AND CRITERIA	44
10.0	BIBLIOGRAPHY	54

1.0 Location of Property

1.1 Address

928 East Broadway, South Boston, Massachusetts

1.2 Assessors Parcel Number

0603888000

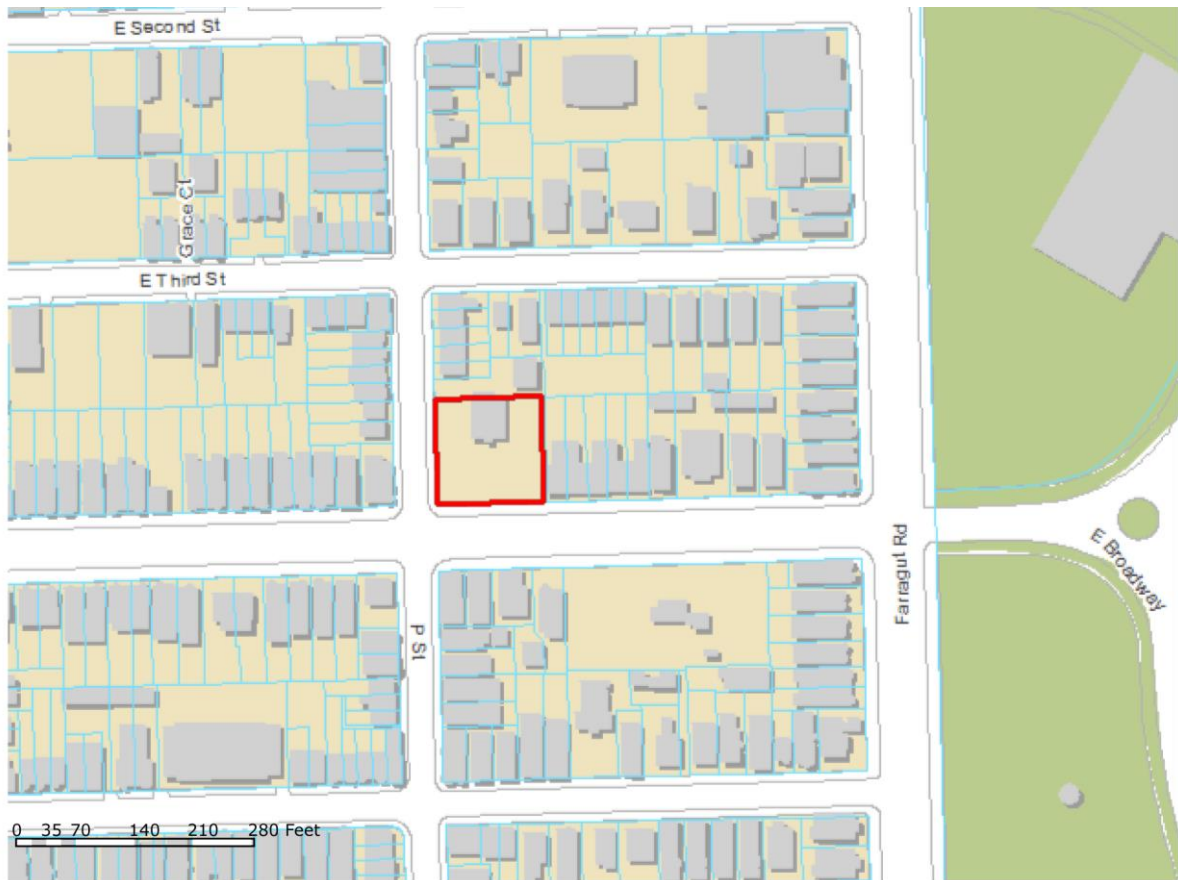
1.3 Area in which parcel is located

The James Collins Mansion is located on the northeast corner of East Broadway and P Street in the City Point neighborhood of South Boston. It is situated on an unusually large square parcel for its densely settled residential neighborhood, just one block west of Marine Park and Pleasure Bay. The building is set at the rear of the 15,625 square foot lot.

1.4 Map Showing Location



Map illustrating location of 928 East Broadway (marked with a red "x") within the context of South Boston



Assessor's map showing location of 928 East Broadway (outlined in red) in immediate neighborhood



Assessors map showing boundary between 928 East Broadway and 930 East Broadway directly to the north

2.0 Description

2.1 Type and Use

The James Collins Mansion at 928 East Broadway, South Boston was built or extensively remodeled ca. 1867-68 as a single-family home. For the next 75 years it was owned by one family, and subsequently it had only four owners. It was converted to multi-family use in the second half of the 20th century and has remained in residential use throughout its history. It is presently used as a multi-family rental property with four units and is occupied by tenants.

2.2 Physical Description

The James Collins Mansion is located at the center of the north boundary of a square parcel of land at the corner of East Broadway and P Street in South Boston. The lot rises gently from East Broadway to the top of the slope where the house is situated. Behind the house at the north boundary of the parcel, this slope drops steeply to street level. On the north end of the east boundary of the parcel a nearly sheer drop partially divides the property from its next-door neighbor. A chain link fence surrounds the parcel; the fence is anchored by a concrete retaining wall on the East Broadway and P Street boundaries.

The landscaping is simple. Twin granite posts support white picket-fence gates that open from East Broadway to a footpath and a driveway leading toward the center of the house. The footpath along the west side of the driveway leads to the five granite front steps of the house and around the west side of the house, whereas the driveway turns to a parking area on the east side of the house. Small trees dot the east front yard, while clusters of shrubbery are scattered on the west front yard. Additional shrubbery includes foundation plantings and shrubs lining the chain link fence along both East Broadway and P Street. On the west side of the house, larger shrubs partially shield the view of the house from P Street. Two tall spruces rise, one on the west side of the house and one east of the driveway just at the entry from East Broadway. A smaller pine tree grows west of the house next to the spruce.

The house is a high-style wood-frame structure in the Second Empire style of architecture, sometimes called the Mansard style because of its Mansard roof. It is a well-proportioned building, rectangular in shape, three-by-five bays and three-stories high (including the Mansard roof which contains a full story of living space), with large two-over-two sash windows all around. An exterior panel brick chimney rises from the roof level of the west elevation. A second panel brick chimney, an interior one, rises in the southeast corner of the house. On the exterior, the visible foundation is faced with granite. In the brick-floored cellar, the foundation is primarily of fieldstone with granite slabs in some places just below the sill; brick piers support the major structural beams.

The house is finished formally on all four elevations. The exterior cladding is laid in rusticated wood blocks and embellished by wooden quoins on all four corners. Windows on the first and second floors are surmounted by projecting cornices supported by carved scrolled brackets and heavily molded window surrounds beneath. Two rows of molding, with six to eight inches of distance between them, mark the separation between the first and second floors on all four elevations and interrupt the quoins of the first and second floors. The projecting cornice that separates the Mansard roof from the lower two stories is supported by a continuous row of small brackets on all four elevations. Also beneath this cornice, larger paired, scrolled brackets embellish the corners of the house and are placed at regular intervals along the cornice on each elevation. The straight-sloped Mansard roof is covered with patterned, monochrome gray slate on the lower slope and accented with rope moldings at the corners and the upper cornice. Dormer windows with triangular pediments project from the roof level; on the façade the double window of the center dormer is surmounted by a segmental pediment. Topping the house on all elevations except the north (rear) is cast iron cresting with trefoil motif detailing.

The symmetrically designed three-bay front (south) façade has even more detail and ornamentation than the rest of the building. It features a projecting central portico leading to a double front door. This entrance is flanked by polygonal one-story bay windows. The portico and the two bay windows feature dentil cornices and the bases of the bay windows are paneled to match the bases of the portico columns. The heavily carved three-panel front doors contain glass in the long panels that fill the upper half of the doors; the heavy molding of the middle panel implies the shape of a cross, and the lower panel consists of decorative molding with a Greek cross in the center. These religious motifs suggest the architect or the door manufacturer may have had some familiarity with church architecture. Paired columns with capitals of elaborately carved fleur-de-lis and paneled bases support the portico roof. The portico is topped with a balustrade of narrow, closely spaced, rectangular balusters. Centered double windows rise above the portico on the second and third stories. A carved flower decorates the pediment above the second floor center windows. The decorative molding beneath the bracketed cornice of the façade is further embellished with a motif of roundels placed at regular intervals.

The east and west elevations have fenestration that is fairly regularly spaced but not perfectly symmetrical. The windows of the upper floors are placed directly over those of the floors below. On the east elevation a glassed-in projecting entrance to the house is found in the second bay from the north on the first floor. The doorway is topped by a transom light and a triangular pediment.

The three-bay north elevation has had a three-story wooden porch built onto it in the late 20th century. Doors leading out to the porch have been added on all three stories of the house where windows once existed. On the Mansard roof level, the construction of the porch roof caused the pediments of the windows to be removed. Otherwise the original window ornamentation on this elevation is intact. A small one-bay shed-roofed ell projects from the east side of this elevation. It is no more than one-half story high with a north facing two-over-six sash window and an east facing paneled wood door. It appears to grant outside access from the cellar. A one-story brick building has been built onto the house at the cellar level on this elevation. Because of the drop in the terrain on the north side of the house, this building is below ground level relative to most of the foundation of the house, and does not appear to be directly attached to the foundation. It is legally on a separate parcel of land.

Building certificates that document most of the changes to the interior of the house are either lost or never existed, but very few changes have been made to the exterior of the house since it was originally built. The building was converted into a multifamily dwelling, probably in the last half of the 20th century. Partition walls, kitchens, and bathrooms were added and the porch must have been added to the north façade at this time.

2.3 Photographs



South and east elevations (from Broadway)



South and west elevations



East elevation



West elevation



Front doors



North elevation



Detail of façade cornice with brackets and molding



Rope molding and patterned slate on mansard roof - southwest corner



Detail of front porch column capitals



Detail of façade central second floor windows



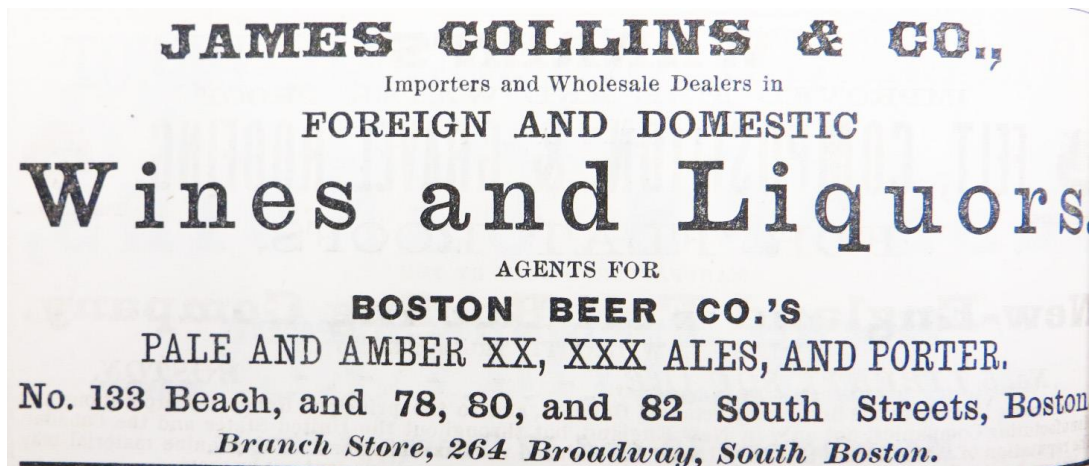
Cast iron cresting on roof



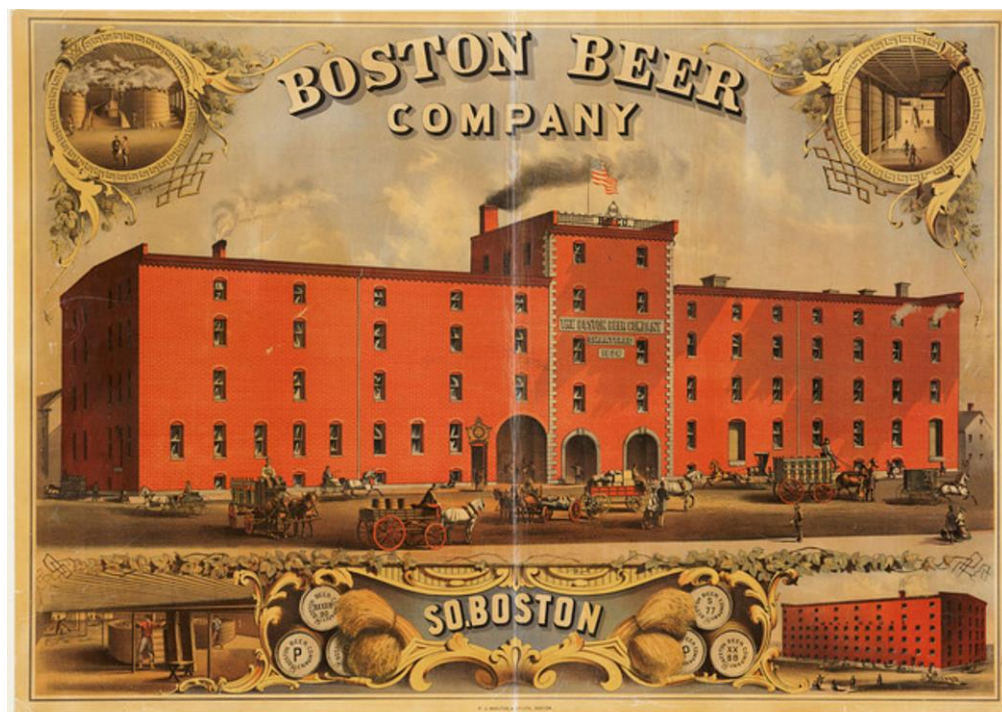
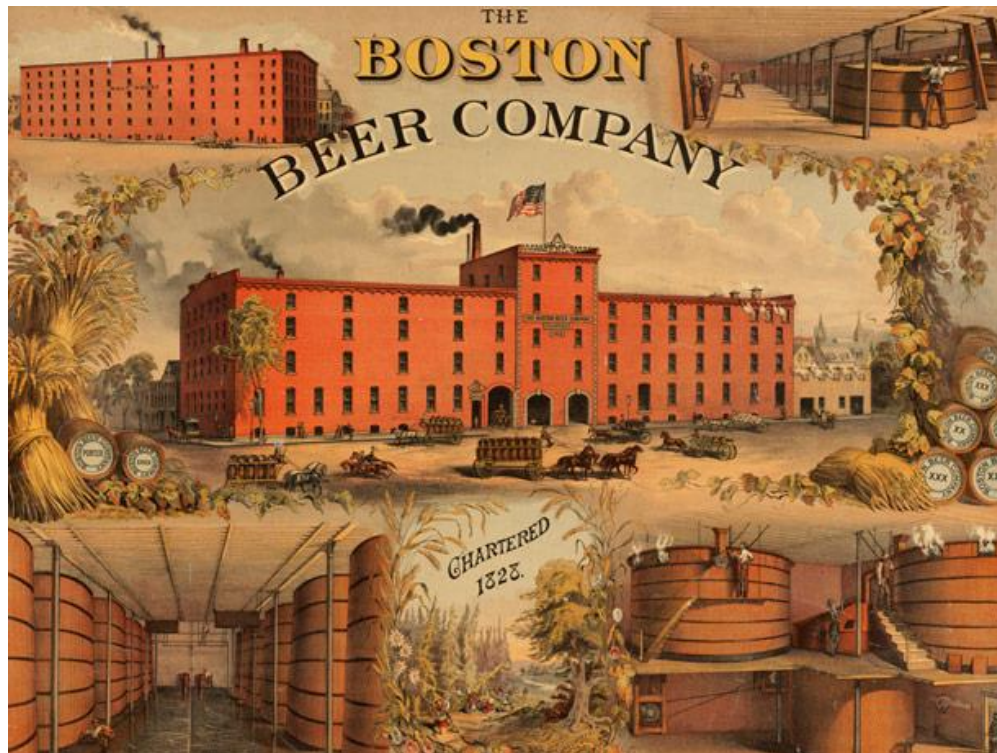
Front gate with granite posts



Cellar level brick building at base of north elevation



Advertisement for James Collins and Co. in 1871 Boston City Directory



Advertisement posters for Boston Beer Company¹

¹ http://www.flickr.com/photos/boston_public_library/2357997626/.

3.0 Significance

3.1 Historic Significance

Early History of Dorchester Neck

The 17th century European settlers of the town of Dorchester, Massachusetts used the peninsula in Boston Harbor called Mattapanock as a place to pasture cattle and other domesticated animals. It was covered with grass for grazing and dotted with clumps of trees to offer shade to the animals, making it ideal for the purpose. Although it was a peninsula attached to the mainland by a thin strip of land, at high tide it often became an island when the water rose to cover the connecting strip. In 1637 the town restricted the privilege of using the peninsula to about 100 prominent colonists who assumed responsibility for the maintenance of roads, fences, and the causeway to the mainland, but a certain portion of the land was reserved as common pasture where anyone who paid a small tax could graze cattle. The peninsula of Mattapanock, which came to be called Dorchester Neck, is today's South Boston.

For most of the 17th century the land on Dorchester Neck remained in the hands of the original 100 families. Much of the land at the extreme eastern tip of the peninsula, the "Point," belonged to the Blake family, who continued to own property here until the mid-19th century.² Included in the historical Blake property is today's location of 928 East Broadway. The second house to be built on Dorchester Neck was erected in approximately 1680 or 1681 and belonged to James Blake II. It was situated along a road or cart path known as "The Way to the Castle" that led to the eastern end of the Neck and was the only public road from Dorchester. The road was used to bring supplies to the soldiers at Castle William (the fort at Castle Island), then an island.³

Castle William was located on a small island in Boston Harbor about two-thirds of a mile east of Dorchester Neck. It had been established in 1634 when the first European settlers of the town of Boston agreed to erect a small fortification there. The island was then named Castle Island and the fortification, the "castle," was a wooden fort, which was garrisoned by men from Boston, Charlestown, Dorchester, and Roxbury during the 17th century. The first fort burned in 1672 and was immediately replaced. It was replaced again in 1701 by a brick fort named Castle William after King William III of England. This fort remained until 1776, when it was badly damaged by a fire set by retreating British forces during the evacuation of Boston.⁴

A second fort also had a history that intertwines with the Blake lands on the Point of Dorchester Neck. Built adjacent to the Blake property during the war of 1812 was "a well finished Fort, of the Star-kind, with 13 embrasures; a Guardhouse within, & Barracks enough near at hand, on the outside." It was bounded by P and Q Streets, and 2nd and 3rd Streets when they were constructed, and was known in later years as "the Battery."⁵ It no longer exists.

James Blake II was the grandson of William Blake (1594-1663), who had immigrated to New England in the early 1630s with his wife Agnes Thorne Blake and their children from Pitminster, England. William's son James (1624-1700) built a house in the north of Dorchester on the mainland now known as the Blake House, the oldest dwelling remaining in Boston. James became very active in the community's public affairs, serving as constable, town selectman, Elder of the church, and Deputy to the General Court. In his last will and testament he bequeathed to his eldest son, James II, "all my Land at Dorchester Neck adjoining to his house that he dwells in, all my Lands on both sides of the way leading to the Castle being about Six and thirty acres." To his

² Thomas O'Connor, *South Boston: My Home Town*, (Boston: Quinlan Press, 1988), 9-10; John J. Toomey and Edward P. B. Rankin, *History of South Boston (Its Past and Present) and Prospects for the Future*, (Boston: Published by the Authors, 1901), <https://ia600502.us.archive.org/4/items/historyofsouthbo00toom/historyofsouthbo00toom.pdf>, 7.

³ Toomey and Rankin, *History of South Boston*, 40.

⁴ Toomey and Rankin, *History of South Boston*, 244-51.

⁵ Toomey and Rankin, *History of South Boston*, 94, 138, 144.

second son, John, he left his own dwelling, the Blake House. James II, a farmer, built a new dwelling house to replace his old one and left it to his son James III upon his death in 1732.⁶ An 18th century drawing by James Blake III shows the Blake house, barn and two wells located approximately where 928 East Broadway is today, immediately east of the Great Swamp, a large inland swampy or marshy area.⁷

James Blake III was the eldest son of James II and Ruth Batchelder Blake, born on April 30, 1688 in Dorchester. He was married to Wait Simpson of Boston and they were parents of eight children, of whom five survived. James III was a man of many talents. He was a successful farmer of the land on Dorchester Neck that his father had bequeathed to him. His valuation in the Dorchester tax list for 1727, when he was 39 years of age, included "1 house, 24 acres land, 1 horse, 7 cows and 2 swine." He was also a student of astronomy. A letter among his papers written by a young man inquiring whether Blake would again take him (after the haying season) to learn the science of astronomy indicates that others regarded him as a scholar in the subject. Blake also was skilled in the construction of sundials, of which he produced a number. It is said that one of the dials he made was the wall sundial formerly seen on the Town House, later known as the Old State House at the head of State Street in Boston. He was self styled "The Annalist" because he maintained a comprehensive record entitled *Blake's Annals of Dorchester*, in which he noted public events occurring in the region, details of his own wide-ranging public service, and records of his surveys. It was a title by which he became known locally. More than a thousand folio pages of his Town Records have survived.⁸

Blake was well known in his region in his time as a land surveyor, and he produced an actual survey of the then much larger town of Dorchester in its entirety. In addition to his many other public responsibilities, Blake was Proprietor's Clerk for the owners of extensive tracts of land in the town of Stoughton. These maps are contained in the two volumes of the original records of the Proprietors of Dorchester and are preserved in the Norfolk County Registry of Deeds in Dedham. Many of Blake's plans of the lands in Stoughton were judged to be not only fine examples of artistic skill but also quite accurate. In cases of litigation over the early boundaries of lots in Dorchester, his plans were judged to be of the highest authority.⁹

When James Blake III died in 1750 he left the estate to his son Samuel. Samuel lived only a few years after the death of his father, but his widow, Patience and her nine children remained at the homestead. Much of the estate passed to Samuel's brother James Blake IV. This James, who lived on the property in 1775, worried for the safety of his family after the Battles of Lexington, Concord and Bunker Hill. British soldiers stationed at Castle Island often visited the Point, and because the Blake house was so close to the shore there, became intimidating to the family. James IV finally moved his family temporarily to Dorchester, only to have the British soldiers set fire to his house on Dorchester Neck and burn it to the ground. James IV rebuilt the house by 1784 and lived there until his death in 1803. Other members of the family, including his widowed sister-in-law Patience, who had carried on the farm, continued to occupy it.¹⁰

For a long time Dorchester Neck was sparsely settled, with only ten families living there as late as the turn of the 19th century. At that time, however, Boston's population was growing rapidly and needed more land. In 1803 a group of speculators, including Harrison Gray Otis, Jonathan Mason, William Tudor, and Gardiner Greene, who were then developing Beacon Hill, began buying up

⁶ James Blake 1624-1700 Will.

<http://www.wellswooster.com/tree/getperson.php?personID=114778&tree=bryant#sthash.aW0ejCPG.dpuf>; Toomey and Rankin, *History of South Boston*, 57-8.

⁷ C. Bancroft Gillespie, *Illustrated History of South Boston*, (South Boston: Inquirer Publishing Co., 1900), 4.

⁸ Samuel Blake, *Blake family. A genealogical history of Wiliam Blake, of Dorchester, and his descendants, comprising all the descendants of Samuel and Patience (White) Blake. With an appendix, containing wills, & c. of members of the family*, (Boston: E. Clapp, Jr., 1857). <http://catalog.hathitrust.org/Record/005712725>, 27.

⁹ Blake, *Blake family*.

¹⁰ Toomey and Rankin, *History of South Boston*, 58, 99; O'Connor, *South Boston*, 11.

land on Dorchester Neck. Their plan was to have Dorchester Neck annexed to the Town of Boston and build a bridge to connect it with the main part of the town. This would enable them to sell their land for a profit. Early the following year they petitioned Boston to annex the entire peninsula and incorporate it into the town. This, they argued, would give the rapidly growing town of Boston room to expand. The inhabitants of Dorchester, however, objected vociferously, and were determined to keep Dorchester Neck in their possession. Although the land investors offered to pay them a great deal of money to withdraw their objections, they refused but to no avail. On March 6, 1804 the General Court passed a bill annexing Dorchester Neck to the Town of Boston, and it was promptly renamed South Boston.¹¹

A toll bridge was built across the Fort Point Channel from the Boston Neck on the line of today's West Fourth Street. The annexation act authorized the selectmen of Boston to lay out streets in South Boston, and in 1805 Mather Withington, a noted surveyor of Boston, was chosen to draw a street plan. The street grid was determined by the location of the existing Dorchester Street and the creation of a new street, Broadway, which extended at two different angles roughly aligned with the existing north shoreline of the peninsula. Numbered streets were then laid out parallel to the two parts of Broadway and lettered streets perpendicular to them. It was years before the streets were all constructed, but this is the same system in place today.¹²

South Boston did not grow as fast as the land speculators had anticipated. The population increased only from approximately 60 in 1804 to about 2,000 in 1825. This was enough, however, to consider a more direct and toll-free bridge across Fort Point Channel from Boston. The bridge finally opened in 1828 between Sea Street (approximately where Atlantic Avenue is today) in Boston and Turnpike Street (now Dorchester Avenue) in South Boston at approximately the location of today's Dorchester Avenue Bridge. It soon brought an inflow of new residents to the district, bringing the population up to 5,600 in 1835 and 10,000 in 1845.¹³

From this time forward South Boston developed as a mixed residential and industrial area. The owners of large tracts of land sold it for house lots, and also trade and manufacturing purposes. Both small and large factories were established before 1830 on the west side of the peninsula, just across Fort Point Channel from the center of Boston, and people built their homes around them. These early industries included chemical works, glass works, ship building yards, and an iron foundry for which today's Foundry Street is named. Not only the workers, but also the owners of these plants lived in the streets near them.¹⁴ It was around the 1830s that the Irish immigrant population of Boston first began to join those moving across Fort Point Channel to South Boston.

Irish Immigration to Boston in the 19th Century

The characteristics of Irish immigration to Boston were beginning to change even before the beginning of the Great Famine of the 1840s. Before 1835 the majority of Irish immigrants came to the United States from Ulster. These were mostly artisans and fairly well-to-do farmers. After the defeat of Napoleon in Europe in 1815, however, the end of war demand caused grain prices to collapse in Ireland, and landlords attempted to sustain their thriving wartime incomes. They increased rents or changed the land use policies on their estates so that small farmers and tenant farmers were adversely affected. This accelerated emigration from all over Ireland to the United States, but especially from the southern and western counties.¹⁵

Emigration increased in 1821 when the potato crop failed in a foreshadowing of future events. This spurred the British government to attempt to organize emigration from the southern

¹¹ Nancy S. Seasholes, *Gaining Ground: A History of Landmaking in Boston*, (Cambridge: MIT Press, 2003), 287; O'Connor, *South Boston*, 16-17; Toomey and Rankin, *History of South Boston*, 120.

¹² O'Connor, *South Boston*, 16-17; Toomey and Rankin, *History of South Boston*, 120.

¹³ Seasholes, *Gaining Ground*, 289.

¹⁴ Toomey and Rankin, *History of South Boston*, 122-24.

¹⁵ O'Connor, *South Boston*, 34-6.

counties of Ireland to Canada at government expense in order to avoid famine. The program, however, only provided for about 2,000 places a year. In Mayo, Clare, Kerry, and Cork, many applied with the hope of crossing the border into the United States.¹⁶

It was perhaps as part of such a program that James Collins and his family came to St. John, New Brunswick. James Collins was born in Bandon, County Cork, Ireland on July 31, 1823 to Daniel Collins and Catherine Hennessy Collins. The family emigrated from Cork to Canada in the late 1830s when James was a teenager. "Finding that city [St. John] offered few inducements to young men, Mr. Collins being of an ambitious nature, came to Boston and then went to New York. Realizing that Boston was a progressive city, he made up his mind to return to this city and make it his home."¹⁷ In the late 1840s, James Collins arrived in a Boston that was a volatile and unwelcoming place for Irish Catholic immigrants.

Between 1825 and 1830 the rate of immigration from Ireland to the United States was about 20,000 per year. By 1830 the Irish Catholic population of Boston had doubled from that of 1825 to about 8,000. These new arrivals had no money and few skills that would translate to an urban environment. They moved in with friends and relatives in crowded districts along Boston's waterfront, and the men found occasional work on the docks, in the warehouses, in shops, and in stables, but were also forced to rely on the Charitable Irish Society or local municipal agencies. This influx of Irish immigrants raised alarms among the local population, and by the late 1820s gangs of local toughs would sometimes invade the Irish sections of town breaking windows, looting shops, and beating up Irish workers. Relations reached crisis levels in the 1830s with two events. In 1834 a mob of local workers broke into the Ursuline Convent in Charlestown and burned it to the ground. In 1837 a company of Boston's "Yankee" firemen returning from a call clashed with a Catholic funeral procession on Broad Street in the Irish section of town. The resulting fistfight burgeoned into a riot involving thousands. The Broad Street Riot was only ended when Mayor Samuel Eliot brought in the state militia.¹⁸

In the 1840s a virus struck the potato crop in Ireland and sent millions to America fleeing hunger. When the tidal wave fleeing the Great Famine came from the south of Ireland, they especially came from counties Cork, Kerry, Galway, and Clare. These were among the poorest people, many of whom had received financial assistance from others in making the Atlantic crossing. Most of these new immigrants had only enough money to support themselves for a week or two and had no idea how they would find employment once they arrived on these shores. Without the funds to move elsewhere, the men roamed the streets looking for work until they found jobs—often, temporary day jobs—that only required unskilled labor. These jobs did not provide enough to support a family, thus forcing young sons to look for work, frequently in competition with their fathers but for less pay. The women also contributed by finding work as domestics in homes and hotels.¹⁹

As a result of the huge influx of immigrants caused by the Irish famine, Boston's population climbed from 85,000 in 1840 to 137,000 in 1850. The foreign-born population of the city rose from 10 to 53 percent during this period. More than 72,000 of the city's residents in 1860 were Irish immigrants, over half of these being manual laborers.²⁰

¹⁶ Thomas O'Connor, *The Boston Irish: A Political History*, (Boston: Northeastern University Press, 1995), 34-35.

¹⁷ <http://www.findagrave.com>; *Massachusetts, Death Records, 1841-1915* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2013. Ancestry.com. Original data: Massachusetts Vital Records, 1840-1911. New England Historic Genealogical Society, Boston, Massachusetts. <http://search.ancestry.com>; "Death of James Collins, of South Boston," *The Pilot*, May 27, 1899, p. 5; "James Collins Dead," *Boston Daily Globe*, May 16, 1898, 1. <http://access.newspaperarchive.com.ezproxy.bpl.org/boston-daily-globe/1899-05-16>.

¹⁸ O'Connor, *South Boston*, 34-6, 40.

¹⁹ Oscar Handlin, *Boston's Immigrants, 1790-1880*, (Boston: Harvard University Press, 1991), 59-61; O'Connor, *South Boston*, 40.

²⁰ Peter C. Holloran, *Boston's Wayward Children: Social Services for Homeless Children, 1830-1930*, (Cranbury, NJ, London: Associated University Press, 1989), 64.

The huge numbers of immigrants from an unfamiliar culture were destined to be unwelcome to native Bostonians. When they arrived they found a Boston whose economic climate was as unfriendly as its social one. Although they landed in a city that was beginning to see some industrial growth, the real capital investment was taking place in the more distant towns of Waltham, Lawrence, and Lowell, Massachusetts and Manchester, New Hampshire, where textile mills had been built to take advantage of the abundant waterpower offered by the rivers. Experienced as farmers but deeply betrayed by agrarian life, the new immigrants were not prepared for urban life, and Boston offered few opportunities for unskilled laborers. This situation was exacerbated by many signs in store windows and at factory gates that read "No Irish Need Apply." In addition, Boston was a uniquely Protestant city with a very long history of English origins and a dislike of Catholic religious practices.²¹

James Collins' Early Years in Boston

James Collins, when he arrived in Boston, took up residence near the other Irish newcomers in the 1840s, who joined their Irish compatriots in the neighborhoods along the waterfront from Fort Hill to the North End. He first appeared in the Boston City Directory in 1849. He was listed as "James Collins, grocer" with his business on Sea Street at the corner of Beach Street in the South Cove neighborhood, in what today is called the Leather District. His home was at the same address. He was a more prosperous man than many of his Irish compatriots, as he appears to have purchased an existing grocery when he came to Boston.²² Over the next few years he and his wife Hannah moved their residence and the grocery to several different locations within a few blocks on Sea Street, South Street, and Beach Street. Their children, James A. Collins and Mary Collins, were born in these locations in about 1851 and 1856, respectively. By 1857, the city directory listed the business as "liquors" and no longer a grocery.²³

The Diocese of Boston where James and Hannah made their home had been established in 1808 and included all of New England. The Collins family first worshipped at the old Charles Bulfinch designed Holy Cross Cathedral on Franklin Street, but when the Church of St. James, designed by Patrick C. Keely, was built at the corner of Harvard and Albany streets in 1854, they joined as two of the original members. It was there that they came to know the pastor, Rev. John J. Williams, later to become the first Archbishop of the Archdiocese of Boston. James remained a prominent member of this parish for many years. The old St. James church building was torn down in 1873 due to an expansion of the adjacent Boston and Albany Railroad train yards, and it was replaced by a new St. James Church on Harrison Avenue, also designed by Keely. When the cross that surmounted the spire of the old church was removed, Bishop James Healy, who had followed Rev. Williams as pastor of St. James, ordered it sent to James Collins saying, "that no man had done more towards building and supporting the old church than Mr. Collins and none was better entitled to receive the Cross as a memento of it."²⁴

In late 1860 or early 1861, Hannah died and James apparently returned to New York with the children where he met his second wife. He married Catherine Leary in New York in 1861. Catherine's obituary states that they moved to Boston the year following, but Boston City Directories indicate that the grocery continued to operate as his business throughout this period. Catherine was born in Bandon, County Cork, Ireland in 1829, daughter of Dennis Leary and Julia

²¹ Holloran, *Boston's Wayward Children*, 64, 81; O'Connor, *South Boston*, 49.

²² An 1892 newspaper advertisement stated that James Collins and Co. had been in business since 1847, two years before Collins appears in city directories, suggesting that he bought an existing business.

²³ Boston City Directories 1846-1862; Advertisement for James Collins and Co., *Boston Daily Globe*, December 23, 1892; United States Census 1850, 1860.

²⁴ Ronald D. Patkus, *The Archdiocese of Boston: A Pictorial History*, (Boston: Quinlan Press, 1989) 11-12; Archdiocese of Boston, <http://www.bostoncatholic.org/About-The-Archdiocese/>; William Byrne, D. D., et al, *History of the Catholic Church in the New England States, Vol. I*, (Boston: The Hurd & Everts Co., 1899), books.google.com, 117-18; Keely Society, <http://www.keelysociety.com/patrick.htm>; quoted from James Collins' eulogy as reported in "Death of James Collins, of South Boston," *The Pilot*, May 27, 1899, 5.

Murphy. Her parents brought her to the United States at the age of one and settled in Philadelphia. She later lived in Bristol, Rhode Island and New York City.²⁵ James and Catherine had five children: John born 1862, Arthur born 1866, William born 1868, Catherine born about 1870, and Ellen born about 1871. By 1864 the Collins family had moved a few blocks away from their business to Oxford Street, still in the South Cove neighborhood.²⁶

The Collins business did well. Oscar Handlin has observed of immigrant shopkeepers in general, "Where they relied on the patronage of their compatriots they prospered."²⁷ Food dealers such as butchers, fruit sellers, and especially grocers, who sold directly to immigrant women, sold products that were familiar, spoke in terms that were comfortable, and made their customers feel at home. Handlin's research has shown that there were fewer Irish grocers than grocers in other immigrant groups, probably because of a lack of capital to start a business. James Collins, therefore, probably had less Irish immigrant competition than shopkeepers of other nationalities. Even so, he apparently saw an advantage in switching his business to liquors and had done so by 1857, when the business was first listed in the city directory.

By 1864 Collins' liquor business had expanded to two locations, one at 83 South Street and one at 133 Beach Street. In 1867, James retired from actively running the liquor business. The city directory continued to list the stores at the same addresses at his name, but the business was named "Sheehan and Co." In 1868 Timothy Sheehan, John F. Noonan, Daniel Leary, J. Sullivan, and William Credon were partners with him in "T. Sullivan and Co." at 133 Beach Street, 82 South Street, and a new location: 174 Broadway in South Boston. By 1871, however, the business was once again named "James Collins and Co." James' partners were John F. Noonan, Daniel Leary, J. Sullivan, and William Credon with locations in South Cove and South Boston. By the late 1870s only Daniel Leary and William Credon continued to be partners.²⁸

The Move to South Boston

In May of 1867 James Collins bought a sizeable lot in the City Point neighborhood of South Boston and built a large, very fashionable Second Empire style house on it. In the same year, he bought a small parcel abutting the north boundary of the larger parcel, and the two pieces of land have been transferred together ever since. Both the size of the lot and the house with its extensive exterior and interior ornamentation and architectural detailing indicate that Collins was a wealthy man. The deed for the purchase tells us that Mary Bush, a widow, sold to James Collins, trader, a plot of land 125 feet square on the northeast corner of Broadway and P streets in South Boston "with the buildings thereon." Mary Bush had purchased this land, also "with the buildings thereon," from Benjamin Bayley in 1865, before the death of her husband. Bayley was a Deputy Sheriff of Suffolk County with an office in the Old State house. Bayley, in his turn, had purchased the land with no mention of buildings from Clarissa Blake Pierce in 1850. Clarissa Blake Pierce, probably a descendant of the original Blake family that homesteaded City Point, owned several tracts of land in South Boston, including one that was 125 feet wide and bordered on three sides by East Broadway, P Street, and Third Street respectively. The plot she sold to Bayley was the southern portion of that tract of land. The address assigned to this plot by the 1870s was 928 East Broadway.²⁹

The "buildings thereon" referred to in James Collins' deed can be seen in an 1852 map of Boston. This map shows the property at P Street and East Broadway belonging to Benjamin Bayley ("Bailey" on the map). A large house with an L-shaped rear ell had been built on this land, facing

²⁵ "Mrs. Catherine Collins," *South Boston Gazette*, Saturday, October 6, 1906, p.1; "Obituary," *Boston Herald*, September 30, 1906; <http://www.findagrave.com>; "Deaths," *Boston Globe*, September 28, 1906

²⁶ <http://www.findagrave.com>; United States Census 1870, 1880; Boston City Directories, 1862-1864.

²⁷ Handlin, *Boston's Immigrants*, 64.

²⁸ Boston City Directories, various: 1864-1877.

²⁹ Suffolk County Registry of Deeds books, 899-271, 862-310, 613-34, 408-298; *The Massachusetts Register*, Issue 88, (Boston: George Adams, 1854), 82; Boston City Directory 1873.

East Broadway and located in approximately the same place as today's James Collins Mansion.³⁰ Bayley is the probable builder of this house. The exact relationship between this house and the James Collins house is not known. The Collins Mansion is a high-style Mansard house that was very fashionable and modern for the late 1860s, but would have been an unusual style for the early 1850s. It is possible that James Collins found the existing dwelling unsuitable for his needs and had it demolished, most likely, in this case, using the existing foundation of the Bayley house for his own house. It is also possible, however, that the Collins mansion is an extensively remodeled version of the existing Bayley house. This is something that often happened with Second Empire houses, because the boxy roofline permitted the expansion of a dwelling with a full story of useable attic space. The Second Empire style shares many features with the Italianate style that was popular in the 1850s when the Bayley house was probably built, such as quoins, similar window ornamentation, one story entry porticos with elaborate columns, and brackets at the cornice line. Second Empire houses typically have less eave overhang than Italianate houses, however, and this is true of the Collins mansion. While it is probable that the two structures share the same foundation, it is not possible to tell how much of the house existed before 1867-68 without examining the interiors of the walls, and perhaps not even then.

The architect of the house is unknown. The possibility exists, however, that it, or the remodeling of it, may have been designed by well-known 19th century church architect Patrick C. Keely or an architect from his office. Keely and James Collins would have crossed paths on several occasions by this time. Collins was a leading member of the Parish of St. James in his old neighborhood from its beginnings, and Keely designed that church. In 1866, Collins was one of the first principal subscribers for the building of a new Holy Cross Cathedral for which Keely was the architect. Collins was also a trustee for the Home for Destitute Catholic Children (HDCC). In 1867, the same year Collins purchased the property on East Broadway, a lot had been purchased and the planning was going forth for a new Mansard roofed building for the HDCC with Patrick C. Keely as architect. That the two knew one another is further evidenced by the fact that a few years later when Collins was developing other land in South Boston, he used Patrick W. Ford, Keely's son-in-law, as his architect.³¹

Patrick Keely was born in Thurles, County Tipperary in 1816, the son of an architect and builder. He emigrated from Ireland in 1842 and lived in Brooklyn, New York where he first earned his living as a carpenter. A parish at Williamsburg, Brooklyn asked him to design his first church in 1846. This structure brought numerous requests for Keely to design churches for the exploding Irish immigrant population. In 1849 he designed the Cathedral of the Immaculate Conception for Bishop McCloskey in Albany. As his reputation spread, he was called upon to create churches all over New York State and throughout New England. Other work took him all over the eastern United States. During his career, he designed sixteen Catholic cathedrals and probably as many as 600 other churches. In addition to the Cathedrals of Boston, Fall River, and Springfield, Massachusetts, Providence, Rhode Island, Portland, Maine, Manchester, New Hampshire, and Hartford, Connecticut, Keely designed for the See of Boston nineteen parish churches, the original Boston College, the Home for Destitute Catholic Children, and seven other buildings and churches for religious orders. His buildings range from simple to monumental and are spread over eastern and Midwestern North America from Nova Scotia and Prince Edward's Island to the Gulf of Mexico. Although he is best known for his numerous churches, Keely also designed a few private homes.³² William Pierson's *American Buildings and Their Architects* notes that "[Keely's plans] set the tone

³⁰ Henry McIntyre, "Map of the City of Boston and immediate neighborhood," (Boston: H. McIntyre, 1852). <http://maps.bpl.org/id/10180>.

³¹ Keely Society, <http://www.keelysociety.com/patrick.htm>; Card Files of the Boston Public Library Fine Arts Department.

³² Francis W. Kervick, *Patrick Charles Keely, Architect: A Record of His Life and Work*, (South Bend, Indiana: Privately Printed, 1953); Keely Society, <http://www.keelysociety.com/patrick.htm>; "Cathedral of the Holy Cross," http://holycrossboston.com/cathedral_brochure.pdf, accessed March 5, 2014.

for all Catholic churches of the mid to late 19th century in this country."³³ He may be most well known in Boston for the Cathedral of the Holy Cross on Washington Street, for which ground was broken in 1866 and which took nearly ten years to build. It was dedicated in 1875 when the Boston diocese was elevated to an archdiocese serving New England.

Commercial Activities in South Boston

As we shall see, James Collins' commercial activities went beyond the sale of alcoholic beverages. Over the course of his career, he founded a brewery, speculated in land in South Boston, and granted mortgages to others seeking to purchase property in the district, and was a trustee and an officer of the Union Institution for Savings, which also provided loans and mortgages to Irish immigrants, as well as others. In 1889 Collins was eleventh on a list of the "heaviest tax-payers among the Irish-Americans of Boston," with real estate valued at over \$206,000.³⁴

The Collins family moved into South Boston at a time when it already had a sizable Irish population. When the Irish immigrant population of Boston first began to move across Fort Point Channel to South Boston in the 1830s, conditions in the neighborhoods they inhabited in Boston, such as Fort Hill, were overcrowded and it was difficult to find work. South Boston was rapidly developing into a prime site for manufacturing and heavy industry, offering the promise of employment, and it was thinly settled as yet. By the 1830s bridges both from the South End and from Fort Hill were available to attract movement to the area. Thomas Cain's Phoenix Glass Works and two other glass works were built before 1820. In the 1830s came printing press machine shops and the Fulton Iron Works that built steamships. The Loring Works built stationary and marine engines and boilers, and the Bay State Iron Company was located at City Point. The Globe Locomotive Works was built in 1846. Smaller enterprises included a brewery, wagon factory, ropewalks, and others. All of this industry accelerated the flow of workers to the area. After the Dorchester Railroad provided streetcar transportation in 1857 and the Broadway railroad a few years later, the district became accessible as a residence for those who worked elsewhere.³⁵

When the Collins family moved to City Point it was not thickly settled; this was more true as one traveled farther east to the end of the Point. The north coast in this area was occupied by two large industrial works, the Loring Shipbuilding Yard between L and M Street and the Boston Crystal Glass Works at the head of O Street. Between these two were the City of Boston lands housing the Boston Lunatic Asylum and the House of Corrections. A third large factory, the American Steam Safe Company, stood at N and 7th Streets. The Massachusetts Asylum for Idiots occupied the entire block bordered by M, N, 8th, and 9th Streets, and the Church Home for Orphans sat on N Street at East Broadway. In the midst of much undeveloped land, were some rows of small houses, several larger dwellings, and a few quite large homes on large lots. The James Collins House was one of the latter.³⁶

As the 19th century progressed much of the heavy industry in South Boston began to close its doors in the face of technological change and competition from other parts of the country. The iron foundries and glass works and other factories disappeared. The district was becoming more residential and an estimated four-fifths of its working population was employed outside the peninsula. In the place of the heavy industries lighter manufactures appeared. These included the Standard Sugar Refinery, an asphalt company, a plant that made barrels and belts, and a firm that

³³ "The New Jersey Churchscape." <http://www.njchurchscape.com/Index-Jan2010.html>.

³⁴ James Bernard Cullen, *The Story of the Irish in Boston*, (Boston: J. B. Cullen & Co., 1889), 428.

<https://archive.org/stream/storyofirishinbo00cull#page/402/mode/2up/search/Union+Institute+for+Savings>.

³⁵ O'Connor, *South Boston*, 36-38; Handlin, *Boston's Immigrants*, 98-99.

³⁶ G. M. Hopkins, *Atlas of the County of Suffolk, Massachusetts, Vol 3rd including South Boston and Dorchester*, (Philadelphia: G. M. Hopkins and Co., 1874).

made pipes and fittings. Among these were at least two breweries, one of which was the Boston Beer Company (no relation to the present-day company of the same name).³⁷

The Boston Beer Company was incorporated in 1828 by Gamaliel Bradford, Nathan Rice, Benjamin Thaxter, and Elijah Loring for the purpose of “manufacturing malt liquors in all their varieties, in the City of Boston.” The company was located at the corner of Second and D Street in South Boston and comprised buildings still standing at 225-249 West 2nd Street at Bolton and D Street. The first buildings were constructed in ca. 1851 and the plant continued to expand into the 1880s. This plant complex, which may have incorporated parts of the original brewery dating to the late 1820s, served the Boston Beer Company for at least 100 years. The company appeared in Boston City directories until 1854, but was not listed again at the same location until 1865. Although the brewery was at Second and D streets, the company kept its offices at 19 Central Wharf beginning in the 1860s.³⁸

The first report of R. G. Dun & Company (which became Dun & Bradstreet, Inc. in the 1930s) for Boston Beer Company was for June 1865. It indicated the company was “composed of about 6 liquor dealers who have each put in some capital. M. Doherty, P. F. Logan, John Miller, and James Collins are in it.” In 1868 R. G. Dun & Company further reported that these six liquor dealers ran the Boston Beer Company to supply their own retail establishments.³⁹ Earlier company records indicate that contracts were made with suppliers in various locations throughout New England and as far away as New Orleans, Louisiana.⁴⁰

The 1906 *Commercial and Financial New England Illustrated* gave the credit for the revival of the company into the early 1880s to James Collins: “James Collins, the father of the present treasurer, formed a new executive and erected a practically new plant.”⁴¹ Boston Beer prospered and grew, and by 1879 it was the top producer of any Boston brewery with an output of 77,232 barrels. The company had assets estimated at over \$250,000 and cash and accounts receivable of over \$77,000. In November 1881 R. G. Dun reported that the company stood “at the head of the list of Brewers in point of sales and continues to pay large dividends.” In this period, it was one of the top 16 breweries in the United States. During this era the breweries in New England were mostly located in Boston, with the rest of New England receiving its beer from Boston by rail. In 1883 following the death of Michael Doherty, James Collins was elected president. The company continued into the 20th century, and in the 1920s it survived prohibition by brewing soft drinks. Boston Beer Company continued operations until 1957. At the time it closed its doors, it claimed to be America’s oldest brewery.⁴²

James Collins was also a land developer in South Boston, providing housing for a growing Irish immigrant population. In the second half of the 19th century South Boston’s Irish population continued to grow. The manufacturing needs of the Civil War attracted more industry to the area and, as a result, improved the economy. An Irish Catholic neighborhood began to establish itself in the City Point neighborhood because of the nearby opportunities for work. Other factors in the growth of the neighborhood were the landmaking project that removed much of Fort Hill in the late 1860s and Boston’s Great Fire in 1872 that completed the destruction of the Fort Hill neighborhood. Many people crossed Fort Point Channel to find new residences after losing their

³⁷ O’Connor, *South Boston*, 66.

³⁸ Finding aid for “Boston Beer Company Collection, 1828-1836,” Manuscripts Division William L. Clements Library, University of Michigan, <http://quod.lib.umich.edu/c/clementsms/umich-wcl-M-3342bos?view=text>. Accessed Feb. 6, 2014; Historic American Engineering Record (HAER), “Boston Beer Company,” HAER 13-MA-134, <http://lcweb2.loc.gov/pnp/habshaer/ma/ma1500/ma1586/data/ma1586data.pdf>. 1,8; Boston City directory, 1867.

³⁹ R.G. Dun & Co. Credit Report Volumes, v. 77, Baker Library Historical Collections, Harvard Business School.

⁴⁰ Finding aid for “Boston Beer Company Collection, 1828-1836.”

⁴¹ Boston Herald, *Commercial and Financial New England Illustrated*, 1906: The Boston Herald, 366. <http://books.google.com>.

⁴² Will Anderson, *Beer New England*, (Portland, ME: Will Anderson, 1988), 6, 17, 77; R.G. Dun & Co. Credit Report Volumes, v. 77; Boston Herald, *Commercial and Financial New England*, 366; HAER, “Boston Beer Company,” 8-11.

homes. South Boston then replaced Fort Hill as the most populous Irish district in the city. One sign of this new ethnic community was the growth in the number of Catholic churches in South Boston, including the Gate of Heaven Church in 1863, St. Vincent's Church in 1874, and Our Lady of the Rosary in 1884.⁴³

Real estate atlases from the last quarter of the 19th century trace the development of the City Point neighborhood. By 1899 the updated Bromley Atlas shows that a great deal of residential development fills much of City Point, although some large empty tracts of land still exist. The western half of the block bounded by P, Broadway, Third, and O Streets is owned almost exclusively by James Collins and is occupied by his house, dwellings he purchased, and two sets of brick rowhouses he developed, one row on East Broadway and the other on Third Street. By 1899 Collins also owned a number of other properties at City Point on East Third, East Fifth, P Street, and Emerson Street. On the western side of South Boston, known as the lower end, Collins owned several properties on West Broadway and Athens Street. Some of these other properties had dwellings on them when he acquired them, but several were empty lots that he then developed.⁴⁴

Collins hired architect Patrick W. Ford, who was church architect Patrick C. Keely's son-in-law, to design the five townhouses on the land he owned next door to his house on East Broadway. The five Queen Anne style brick and brownstone residences are equal in style and craftsmanship to Back Bay residential architecture, and have been said to rank "among the finest Queen Anne brick rows in Boston."⁴⁵ Patrick W. Ford was born in County Cork, Ireland and came to America in 1866. He first settled in Worcester, Massachusetts, but moved to Boston in 1872 and opened a practice with an office at 33 School Street. He became a well-known architect of churches, including Sacred Heart in East Cambridge, which he designed with Patrick C. Keely, St. Ann's Church, Sacred Heart in Roslindale, the Church of the Sacred Heart in Worcester, and many others in the towns around Boston, as well as in Hartford, Connecticut and Portland, Maine. He also designed convents, schools, hospitals, and private residences.⁴⁶

One of Collins' most important business activities was his work as a trustee and officer of the Union Institution for Savings. The founding of this bank grew out of the needs of the Irish immigrant community to generate financing for building projects and homeowner's loans. When the Irish Catholic community was in the process of building the Church of the Immaculate Conception and Boston College on Harrison Avenue, Rev. John McElroy, S. J. found it very difficult to obtain loans from the banks of Boston, even though, ironically, they had many Irish depositors. It appeared that the work might have to stop. Because the problem of Irish immigrants finding loans was not a new one, several prominent members of the community decided to start a savings bank that would serve the growing Irish Catholic population of Boston. This would enable them to find financing for churches, schools, and asylums, and help individuals build homes. Both laymen and clergy were enthusiastic, but it was believed that that if Catholics alone applied for a charter, the Legislature would not grant it due to prejudices against them. Non-Catholic participants were, therefore, involved in the petition to the General Court for a charter to establish the Union Institution for Savings in the City of Boston, which was granted. The act of incorporation was signed and approved by the governor on February 8, 1865. The "Union" started business on Washington Street in May 1865 and built its own building on the corner of Chauncey and Bedford

⁴³ O'Connor, *South Boston*, 63-4, 66; Seasholes, *Gaining Ground*, 61-69; O'Connor, *Boston Irish*, 113.

⁴⁴ George W. Bromley and Walter S. Bromley, *Atlas of the City of Boston, South Boston*, (Philadelphia: G.W. Bromley and Co., 1884), <http://www.mapjunction.com/bra/>; George W. Bromley and Walter S. Bromley, *Atlas of the City of Boston, South Boston*, (Philadelphia: G.W. Bromley and Co., 1899), <http://www.flickr.com/photos/mastatelibrary/9451164355/in/set-72157634955316103/>; Will and Probate Documents of James Collins, Suffolk County Probate Court Record Books, Second Series, Massachusetts State Archives, Vol. 762, p. 169.

⁴⁵ Morgan, ed. *Buildings of Massachusetts*, 288; Massachusetts Historical Commission Building Inventory Form BOS.6946, "James Collins Rowhouse," <http://mhc-macris.net/Details.aspx?MhcId=BOS.6946>.

⁴⁶ Information taken from "Leading Manufacturers and Merchants of the City of Boston, 1885," Card Files of the Boston Public Library Fine Arts Department.

Street in 1870. By 1889 it was located at the corner of Washington Street and Hayward Place in the center of the business district.⁴⁷ James Collins was among those actively involved in the management of the bank in its first decades. He was among the first trustees, and by the 1870s had become one of the bank's vice presidents. He served in these positions with such men as Hugh O'Brien, Boston's first Irish mayor, and Patrick A. Collins, also a future mayor of Boston, a State Representative and Senator, and the first Bostonian of Irish descent elected to the United States Congress.⁴⁸

While the majority of the depositors in the Union Institution lived in Boston, many also resided in what today is considered the Greater Boston area. A few from much farther away also opened accounts. The earliest deposit ledger available for the bank is from the latter months of 1868. Between the week of August 17, 1868 and the week of September 28, 1868 two married women from Framingham and another from Lowell, a laborer from Brookline and one from Wakefield, a carpenter from Wakefield, a Catholic clergyman from Pittsfield, a sash maker from Athol, and a machinist from Hull joined approximately 200 others from Boston and other Massachusetts towns in making initial deposits. The deposit ledgers list place of birth, and, while some of the depositors were born in New England and some were immigrants from European countries such as Germany and Italy, the overwhelming majority from those weeks were born in Ireland. In the 1870s, 1880s, and 1890s the majority of depositors continued to come from the City of Boston, but towns like Newton, Somerville, Cambridge, Milton, Hingham, Quincy, Canton, Waltham, Andover and most of the other towns in eastern Massachusetts were regularly listed. Occasionally, a depositor came from one of the other New England states. The depositors continued to be machinists, carpenters, clerks, and women who were listed as "wife of," spinster, widow, and domestic. In the late 1870s, a few physicians, lawyers, engineers, architects, and managers also began to appear in the deposit ledgers. In the 1880s those of Irish birth were still well represented, but depositors born in New England, a few originating elsewhere in the United States and Canada, and immigrants born in Europe outside of Ireland began to appear in greater numbers. By the 1890s, most of the new depositors were American-born or immigrants from countries other than Ireland, although Irish immigrants continued to open new accounts.⁴⁹

The 1889 book *The Story of the Irish in Boston* praised the Union Institution for breaking financial barriers for Irish Catholics. "This institution broke down the prejudice existing against loans on Catholic-church property, and savings-banks, whose depositors were, to a very large extent, Irish Catholics, and some of whom had positively refused any loans on such property, soon came to their senses, and now, and for a long time, such loans are eagerly taken, and considered among the safest investments." In addition, the bank made large numbers of small mortgage loans. "One commendable feature of the bank is the number of small mortgages held, a far greater proportion than any similar bank in the state, -- and in this way it has encouraged individuals of small means to build and own their own homesteads."⁵⁰

These loans were made for Church projects and individual property owners not just in the city of Boston, but also in many other towns in eastern Massachusetts. For example, between 1866 and 1895 the bank granted a total of 118 mortgages in Middlesex County. A number of these mortgages were granted to Archbishop John. J. Williams for "religious" projects in towns such as Cambridge and Lexington. Others went to individual homesteaders, and some went to people who, over the years, purchased multiple properties. The Union Institution granted mortgages in towns as far away as Wakefield and Lexington, and many more in Cambridge, Somerville, and

⁴⁷ Cullen, *Story of the Irish*, 403-05.

⁴⁸ Cullen, *Story of the Irish*, 405; Boston City Directories 1867-68, 1871, 1873; Boston Daily Advertiser, (Boston, MA) Thursday, May 15, 1873, <http://infotrac.galegroup.com.ezproxy.bpl.org/>.

⁴⁹ Union Institution for Savings, Deposit Ledgers, various 1868-1896, Archives of Boston College Burns Library.

⁵⁰ Cullen, *Story of the Irish*, 404, 405.

Newton. Approximately 65% to 75% of the names of the people receiving these mortgages are Irish, particularly in the early years of the bank's history.⁵¹

The Union Institution for Savings continued to operate into the late 20th century. In 1927 the bank changed its name to the Union Savings Bank, and in 1968 it merged with the Warren Institution for Savings to become the Union Warren Savings Bank. Home Owners Savings Bank acquired Union Warren in 1987. The Boston Trust and Investment Management Company subsequently acquired Homeowners Savings Bank in 1990.⁵²

James Collins also made it possible for others to own their own homes by granting mortgages privately. At the time of his death his personal estate included 51 mortgage notes. These varied in size from \$300 to \$8000, and were given chiefly to people with Irish surnames. Based on the mortgages that were in his estate at the time of his death, they were all for properties purchased in South Boston. Two much larger mortgages, however, stand out: one is for \$18,000 to John J. Williams and the other is for \$46,000 to the Working Boys Home. Williams is presumably Archbishop John J. Williams, the first Archbishop of the Archdiocese of Boston, and was most likely for a church-related purpose. The Working Boys Home had been erected in 1886 on Bennett Street as a shelter for newsboys, bootblacks, messengers, and other employed young men aged 12 to 17 who had no homes of their own and could not afford to rent a decent room. Soon other boys arrived who had no job, and the home was overflowing. In the 1890s an additional building was constructed in Newton, Massachusetts where boys could receive a Catholic education and older boys could learn industrial training. The mortgage held by James Collins was most likely for the Newton building.⁵³ These two mortgages are an illustration of the intersection of the two most important aspects of James Collins' civic life: his commercial and his charitable activities.

Charitable Work

James Collins' extensive charitable work throughout his lifetime was part of his deep connection to the Catholic Church. The Catholic Church was central to life in Irish Boston. Thomas O'Connor has observed, "Unlike many other parts of Europe, where the Church was identified with the ruling aristocracy and the political status quo, in Ireland the Catholic Church was publicly identified with the cause of Irish nationalism and against the oppressive imperialism of Great Britain."⁵⁴ Irish Catholics who came to America maintained an intimate connection to the Church as an institution and to their parish priests. Collins exemplified this close connection to a parish.

One of James Collins' earliest documented charitable activities was instigated by Rev. John J. Williams in 1860. Williams, later Archbishop Williams, wished to establish a Conference of the Society of St. Vincent de Paul in Boston, but knew of only one conference in the United States at that time, in St. Peter's Parish, New York. He visited the pastor to get advice and instruction on the workings of the society. He remembered being told, "'first look out for a good president.' This we found in Mr. James Collins."⁵⁵ As a result, the first conference of the Society of St. Vincent de Paul was founded in 1861 in the parish of St. James. It was soon followed in the parishes of Holy Cross, Ss. Peter and Paul, and St. Mary. A Particular Council connected all of these individual conferences in January of 1866, with James Collins chosen as council president.⁵⁶

⁵¹ Middlesex County South Registry of Deeds, Grantor Indexes, 1860-1899. The Middlesex South Registry contains deed information for all but ten of the 56 towns in Middlesex County.

⁵² "Union Savings Bank of Boston Records," Finding Aid, Burns Library, Boston College; <http://www.bankencyclopedia.com>.

⁵³ Probate Documents of James Collins, Vol. 762, p. 167; O'Connor, *Boston Catholics*, 178-79.

⁵⁴ O'Connor, *South Boston*, 78.

⁵⁵ Archbishop John J. Williams, quoted in Bernard Corr, ed. *Memorial of the twenty-fifth anniversary of the consecration of John J. Williams, Archbishop of Boston*, March 12, 1891, (Boston: James L. Corr & Co., 1891), 147.

⁵⁶ "Memorial Volume of the One Hundredth Anniversary Celebration of the Dedication of the Church of the Holy Cross, Boston, 1803-September-1903," Boston: New England Catholic Historical Society, 1904, 82.

The Society of St. Vincent de Paul was founded in 1833 in Paris, France to serve people living in poverty. The first Conference of the Society in the United States was organized in St. Louis, Missouri in 1845. The movement spread quickly through the United States, with Conferences being organized from Portland, Maine to San Antonio, Texas and St. Paul, Minnesota by 1871. In the beginning, the Society's efforts were largely at the parish level. This work acquainted members with the broader needs and problems of struggling immigrant groups, and prompted members to try to change conditions in public life that were prejudicial to the Catholic religion. The Society founded or helped to establish institutions such as libraries and children's home-finding agencies, and they worked with juvenile officers to provide rehabilitation rather than punishment for young offenders.⁵⁷

In Boston, Society members visited needy members of their parishes and dispensed material aid, counseling, religious instruction, and moral support. They also undertook special projects. The first such project of the Boston Particular Council in the late 1860s was the care of infants of dying or destitute mothers or infants who had been abandoned. The Society converted an old mansion house that had been previously used by Carney Hospital into the Provident Infant Asylum under the care of the Sisters of Charity. This asylum was later passed to the complete control of the Sisters of Charity. For other cases of needy children, Society members would find places in private homes—sometimes for both the infant and the mother. They also helped to identify children in need of placement in institutions such as the Home for Destitute Catholic Children. After Boston's great fire of 1872 the Society applied to the Bishop, who ordered a collection be taken in city churches. This resulted in the collection and distribution of \$3,681 among the different St. Vincent de Paul Conferences in the city for the relief of the needy affected by the fire.⁵⁸ The St. Vincent de Paul Society became one of the most active charitable agencies in the Boston archdiocese, and in 1882 Pope Leo XIII spoke approvingly of its efforts. St. Vincent de Paul Conferences gradually spread through the Diocese of Boston that originally included all of New England. (By the early 20th century, each of the New England states, in addition to Springfield, Massachusetts and Fall River, Massachusetts, had its own diocese. Worcester, Massachusetts became a separate diocese in 1950.) By 1891 the Boston Particular Council had expanded to include "33 Conferences distributed all over the city and suburbs" including parishes from Cambridge, Brookline, Somerville, and Waltham.⁵⁹

In the mid-1860s, James Collins served as one of the first managers, or board members, of the Home for Destitute Catholic Children (HDCC). HDCC was a nonsectarian institution that cared for children who had lost their parents or been removed from their homes and were awaiting placement in good homes.⁶⁰ HDCC was one of the children's agencies created in Victorian Boston that were to become some of the oldest and most important of their kind in America. In 19th century progressive Boston, HDCC and its sister institutions became models for the nation the prototypes of the modern American child welfare system. Over these agencies' long and largely distinguished history, they pioneered new methods to deal with homeless and destitute children. "Non-professional charity workers—especially the clergy, nuns, and brothers in Catholic orphanages, as well as evangelical child-savers in Protestant asylums and later Jewish social workers—played as important a role in the emergence of social work as a profession as did "scientific" training."⁶¹

⁵⁷ Society of St. Vincent de Paul, Madison, WI, <http://svdpmadison.org/history.htm>, Accessed Jan. 28, 2014.

⁵⁸ Daniel T. McColgan, *A Century of Charity: The First One Hundred Years of The Society of St. Vincent de Paul in the United States. Vol. 1.*, (Milwaukee: Bruce Publishing Company, 1951), 229-234.

⁵⁹ O'Connor, *Boston Catholics*, 140; Corr, ed. *Memorial of the twenty-fifth anniversary*, 51; Society of St. Vincent de Paul, "Third Annual Report of the Central Council of Boston for the Year Ending December 31, 1891," (Boston: Press of James L. Corr and Company, 1892); Cathedral of the Holy Cross, http://holycrossboston.com/cathedral_brochure.pdf.

⁶⁰ "Saving the Children," *Boston Daily Globe*, January 29, 1894, p. 2, <http://access.newspaperarchive.com.ezproxy.bpl.org/boston-daily-globe/1894-01-29>.

⁶¹ Holloran, *Boston's Wayward Children*, 14-15.

Because the Irish famine generation had left Ireland with almost nothing and landed in Boston with even less, the poverty of the new arrivals often put them in need of social services. Existing public and private services were provided by Protestants or were Protestant in all but name, and were inaccessible to Catholics. The Catholic Church, on the other hand, was central to their lives, and a trusted provider of social welfare services. In Boston, which had a very strong emphasis on progressive public education, Catholics seemed willing to send their children to public school. Monumental churches and Catholic charitable institutions appeared long before parochial schools. Catholics largest concern was that Boston's 19th century Protestant reformers and social activists would convert large numbers of Catholic children to Protestantism as a by-product of their efforts to care for orphans and destitute children.⁶²

Massachusetts had slowly begun to cede rights to Catholics (and other religions) starting in the late 18th century. Freedom of worship was granted in 1780; the right to hold public office in 1820, and freedom from taxation for the support of the Congregational Church in 1833. The Catholic population of Boston, with its many American born priests, had developed comfortable working relations with the non-Catholic elite. The prejudices aroused by the great numbers of Irish Catholic immigrants that started to arrive in the 1840s, however, began to endanger this relationship. Catholics were discouraged from exercising their political rights if they were citizens. Catholic priests were forbidden to enter hospitals, poorhouses, and other public institutions to minister to Catholic inmates and residents. In fact, Massachusetts practice was to exclude all Catholic clergymen from public institutions until 1879. Children were compelled to read Protestant versions of the Bible and recite unfamiliar prayers in public schools. Catholic churches were vandalized and burials subject to harassing regulations.⁶³

The need for a Catholic child placement institution was very apparent to concerned Catholics by the 1860s. Poverty and the crises resulting from it had driven thousands of Irish immigrant children into Protestant institutions where they were trained away from the faith, or they were sent out of Boston on so-called "orphan trains." The latter were large groups of children who were taken to towns in the Midwest where they were placed in Protestant homes as foster children.⁶⁴

The Home for Destitute Catholic Children was a temporary home and child-placement agency founded in 1864 by Bishop John Fitzpatrick. It originally had upper class Protestant origins, beginning in 1850 as the Eliot Charity School opened by Samuel Eliot, the president of Trinity College and superintendent of the Boston School. In 1856, he donated the school, located on High Street, to Bishop Fitzpatrick. It was incorporated as the Home for Destitute Catholic Children in Boston in 1864. The officers of the corporation included Father James A. Healey, and the "managers of the corporation" consisted of prominent laymen, including James Collins. They "represented the most experienced and accomplished Catholics in Massachusetts."⁶⁵ The institution moved to larger quarters on Common Street in 1865 and, in 1869, construction of a large building on Harrison Avenue in the South End began. A large lot had been purchased in 1867 for a "beautiful structure" with a "French roof," and Patrick C. Keely had been hired as the architect. This new building cost over \$100,000 and opened in 1871.⁶⁶ It housed the HDCC until 1954.⁶⁷

The HDCC accepted all destitute children above the age of infancy, and worked in cooperation with the courts and various interested individuals and societies such as the Society of St. Vincent de Paul. Although the majority of the children aided by the HDCC came from Boston, a fair number

⁶² Holloran, *Boston's Wayward Children*, 65-66.

⁶³ Holloran, *Boston's Wayward Children*, 64, 81; O'Connor, *South Boston*, 48-49.

⁶⁴ Holloran, *Boston's Wayward Children*, 93.

⁶⁵ *The Sacred Heart Review*, December 12, 1914, 408; Holloran, *Boston's Wayward Children*, 91-93.

⁶⁶ "Saving the Children," *Boston Daily Globe*; Card Files of the Boston Public Library Fine Arts Department.

⁶⁷ Home for Destitute Catholic Children. <http://www.homefordestitutcatholicchildren.com/index.html>. Accessed March 2, 2014.

were sent from cities and towns across Massachusetts as far west as Springfield and North Adams. Parishes and charitable organizations throughout the Commonwealth were often unable to properly provide for many of the destitute children in their local communities and sent them to the HDCC in Boston for assistance.⁶⁸ The HDCC was a different kind of agency than other Catholic children's asylums in Boston at that time. Children stayed only for a few months and were either returned to parents or relatives if those were found fit, or placed as foster children in Catholic families under the oversight of the local pastor. Most of these foster children found homes in Massachusetts, but, in response to advertisements in the Catholic newspaper *The Pilot*, which was published by one of the HDCC's board members, thousands of Irish farmers in the Midwest and Northern New England applied for foster children from the HDCC. The orphan train method was also used to bring children to foster homes outside of Boston, but care was taken to make sure the placements were in Catholic families. If a placement did not work out, or if a child's parents wanted him or her back and were able to pay the travel expenses, the child came back to Boston.⁶⁹

By requiring letters of reference from local pastors or doctors, the HDCC attempted to weed out requests for foster children who would be nothing more than extra hands for labor. The most important consideration, however, was religion. Also important was the foster family's willingness to pay expenses for clothing and travel. The HDCC was very dependent on the interest and ability of local parish priests to protect the interests of children placed in foster care, so oversight was not consistent. The resources of the institution were not sufficient, however, to allow for better supervision.⁷⁰

By 1896, just a few years before James Collins' death, the HDCC had admitted 12,825 children between the ages of three years and 14 years. The building sheltered 300 children and the average length of stay was about four months. About 25% of the children came to the Home through the courts as abused or neglected children and most were eventually placed in foster families. Some children who were placed by the HDCC ended up making their homes all over New England and as far west as Nebraska, Iowa, and the Dakotas. The HDCC continued at the Harrison Avenue location until 1954, when it moved to a larger campus in Jamaica Plain, and it closed in 1985.⁷¹

Not least among James Collins' important charitable activities were his contributions to the Catholic churches of Boston. He was one of the original and leading members of St. James Parish, and Bishop Healey's recognition of his contributions to that congregation by giving him the cross from the demolished old church building have already been described. Consistent with his long history of active participation in the Boston Catholic community, he was one of a group of 123 principal subscribers who responded to the call from then Bishop Williams at a meeting held in the basement of Castle Street Church in the South End to raise money for the erection of a new cathedral in Boston. The total sum pledged at this first meeting for the new Cathedral of the Holy Cross on Washington Street was about \$36,000. The window of St. James in the Cathedral was Collins' gift.⁷² Holy Cross was and still is the Mother Church of the Roman Catholic Archdiocese of Boston. At the time it was dedicated in 1875 the archdiocese included Manchester, New Hampshire, Worcester, Massachusetts and Fall River, Massachusetts.⁷³

Collins often preferred to perform his charitable works quietly. An example is the day in 1896 that the cornerstone for the new church building for Gate of Heaven Church in South Boston was laid. The cornerstone ceremony had been rained out and the discouraged participants were waiting in

⁶⁸ "XV and XVI Annual Reports of the Association for the Protection of Destitute Roman Catholic Children in Boston from Jan. 10, 1879, to Jan. 13, 1881" (Boston: Duffy, Cashman & Co., 1881), 10-11.

⁶⁹ Holloran, *Boston's Wayward Children*, 94, 96-97.

⁷⁰ Holloran, *Boston's Wayward Children*, 97.

⁷¹ Holloran, *Boston's Wayward Children*, 99, 250; Lainhart, Ann S., *A Researcher's Guide to Boston*, (Boston: New England Historic Genealogical Society, 2003), Appendix Three.

⁷² Corr, ed. *Memorial of the twenty-fifth anniversary*, 47, 60.

⁷³ Cathedral of the Holy Cross, http://holycrossboston.com/cathedral_brochure.pdf.

the rectory, hoping vainly for a break in the weather. At that point the doorbell rang and a letter was handed to Father Johnson. It contained a check for \$500 from James Collins for the building fund. Rather than make a show of a public presentation of what, for the time, was a very large sum, he had chosen to deliver it quietly. Some time later, the *Boston Daily Globe* reported in its "Catholic Church Notes" column that "Mr. James Collins of South Boston has been awarded the golden trowel used in the laying of the corner-stone of the Gate of Heaven church. He was the largest contributor."⁷⁴

928 Broadway after James Collins' Death

James Collins died on May 16, 1899 two months before his 76th birthday. The *Boston Daily Globe* wrote of him as "one of the oldest and best-known business men of this city." He died at his home at 928 Broadway after an illness of several months. The cause of death was listed as paralysis. The funeral was held at the Gate of Heaven church, which his contribution had helped to build. Collins was buried in Mount Calvary Cemetery in Roslindale, Massachusetts beside his oldest son James A. Collins, who had died of pneumonia at the age of 31 in 1883. His wife Catherine Leary Collins died of pneumonia at the age of 79 on September 27, 1906 and also was buried in the family plot. The plot is marked with a large Celtic cross. James and Catherine's gravestone reads: "James Collins, Born in Bandon, July 31, 1823, Died in Boston May 16, 1899. Catherine Collins, Born in Bandon, July 27, 1829, Died in Boston September 27, 1906." Buried nearby are several of their children and grandchildren.⁷⁵

At his death James Collins left property valued at \$919,850, \$712,450 of which was invested in personal property and the remainder in real estate in South Boston and on Beach Street, the latter presumably the site of his liquor business. The personal property was largely mortgage notes that Collins held, but also included shares of the stock of the Boston Beer Company, other securities, and the Beach Street liquor business and stock, which were valued at \$25,000.⁷⁶

In his will he made several charitable bequests, including \$1,000 each to the Conference of St. James Society of St. Vincent de Paul of the Church of St. James on Harrison Avenue, the Congregation of the Little Sisters of the Poor on Dudley Street, the Sisters of the Presentation Convent in the Town of Bandon, County of Cork, Ireland, and Carney Hospital. His sister-in-law Ellen Leary and his niece Ann Sullivan, who had both lived with the family, also each received \$1,000. His wife Catherine received "all the furniture and household utensils now situated in my house at 928 Broadway" and the net income of \$100,000 to be paid to her during her life.

The rest of his estate, including the house and land at 928 Broadway, was divided equally among his six living children, but the females were treated differently than the males. Each of the men, John J. Collins, Arthur G. Collins, and William M. Collins, received a 1/6 share outright. The three remaining undivided sixth parts was given to the three daughters in trust with the three sons as trustees. John and William became the trustees, but Arthur declined this role. Their task was "to manage, control, care for, rent, lease, and keep in good rental condition, insure, and do everything necessary touching said property to husband the same to invest or re-invest any part of it, and to pay the net income as often as may be convenient, 1/3 to daughter Mary F. Macdonald widow, 1/3 to Katherine M. Collins, and 1/3 to Ellen M. Collins." In the case of the death of any of the daughters, their living children, if any, shared equally in the mother's 1/3 share. The trust continued for 20 years, after which the property in the trust would be given to the daughters or

⁷⁴ "Death of James Collins, of South Boston," *The Pilot*, May 27, 1899, 5; "Catholic Church Notes," *Boston Daily Globe*, October 31, 1896, 7, <http://access.newspaperarchive.com.ezproxy.bpl.org/boston-daily-globe/1896-10-31>.

⁷⁵ "James Collins Dead," *Boston Daily Globe*, May 16, 1899, 1, <http://access.newspaperarchive.com.ezproxy.bpl.org/boston-daily-globe/1899-05-16>; *Massachusetts, Death Records, 1841-1915*, Ancestry.com; <http://www.findagrave.com>.

⁷⁶ *Boston Daily Advertiser*, (Boston, MA) Friday, July 14, 1899, 2, <http://infotrac.galegroup.com.ezproxy.bpl.org>; Probate Documents of James Collins, Vol. 762, p. 169.

their children. No husband of the daughters was entitled to receive or control any of the property of the trust.⁷⁷

The Collins Children

James Collins' widow Catherine, his son William, and his daughters Catherine and Ellen continued to live at 928 East Broadway after James' death. James' widow Catherine died in 1906 and Ellen died in 1910. By 1910 the daughter Catherine had married a man named Piper and moved away from the house on East Broadway. William Collins continued to live in the house where he had grown up and married Anna Dwyer; they had a son named William James Collins in 1913. William was president of James Collins and Company liquors into the 1920s, when Boston City Directories began listing his profession as "real estate." Boston City directories list William at 928 East Broadway until 1940, but a resident of South Boston remembers the house being vacant for several years beginning in the mid-1930s. William died in 1945.⁷⁸

In the early and mid-20th century when William lived there, a local resident remembers the house and grounds looking much as they do today: the house was painted white, the granite posts with white wood gates stood at the front drive, hedges lined the Broadway and P Street boundaries, and shrubs dotted the front lawns. One detail that particularly stood out that does not remain was the bright yellow flowers that lined the walkway to the front door; flowers were unusual in South Boston, where many residences have no setbacks from the street and no front yards.⁷⁹

James Collins' son, John J. Collins, like his father, achieved prominence in Boston. He was born in Boston Aug. 28, 1862. He went to the public schools of Boston and Holy Cross College in Worcester, and Boston University Law School. He entered the law practice of Patrick Collins (no relation), who had been the second Irish-born mayor in Boston's history in the 1880s. Patrick Collins served in the Massachusetts House of Representative and Senate, became the first Bostonian of Irish descent elected to the United States Congress, and was appointed to the post of consul general at London by President Grover Cleveland.⁸⁰ John Collins married Annie Tully Kinney of Roxbury in 1889, but was widowed within a few years. When Patrick Collins was appointed to the post of Consul General in London in 1894, John J. Collins became his Vice Consul. Later he married Lilly Egan and had a daughter, Mary Egan Collins. John J. Collins died in 1931.⁸¹

Arthur G. Collins, James' fourth child who was born in 1866, lived in both Boston and Paris. After studying art at the Academie Julien in Paris in 1889-1890, he achieved some recognition as a painter in the 1890s. He exhibited his work at the Salon of the Societe Nationale des Beaux Arts in Paris in 1897, the Art Institute of Chicago in 1897, and the Boston Art Club in 1898. He was a member of the Boston Art Club.⁸² The Boston Art Club, like the National Academy of Design in New York and the Pennsylvania Academy of the Fine Arts in Philadelphia, provided annual exhibitions that showcased American art. The Art Club placed Boston on the cultural map as early as 1855, with exhibitions of paintings from a circle of talented Boston artists. After the building of its new clubhouse in 1882 the Club attracted nationally prominent painters including Winslow Homer and John Singer Sargent. For years the Club's annuals were the highlight of the season and were featured in Boston and New York periodicals.⁸³

⁷⁷ Probate Documents of James Collins, Vol. 758, p. 33-35; Vol. 767, p. 347.

⁷⁸ United States Census, 1900, 1910, 1920, 1930; <http://www.findagrave.com>; Boston City Directories, various 1905-1941.

⁷⁹ Telephone interview with Mary Dorian, lifelong resident of South Boston, March 10, 2014.

⁸⁰ O'Connor, *South Boston*, 85-6.

⁸¹ "John J. Collins. Vice Consul in London Under Patrick A.," Boston Daily Globe, September 1, 1894, p. 10. "Brilliant Wedding at Roxbury," *The Pilot*. June 15, 1889; <http://www.findagrave.com>.

⁸² Peter Hastings Falk, ed., *Who Was Who in American Art, 1564 -1975*, (Madison, CT: Sound View Press, 1999), 698.

⁸³ Jarzombek, Nancy Allyn. "A Taste for High Art: Boston and the Boston Art Club, 1855-1950." <http://www.antiquesandfineart.com/articles/article.cfm?request=312>.

928 East Broadway After the Collins Family

By 1942, the James Collins Mansion and other real estate that was included in a trust named the “James Collins Real Estate Trust” were in receivership. In April 1942 the receivers of the James Collins Real Estate Trust sold the land and house at 928 East Broadway to George J. Geguzis. The abutting lot on the north boundary, which is now 930 East Broadway, was sold in fee simple to Geguzis by the surviving children of James Collins, including William Collins and Ellen Piper, and the spouses and children of James’ deceased children. Geguzis died less than a year later in February 1943, and left the property to Anna Palby.⁸⁴

In the late 1940s the house was used as a rooming house. Large numbers of displaced persons were arriving by ship in Boston from Europe, which had been devastated by World War II, and though many passed through to other locations, some stayed in Boston. People came to call 928 East Broadway “the D. P. house” because displaced Europeans found their way there when first making their homes in the United States. Boston City directories for this time list only Anna Palby’s name, indicating that these people stayed only a short time. The neighbors appreciated the house for its beauty and they had photographs of themselves taken with it as background.⁸⁵

By the 1970s, Palby was sharing the house with one other tenant. They included Dorothy O’Neil and later Evelyn Chansky, both bookbinders. In the late 1970s, Palby seems to have attempted to rent the house as three units. At 928 Broadway city directories list her and one other resident and the word “vacant.” By 1976, she was listed as “Anna Palby, furnished rooms,” and this continued to be the listing into the early 1980s. Palby sold both parcels to Charles Shilas in 1982. It was most likely Shilas who converted the house into a multifamily dwelling, though no building permits can be found for the conversion. 27 Eaton Street LLC, the current owner, purchased both properties in December 2012.⁸⁶

3.2 Architectural Significance

928 East Broadway, the James Collins Mansion, is a well-preserved, high style, 1868 Second Empire dwelling and a significant example of an important 19th century American architectural style. Built or extensively remodeled for James Collins, a successful Irish immigrant, the house was one of only a few mansard houses constructed in City Point, which once had been the domain of the Blake family, one of the original settlers of City Point, South Boston, from the 1680s through the 1850s. The Collins house is now one of only two extant homes from its period in City Point.

Its original rusticated wood block exterior cladding and detailed exterior wood ornamentation have been preserved without alteration on three of its four elevations. The only alteration on the north elevation has been the addition of a three-story porch, and the conversion of one window on each story to a door. The window surrounds and ornamentation in these cases are mostly intact.

3.3 Archaeological Sensitivity

Archaeological sensitivity refers to the likelihood of there being an archaeological site in an area where there has not yet been a formal archaeological survey. Sensitivity is based on physical and historical evidence and is ranked “high,” “moderate,” or “low.” The site of the James Collins Mansion and the property surrounding it possess high sensitivity for significant preserved 17th through 19th century domestic structures and associated archaeological materials relating to the properties of James Blake II and James Blake III and their descendants. Additionally, the relatively undeveloped front yard of 928 East Broadway possesses moderate sensitivity for significant preserved Native American cultural materials given its proximity to the former Great Swamp, its

⁸⁴ Suffolk County Registry of Deeds, 5979-386; Boston City Directory 1943.

⁸⁵ Interview with Dan McCole, lifelong citizen of South Boston who grew up on City Point, March 7, 2014.

⁸⁶ Suffolk County Registry of Deeds, 9950-629, 50740-146; Boston City Directories, various 1943-1981; City of Boston Inspectional Services Department Building Permits, 928 East Broadway, South Boston.

location on a rise of land overlooking Boston Harbor, and relatively good soil drainage, which would be suitable for Native habitation and use.⁸⁷

3.4 Relationship to Criteria for Landmark Designation

The James Collins Mansion is one of few remaining examples of the fine residences built on City Point, South Boston, in the mid-19th century that led the way for its development as a residential neighborhood. It is a high-style example of its type and is the home of an individual important to the early history of the Irish Catholic community in the greater Boston area because of James Collins' involvement in the financial and charitable endeavors that sustained the greater Boston community and beyond in the latter half of the 19th century.

The parcel on which the house stands is also the possible location of the homesteads of James Blake II and/or James Blake III and has the potential to be significant under criterion B. In addition, it has archaeological sensitivity for preserved Native American cultural materials. Further investigation could determine if the property is archaeologically significant under Landmarks criteria, A, C, and D.

The property meets the following criteria for 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:

B. A property with prominent associations with the cultural, political, economic, military, or social history of the city, Commonwealth, region, or nation.

The house was the home of James Collins for over thirty years. Although he arrived in North America prior to the Great Famine in Ireland, Collins came to Boston at a time when the prejudices against that generation of Irish immigrants were reaching their peak. He was able to prosper despite this, and use this prosperity to build or significantly remodel his house at City Point early in the area's history as an emerging residential neighborhood. The house was built in the City Point neighborhood at a time when that neighborhood was lightly settled and just beginning to become a residential area. Only a handful of large houses had been erected in City Point at the time of its construction, and the James Collins Mansion was one of the largest. In addition to building his high style house, Collins also purchased and developed a number of the properties around that house and elsewhere in South Boston, doing much to make it into the community it became in the 20th century. Collins lived in the house while he was involved in the charitable and business activities that helped Irish Catholic Immigrants in the greater Boston area create homes and communities. He and his family occupied this dwelling for approximately 70-75 years.

C. A property associated significantly with the lives of outstanding historic personages.

As a leading Irish Catholic citizen of 19th century Boston, Collins helped to establish the institutions that made it possible for his fellow immigrants to build a community in eastern Massachusetts. He was an early trustee and a Vice President of the Union Institution for Savings that helped to erase the prejudices against giving loans to Irish Catholics, thereby aiding Irish immigrants to build churches and homes in the greater Boston area. He also served as a founding trustee for the Home for Destitute Catholic Children, a temporary home and child-placement agency that assisted children from across Massachusetts and was one of Boston's children's institutions that became the prototypes for the modern American child welfare system. He was a leader in the Society of St. Vincent de Paul, which sought to help the poor and aided charitable institutions, and he also made significant monetary contributions to local churches. Most notable of these was the Cathedral of the Holy Cross, the mother church of the Archdiocese of Boston and, at the time it was dedicated, Manchester, New Hampshire, Worcester, Massachusetts and Fall

⁸⁷ Joseph Bagley, Boston City Archaeologist, email communication, February 27, 2014.

River, Massachusetts. He was President of the Boston Beer Company, one of the largest breweries in the United States in the 1870s and 1880s. At the time of its closing in 1954, it was the oldest brewery in America.

4.0 Economic Status

4.1 Current Assessed Value

According to the City of Boston Assessor's Records, the property at 928 East Broadway, South Boston, has a total assessed value of \$1,148,200, with the land valued at \$370,500 and the building at \$777,700.

4.2 Current Ownership

The City of Boston's Assessor's Records list the owner of 928 East Broadway, South Boston, as 27 Easton Street, LLC and Maria Scippa, with a mailing address of 27 Easton Street, Wakefield, MA 01880.

5.0 Planning Context

5.1 Background

The James Collins mansion was built or extensively remodeled ca. 1867-68 as a single-family home. An 1852 map of Boston shows the property at P Street and East Broadway belonging to Benjamin Bayley with a large house and L-shaped rear ell on the land in approximately the same place as the current James Collins Mansion. The relationship between the Bayley house and the James Collins mansion is unclear, but the high-style Second Empire Collins house would have been an unusual style for the early 1850s. It is possible that Collins demolished the Bayley house and reused the existing foundation for his own house. It is also feasible that Collins extensively remodeled the Bayley house in the Mansard style. While it is probable that the two structures share the same foundation, it is not possible to establish their relationship without examining the interiors of the walls, and perhaps not even then.

For the next 75 years the James Collins mansion was owned by one family, and subsequently it had only four owners. The house was converted to multi-family use in the second half of the 20th century and has remained in residential use throughout its history. The building is currently used as a multi-family rental property and is occupied by tenants.

The area surrounding the Collins mansion is primarily a densely developed residential district with most of its housing dating between the late 1840s and the 1920s. The turn of the century was marked by changing demographics and an increase in lower-middle class and working class residences in South Boston. Many of the neighborhood's earlier estates, including the Blake Estate, were further subdivided. The neighborhood saw an influx of triple decker dwellings and apartment buildings, many of which were designed in the Colonial Revival Style of high architectural quality. Single and two-family houses and triple deckers continued to be built across South Boston in various architectural styles into the mid-20th century.

5.2 Current Zoning

Parcel 0603888000 is located in the South Boston zoning district, the R-.8 subdistrict, and in the Restricted Parking overlay district.

5.3 Current Planning Issues

The current owner of 928 East Broadway submitted an Article 85 application on February 7, 2013 for the demolition of a single family and a three-family residence at 928-930 East Broadway. The owner, 27 Eaton Street LLC, had an as-of-right plan to build with a proposal to construct an eleven-unit condominium building on the site. A petition to designate 928 East Broadway a Boston Landmark was submitted on April 5, 2013 by a group of 265 community members in hopes of preserving the house through its designation as a Boston Landmark.

An initial demolition delay hearing on April 9, 2013 determined that the community meeting requirements under Article 85 were not met. A second hearing was held on May 14, 2013, at which time the BLC found the building significant and preferably saved, and imposed a ninety-day demolition delay under Article 85 of the Boston Zoning Code. At that same hearing, the petition to Landmark the James Collins Mansion was accepted for further study.

The owner voluntarily worked with the BLC, Boston Preservation Alliance, and representatives of the neighborhood to develop an alternative project that would preserve and utilize the existing James Collins Mansion and incorporate the house into a nine-unit condominium structure. Three units are planned for the original mansion with two new wings each housing three units. While the new plan has fewer units, they are larger three-bedroom units, which the neighborhood favored.

Nearing the expiration of the ninety-day demolition period, the BLC voted in favor of approving a temporary ninety-day Landmark designation for the property at its July 23, 2013 hearing. The temporary Landmark period began upon expiration of the demolition delay on August 13, 2013, extending the period in which the property was protected by the BLC, allowing the discussion with the owner surrounding the financial benefits of keeping the mansion to continue.

The BLC received a letter from the owner on January 2, 2014 requesting that the proposed project be reviewed by the BLC through the Accelerated Design Review process. This process allows the BLC to review a pending Landmark in a binding manner, much the same way that a Landmark is reviewed. It allows development to proceed while the Landmark process is underway.

The owner applied for and received several zoning variances through the Zoning Board of Appeals (ZBA), allowing the nine-unit proposal that incorporates the James Collins mansion to move forward. In return for agreeing to undergo Accelerated Design Review, the BLC wrote a letter to the ZBA supporting the nine-unit project. The project received many of the zoning variances needed to allow it to proceed, under the condition that the owner continues to work with the BLC and the Boston Redevelopment Authority to come to an agreement on the overall design.

6.0 Alternative Approaches

6.1 Alternatives available to the Boston Landmarks Commission:

A. Individual Landmark Designation

The Commission retains the option of designating the James Collins Mansion as a Boston Landmark. Designation shall correspond to Assessor's parcel 0603888000 and shall address the following exterior elements hereinafter referred to as the "Specified Exterior Features":

- The exterior envelope of the house.
- Certain landscape elements including: paired granite posts flanking the driveway and open space in front of the house.
- Archaeology.

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 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 Commission could recommend the owner pursue National Register listing, which would afford the house and stable limited protection from federal, federally-licensed or federally-assisted activities, and make the property eligible for federal tax credits for substantial rehabilitation if the property is developed for income-producing purposes.

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 extend guidance to the owners under chapter 772.

C. Preservation Restriction

Chapter 666 of the M.G.L. 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.

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. It does not carry regulatory oversight.

E. National Register

National Register listing provides an honorary designation and limited protection from federal, federally licensed or federally 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

For its associations with James Collins, a prominent figure in the early history of the Diocese and Archdiocese of Boston; a founder and president of one of Americas largest and longest lived breweries; for helping to develop City Point into a residential neighborhood; for his role in the founding and management of the Union Institution for Savings that was instrumental in ending financial discrimination against Irish Catholics in eastern Massachusetts; and for his role in starting the Home for Destitute Catholic Children, a charitable institution that impacted child welfare practices into the present; the James Collins Mansion is significant at the state and local levels. The staff of the Boston Landmarks Commission therefore recommends that the James Collins Mansion be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. The boundaries shall correspond to assessor's parcel number 0603888000.

8.0 General Standards and Criteria

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.

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.

The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, 1849 C Street NW, Room 1324, U.S. Department of the Interior, Washington, D.C. 2024

9.0 Specific Standards and Criteria

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 James Collins Mansion including the exterior form, mass, and richness of detail of the house, relationship to the site and landscape.
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.
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 James Collins Mansion 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, demolition, and archaeology. Items not anticipated in the Standards and Criteria may be subject to review, Refer to Section 8.2.

9.2 Exterior Walls of the House

A. General

1. No new openings shall be allowed on the front (facing East Broadway) of the House. 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.
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.
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 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.

D. Architectural Metals

(Including but not limited to Cast and Wrought Iron, Steel, Pressed Tin, Copper, Bronze and Zinc)

1. All original or later contributing architectural metals shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, 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.

9.3 Windows

Refer to Section 9.2 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. Replacement Sash shall be double hung, wooden replacement sash with through-glass muntins or double hung, wooden replacement sash with simulated divided lites with dark anodized spacer bars the same width as the muntins.
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. 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.
12. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
13. Clear or mill finished aluminum frames shall not be allowed.
14. 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 Section 9.2 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. 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.
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 Section 9.2 regarding treatment of materials and features; and Sections 9.4, 9.7, and 9.12 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 if possible and, if necessary, repaired 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 Lighting

1. There are several aspects of lighting related to the exterior of the building and landscape:
 - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b. Quality of illumination on building exterior.
 - c. Site lighting.
 - d. Security lighting.
2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixture 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 lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the building.
8. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - b. Accurate representation of the original period, based on physical or documentary evidence.
 - c. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - d. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
 - e. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
 - f. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
9. No exposed conduit shall be allowed on the building. Exposed conduit for landscaping lighting should be avoided or minimized.

10. As a Landmark, architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
11. On-site mock-ups of proposed architectural night lighting may be required.
12. Permanent landscape lighting installations featuring movement or changing colors shall not be allowed.

9.7 Roofs

Refer to Section 9.2 regarding treatment of materials and features; and Section 9.8 for additional Standards and Criteria that may apply.

1. The roof shapes and materials of the existing buildings shall be preserved.
2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, 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.

9.8 Roof Projections

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

Refer to Section 9.2 and 9.7 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 including cresting.
 - 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.

9.9 Additions

Refer to Sections 9.6, 9.7, 9.8, 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 not obscure the front of the building as viewed from P Street and East Broadway.
5. New additions shall be of a size, scale and of materials that are in harmony with the existing building.

9.10 New Construction

Refer to Sections 9.7, 9.8, 9.9, 9.10, 9.11, 9.12, 9.13 and 9.14 for additional Standards and Criteria that may apply.

1. New construction is not permitted on the site between the face of the James Collins Mansion and East Broadway, extending across the full width of the parcel.

9.11 Landscape/Building Site

Refer to Section 9.2 regarding treatment of materials and features. Refer to Sections 9.9, 9.12, 9.13, and 9.14 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. 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.

4. 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.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. 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.
8. Removal of non-historic site features from the existing site is encouraged.
9. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the Landmark or site.
10. Original or later contributing layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations 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.
11. 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.
12. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the Landmark.

9.12 Accessibility

Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.9, 9.11 and 9.14 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 proposed 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.

9.13 Renewable Energy Sources

Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.11 and 9.14 for additional Standards and Criteria that may apply.

1. Renewable energy sources, including but not limited solar energy, are encouraged for the site.

2. Before proposing renewable energy sources, the building's 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

9.14 Archaeology

Refer to Section 9.2 regarding treatment of materials. Refer to Section 9.11 for additional Standards and Criteria that may apply.

1. Until or unless there is an Intensive-level archaeological survey upon the property, the entirety of the property will be treated as sensitive for both ancient and historical archaeological sites. An Intensive-level archaeological survey on the entire property will document if and where archaeological sites exist on the property. If an Intensive archaeological survey has been conducted on the property, the results of this survey must be used to determine the potential impacts of future work upon archaeological sites, if they exist.
2. Ground disturbances and below-ground impacts including but not limited to gardens, utility work, landscape grading, capping, and all other activities that include breaking of the existing ground surface must be reviewed by Boston Landmarks Commission staff for potential impacts to archaeological sites.
3. Below-ground impacts to known or potential archaeological sites should be avoided. If impacts on known or potential archaeological deposits cannot be avoided and if Boston Landmarks Commission staff determine that the proposed work will or could impact an archaeological deposit within the proposed impact area, archaeological survey will be required.
4. All archaeological surveys on the property must be conducted by a professional archaeologist under a state-issued archaeological permit. All archaeological permit proposals must be reviewed by the City Archaeologist. Upon the completion of associated final archaeological reports, all recovered archaeological materials shall be transferred to the repository at the City Archaeology Laboratory where they will be publicly available to researchers.

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.

The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, 1849 C Street NW, Room 1324, U.S. Department of the Interior, Washington, D.C. 20240.

10. Bibliography

Books

Anderson, Will. *Beer New England*. Portland, ME: Will Anderson, 1988.

Blake, Samuel. *Blake family. A genealogical history of Wiliam Blake, of Dorchester, and his descendants, comprising all the descendants of Samuel and Patience (White) Blake. With an appendix, containing wills, & c. of members of the family*. Boston: E. Clapp, Jr., 1857.
<http://catalog.hathitrust.org/Record/005712725>.

Boston Herald. *Commercial and Financial New England Illustrated*. 1906: Boston, The Boston Herald. books.google.com.

Byrne, William, D. D., et al. *History of the Catholic Church in the New England States, Vol. I*. Boston: The Hurd & Everts Co., 1899. books.google.com.

Cullen, James Bernard. *The Story of the Irish in Boston*. Boston: J. B. Cullen & Co., 1889. books.google.com.

Falk, Peter Hastings, ed. *Who Was Who in American Art, 1564 -1975*. Madison, CT: Sound View Press, 1999.

Gillespie, C. Bancroft. *Illustrated History of South Boston*. South Boston: Inquirer Publishing Co., 1900.

Handlin, Oscar. *Boston's Immigrants, 1790-1880*. Boston: Harvard University Press, 1991.

Holloran, Peter C. *Boston's Wayward Children: Social Services for Homeless Children, 1830-1930*. Cranbury, NJ, London: Associated University Press, 1989.

Kervick, Francis W. *Patrick Charles Keely, Architect: A Record of His Life and Work*. South Bend, Indiana: Privately Printed, 1953.

McColgan, Daniel T. *A Century of Charity: The First One Hundred Years of The Society of St. Vincent de Paul in the United States. Vol. 1*. Milwaukee: Bruce Publishing Company, 1951.

Morgan, Keith, ed. *Buildings of Massachusetts: Metropolitan Boston*. Charlottesville and London: University of Virginia Press, 2009.

O'Connor, Thomas. *Boston Catholics: A History of the Church and Its People*. Boston: Northeastern University Press, 1998. books.google.com.

_____. *The Boston Irish: A Political History*. Boston: Northeastern University Press, 1995.

_____. *South Boston: My Home Town*. Boston: Quinlan Press, 1988.

Patkus, Ronald D. *The Archdiocese of Boston: A Pictorial History*. Boston: Quinlan Press, 1989.

Seasholes, Nancy S. *Gaining Ground: A History of Landmaking in Boston*. Cambridge: MIT Press, 2003.

Toomey, John J. and Edward P. B. Rankin. *History of South Boston (Its Past and Present) and Prospects for the Future*. Boston: Published by the Authors, 1901.
<https://ia600502.us.archive.org/4/items/historyofsouthbo00toom/historyofsouthbo00toom.pdf>.

Articles, and Unpublished Theses

Bedini, Silvio A. "The History Corner: James Blake 3rd (1688-1751) The Poetic Surveyor of Dorchester, Part 1." *Professional Surveyor*. July 2003.
<http://www.profsurv.com/magazine/article.aspx?i=1102>.

Cahlander, Bernard N. "A Home for Catholic Children of Boston, Massachusetts." Masters Thesis, Massachusetts Institute of Technology, 1952.

Jarzombek, Nancy Allyn. "A Taste for High Art: Boston and the Boston Art Club, 1855-1950." <http://www.antiquesandfineart.com/articles/article.cfm?request=312>.

Government Reports

Boston Landmarks Commission and Boston Redevelopment Authority. *1981 South Boston Survey and Planning Grant Study*. Massachusetts Historical Commission, September 15, 1982. <https://archive.org/details/southbostonprese00bost>.

Historic American Engineering Record. "Boston Beer Company." HAER No. MA-138. <http://lcweb2.loc.gov/pnp/habshaer/ma/ma1500/ma1586/data/ma1586data.pdf>.

Primary Sources and Contemporary Documents

Corr, Bernard, ed. *Memorial of the twenty-fifth anniversary of the consecration of John J. Williams, Archbishop of Boston, March 12, 1891*. Boston: James L. Corr & Co., 1891.

The Home for Destitute Catholic Children. "XV and XVI Annual Reports of the Association for the Protection of Destitute Roman Catholic Children in Boston from Jan. 10, 1879, to Jan. 13, 1881." Boston: Duffy, Cashman & Co., 1881. Archives of Simmons College Beatley Library.

The Massachusetts Register, Issue 88. Boston: George Adams, 1854.

"Memorial Volume of the One Hundredth Anniversary Celebration of the Dedication of the Church of the Holy Cross, Boston, 1803-September-1903." Boston: New England Catholic Historical Society, 1904.

Society of St. Vincent de Paul. "Third Annual Report of the Central Council of Boston for the Year Ending December 31, 1891." Boston: Press of James L. Corr and Company, 1892.

Union Institution for Savings. Deposit Ledgers, various 1868-1896. Archives of Boston College Burns Library.

City Directories, Deeds, Death Records, Censes

Boston City Directories: 1845-47, 1850-55, 1857-68, 1871, 1873, 1877, 1883, 1902, 1905, 1909, 1910, 1920, 1925, 1931-41, 1944, 1946-54, 1956, 1958, 1960, 1970, 1970-78, 1981.

Massachusetts, Death Records, 1841-1915. [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2013. Original data: Massachusetts Vital Records, 1840-1911. New England Historic Genealogical Society, Boston, Massachusetts. Ancestry.com.

Middlesex County South Registry of Deeds: Grantor Indexes 1860-1900.

Suffolk County Registry of Deeds Books: 50740, 9950, 5979, 899, 862, 613, 408.

Will and Probate Documents of James Collins, Suffolk County Probate Court Record Books, Second Series, Massachusetts State Archives, Vol. 262, 758, 760, 767, 768, 957.

United States Census: 1850, 1860, 1870, 1880, 1900, 1910, 1920, 1930, 1940.

Maps

Boston, City of, Assessing Department. 928 East Broadway. <http://hubmaps1.cityofboston.gov/egis/Map.aspx?PropertyID=0603888000>.

Bromley, George W. and Walter S. Bromley, *Atlas of the City of Boston, South Boston*. Philadelphia: G.W. Bromley and Co., 1884. <http://www.mapjunction.com/bra/>.

Bromley, George W. and Walter S. Bromley, *Atlas of the City of Boston, South Boston*. Philadelphia: G.W. Bromley and Co., 1899.
<http://www.flickr.com/photos/mastatelibrary/9451164355/in/set-72157634955316103/>.

Hopkins, G. M. *Atlas of the County of Suffolk, Massachusetts, Vol. 3rd including South Boston and Dorchester*. Philadelphia: G. M. Hopkins and Co., 1874.
<http://www.flickr.com/photos/mastatelibrary/9681255834/sizes/l/>

McIntyre, Henry. "Map of the City of Boston and immediate neighborhood." Boston: H. McIntyre, 1852. <http://maps.bpl.org/id/10180>.

United State Geological Survey. Boston South Topographical Map. 2012.
http://store.usgs.gov/b2c_usgs/usgs/maplocator.

Websites

Archdiocese of Boston. <http://www.bostoncatholic.org/About-The-Archdiocese/>. Accessed April 6, 2014.

"Cathedral of the Holy Cross," http://holycrossboston.com/cathedral_brochure.pdf. Accessed March 5, 2014.

Finding aid for "Boston Beer Company Collection, 1828-1836," Manuscripts Division William L. Clements Library, University of Michigan.
<http://quod.lib.umich.edu/c/clementsmss/umich-wcl-M-3342bos?view=text>. Accessed Feb. 6, 2014.

<http://www.findagrave.com>. Accessed February 21, 2014.

Home for Destitute Catholic Children. <http://www.homefordestitute catholic children.com>. Accessed March 2, 2014.

Keely Society, <http://www.keelysociety.com/patrick.htm>. Accessed February 21, 2014.

"The New Jersey Churchscape." <http://www.njchurchscape.com/Index-Jan2010.html>. Accessed February 21, 2014.

Society of St. Vincent de Paul, Madison, WI. <http://svdpmadison.org/history.htm>, Accessed January 28, 2014.

Archives and Files

City of Boston Inspectional Services Department Building Permits, 928 East Broadway, South Boston.

Card Files of the Boston Public Library Fine Arts Department.

R.G. Dun & Co. Credit Report Volumes. Baker Library Historical Collections. Harvard Business School.

Periodicals and Newspapers

The Boston Daily Advertiser

The Boston Daily Globe

The Pilot

The Sacred Heart Review

Personal Interviews

Mary Dorian, lifelong resident of South Boston, March 10, 2014.

Dan McCole, lifelong citizen of South Boston, March 7, 2017.

CITY OF BOSTON
MAYOR, MARTIN J. WALSH

BOSTON LANDMARKS COMMISSION

Lynn Smiledge, Chair
John Freeman, Vice Chair
John Amodeo
David Berarducci
Susan Goganian
Christopher Hart
Kirsten Hoffman
Thomas Hotaling
Adam Hundley
Felicia Jacques
Diana Parcon
Susan D. Pranger
Yanni Tsipis
Richard Yeager

STAFF

Ellen J. Lipsey, Executive Director
Tonya M. Loveday, Assistant Survey Director
Elizabeth A. Stifel, Staff Architect