

MEETING MINUTES
MASSACHUSETTS HISTORICAL COMMISSION

June 14, 2023

The Commission meeting was held remotely in a Zoom meeting starting at 1:00 PM

Chairman Rosenberry called the meeting to order at 1:03 pm. On behalf of Secretary Galvin, he welcomed the Commissioners. Chairman Rosenberry next addressed the visitors, thanking them for attending. For those individuals who may not have attended commission meetings in the past, Chairman Rosenberry explained the structure of the meeting and when in the process the visitors could address the commission.

The Chairman turned to the first item on the agenda, the approval of April 12, 2023 meeting minutes. He called for a MOTION TO ACCEPT the minutes. A MOTION was made by Commissioner DeWitt and SECONDED by Commissioner Ceccacci. Hearing no questions, or comments from the commission. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry then turned to the next item on the agenda, the National Register nominations, and called for any recusals. Hearing none, he turned the meeting over to Ben Haley, National Register Director who presented the National Register nominations. Mr. Haley noted that seven nominations would be presented, all in cities in the eastern half of Massachusetts, and all seven are part of tax-credit rehabilitation projects.

The first nomination presented was for the **Elm Hill Avenue-Georgia Street-Cheney Street Historic District in Boston (Roxbury)**. The applicant is the Blue Mountain Owner LLC with the Public Archaeology Laboratory, Inc., preservation consultant.

The Elm Hill Avenue-Georgia Street-Cheney Street Historic District consists of a well-preserved collection of residential buildings constructed between 1885 and 1931 in Boston's Roxbury neighborhood. The district derives significance at the local level under Criteria A and C. Under Criterion A, the district is significant in the areas of Social History, Ethnic Heritage: European, and Ethnic Heritage: Black for its association with the late 19th- and early 20th-century development of the Elm Hill neighborhood of Roxbury as European immigrants, including large numbers of Jewish immigrants, made their home here, and with the later shift in population from primarily Jewish to Black and African American in the mid-20th century. Alterations to the buildings, including the interior subdivision of apartments into smaller units and various rehabilitations and renovations, are representative of the changing history of Roxbury, including the need for smaller, more affordable apartments.

The District also possesses significance at the local level under Criterion C in the area of Architecture as an intact, representative collection of late 19th- and early 20th-century, single- and multiple-family houses and apartment buildings constructed in popular styles such as Colonial and Classical Revival-style brick apartment buildings and Queen Anne, and Colonial Revival-style wood-frame houses. The collection of buildings illustrates the transition from primarily

single- and multi-family housing to denser apartment block housing that took place in many areas of Boston as the population of the city increased. Many of the buildings within the district were designed by locally prominent architects, such as Frederick A. Norcross, William Edmund Clarke, and Samuel S. Levy. Many of the local builders were hired by speculative developers and had connections to the local Jewish community.

The period of significance for the district begins in 1875 with the platting of the former Parker estate on Georgia and Cheney streets and continues through 1973, 50 years from the present, to encompass the shifting demographic history of Roxbury.

The district is near the south end of the Elm Hill area in the Roxbury neighborhood of Boston, west of the Grove Hall commercial center at the intersection of Warren Street and Blue Hill Avenue. The district encompasses 76 contributing resources consisting of including 66 residential buildings and 10 garages.

The District comprises wood-frame, single- and multiple-family dwellings that were executed in the Queen Anne, Shingle, and Colonial Revival styles and Classical- and Colonial Revival-style brick apartment buildings. Garages are mostly one-story brick buildings.

The buildings in the area are generally set slightly back from the street edge, on predominantly rectangular lots with low shrubs or grass in the front yards, and frequently surrounded by chain-link or metal picket fences. Concrete sidewalks line both sides of each street in the district.

The Elm Hill neighborhood, encompassing the district, was primarily suburban in character through the late 19th century, despite increasing commercial development to the east in the Grove Hall neighborhood and to the north near Dudley Square, now known as Nubian Square. As streetcar service expanded in Roxbury during the last quarter of the 19th century, the existing large estates were subdivided into residential neighborhoods, and Roxbury experienced a building boom. The new residential neighborhoods were occupied by a mix of native-born Yankee New Englanders and European immigrant families of mostly lower- or middle-class economic status. Beginning about 1900, the population of Roxbury expanded from predominantly native-born Americans, Irish immigrants, and first-generation Irish-Americans to include Jewish immigrants from Russia and Eastern Europe fleeing the pogroms of the late 19th and early 20th centuries, during which more than two million Jews left for North America, Western Europe, Palestine, and Latin America. The increase in immigration and the suburbanization of Boston occurred jointly and caused shifts in demographics for suburban areas. In the late 1900s to the early 1910s, Elm Hill formed into a middle-income Jewish neighborhood and continued to be home to Jewish families into the 1950s. After World War II, Roxbury became a predominantly Black and African American neighborhood.

Single-family residential buildings in the district were constructed predominantly in the Queen Anne and Colonial Revival styles, and the district contains fine examples of both styles.

Two of the more substantial Queen Anne buildings in the district are the Isabelle Amos House at 64-64A Cheney Street and the David and Sarah Loring House at 68 Elm Hill Avenue.

There are 26 examples of Colonial Revival-style houses in the district including the P.J. Bergin House at 5 Maple Street.

In addition to the 66 residential buildings within the district, there are also 10 contributing outbuildings, all of which are garages. Garages became popular in the United States in the early 20th century as automobile use increased and they were considered nearly essential to suburban living as places to store, work on, and protect cars. Initially, garages were constructed as far from residential spaces as possible—hidden in alleys along with garbage cans and other refuse or in backyards away from the house—because of the concerns about flammable liquids. However, beginning in the late 1920s, garages were moved closer to the street edge, and driveways extended from the street to the garage. The garage associated with 173-175 Pleasanton Street (c.1926) is one example of an early garage within the district.

In the late 19th century, apartment buildings became housing options for lower- and middle-class urban families who could not afford a single-family house. Larger and grander than the earlier tenements built in more densely packed areas like Boston's North and West ends, apartment buildings offered spacious living quarters coupled with stylistically ambitious ornamentation. Builders and architects built three-to-six-story brick apartment buildings on suburban lots with easy access to streetcar lines. Builders in the period were usually local middle-class amateurs making an investment; in predominantly Russian-Jewish neighborhoods like the subject area, the builders were frequently Russian Jews themselves, or the children of Russian Jewish immigrants, building apartments for their countrymen.

There are 12 examples of Colonial Revival-style apartment buildings in the district, including the Philip Glazer Apartment Building I at 63 Cheney Street. Classical Revival apartment buildings also feature, with 15 in the district, including 58-62 Cheney Street, built by Saul Moffie in 1929. These examples reflect the growth in popularity of that style after the World's Columbian Exposition in 1893.

A number of buildings in the district were rehabilitated supported by state and federal historic tax credits. All work met the Secretary's Standards for Rehabilitation.

The next nomination presented was for the **Homestead Street Apartments Historic District in Boston (Roxbury)**. The applicant is the Blue Mountain Owner LLC with the Public Archaeology Laboratory, Inc., preservation consultant.

The Homestead Street Historic District consists of a well-preserved collection of residential apartment buildings constructed between 1912 and 1915 in Boston's Roxbury neighborhood. The District derives significance at the local level under Criterion A in the areas of Social History and Ethnic Heritage: European and Black for its association with the development of the Elm Hill neighborhood during the late 19th and early 20th centuries and the shifting demographics from native New Englanders to predominantly Russian Jewish and then African American and Black residents.

The District also possesses significance at the local level under Criterion C in the area of Architecture as an important and intact collection of early 20th-century, multi-family apartment buildings constructed in the popular Classical Revival style and the locally rare Spanish Revival style, all of which are three stories tall due to restrictive covenants in place that dictated their height. Four of the buildings within the District were designed by locally prominent architect William E. Clarke. Other buildings within the district were constructed by European immigrant

developers with connections to the local Jewish community who then occupied the buildings they constructed within the district.

The period of significance begins with construction of the oldest extant buildings in the District, the Brooker & Glazer Apartment Buildings I and II at 119-121 (I) and 125-127 (II) Homestead Street, ca. 1912, and ends in 1973 – 50 years from present, to encompass the shifting demographic history of Roxbury as represented in the district.

Homestead Street is near the south end of the Elm Hill neighborhood of Roxbury, west of the Grove Hall commercial center, which is at the intersection of Warren Street and Blue Hill Avenue. The small district encompasses 9 contributing buildings on the south side of Homestead Street between Humboldt Avenue on the west and Elm Hill Avenue on the east.

The District comprises multi-family apartment buildings all built in a short span of time in the early 20th century. The buildings in the area generally stand on predominantly rectangular lots encompassing approximately one-fifth of an acre, with narrow, grassy, front lawns and narrow rear yards. The lots are edged by stone and concrete retaining walls. Poured-concrete sidewalks with granite curbing line the north and south sides of the street.

The Elm Hill neighborhood, encompassing the district, was primarily suburban in character through the late 19th century, despite increasing commercial development to the east in the Grove Hall neighborhood and to the north near Dudley Square, now known as Nubian Square. In the late 19th century, the area that is now Homestead Street was encompassed by a large estate owned by Ellen S. Eldridge (1835–1913). The western half of Homestead Street, extending between Walnut Street and Humboldt Avenue, was first laid out in 1874. The eastern half of Homestead Street between Elm Hill Avenue and Humboldt Avenue, wherein the district is located, was laid out in 1899. The center of Homestead Street, encompassing the District, and part of the Eldridge estate, remained unplanted and undeveloped. In 1912, the widowed Ellen S. Eldridge (1835–1913) and her daughters Emma and Elizabeth sold the land on the south side of Homestead Street to Sarah L. S. Merrill and Abraham Benjamin, and Julius Beal, and the land was subsequently platted. The first buildings within the District were erected in 1912 and the rest of the District was constructed before 1916. When these lots were purchased from the Eldridge estate in 1912, they were sold under restrictive covenants which stipulated that buildings must be limited to three stories and in keeping with the desirable suburban character of the neighborhood.

Through around 1940, Homestead Street remained predominantly occupied by Jewish immigrants and first-generation Americans whose parents hailed from Russia, Lithuania, and Poland. By the 1950s, Roxbury became a predominantly minority neighborhood, predominantly Black and African American population. In the 1960s and 70s, Roxbury was a neighborhood experiencing decline – largely due to racist housing and banking policies. In the 1960s the neighborhood became the target of the Washington Park Urban Renewal Program and Roxbury entered into a period of upheaval and change. All but the Louis Ziemann apartment building were rehabilitated by HUD during this period.

The Brooker & Glazer Apartment Buildings I-IV were the first to be developed within the District. Local builders, and Jewish immigrants themselves, Samuel Glazer and Harry Brooker

constructed these buildings designed by prominent local architect William Edmund Clarke in the Classical Revival style.

The Classical-Revival style was popularized by the World's Columbian Exposition in 1893 and became widely popular for tenement and apartment buildings in the late 19th and early 20th centuries, and Clarke utilized it frequently in his designs.

The three extant A. F. Rich Apartment Buildings (I-III) at 131 (I), 135-137 (II), and 141 (III) were constructed in 1915 in a pared down Spanish Revival style. The style was popularized by the Panama-California Exposition earlier that year. There was a fourth building but it was demolished in the late 20th century.

Albert. F. Rich (1842–1917) was a wealthy businessman who worked as a treasurer for the New England Fish Company. He purchased four lots from Joseph H. Cross and constructed investment buildings on them.

The Louis Zieman Apartment Building and Garage were constructed in 1915. Louis Zieman was a Lithuanian Jewish immigrant. After construction was completed, he lived in the building with his wife and children until at least 1940.

Like the Brooker & Glazer Apartment Buildings, the Louis Zieman Apartment Building consists of three stories of grey brick masonry resting on a raised basement. A cast stone coat of arms decorates the parapet roof. The Louis Zieman Garage is the only extant original outbuilding in the District. The garage was designed in tandem with the original building and is attached to the Louis Zieman Apartment Building's west elevation. The garage suggests that the building was intended to serve middle-income residents who could afford to own private vehicles and indicates the socio-economic status of Roxbury's Jewish community at the time.

The next nomination presented was for the **Repertory Theatre of Boston in Boston**. The applicant is the Huntington Theatre Company with Ryan LLC, preservation consultant.

From 2020 to 2022, the theater was rehabilitated using State and Federal Historic Tax Credits for continued use as a live performance theater. All work met the Secretary of the Interior's Standards for Rehabilitation.

The Repertory Theatre of Boston is a Classical Revival-style live performance theater designed by the prominent Boston architectural firm of J. Williams Beal Sons and completed in 1925. Located at 264 Huntington Avenue in Boston's Fenway/Kenmore neighborhood, the Repertory Theatre occupies an L-shaped site.

It resides within a densely developed urban area which is part of Boston's "Avenue of the Arts," home to many of the city's leading cultural institutions.

The Repertory Theatre is significant at both the state and local levels under Criterion A in the area of Entertainment/Recreation. The building was the state's preeminent early 20th-century repertory theater. Repertory Theater involves a resident company presenting a selection of plays

usually in rotation. The period of significance is 1925 to 1930, reflecting the date that the building opened through its time functioning as a repertory institution.

As seen on this plan – the theater is comprised of two distinct, interconnected spaces: the theater facing onto Huntington Avenue and the West Wing which runs behind the Riviera Building. The steel-framed theater rises 3½ stories and is primarily clad in red tapestry brick, with limestone and cast-iron details.

The theater is also significant under Criterion C at the local level in the area of Architecture as an excellent example of a Classical Revival-style theater. The symmetrically arranged façade contains many of the building's significant Classical features. A wide central section is flanked on either side by end bays distinguished by two-story fluted pilasters with Corinthian capitals. The theater's first-story rounded porticos mark the building's historic main entrances and are supported by attenuated Corinthian columns. Also among the theater's notable embellishments are second-story French doors with pediments and cartouches and third-story oculus windows with decorative foliate surrounds. Above the pilasters is a Classical frieze surmounted by a cornice and a roofline marked by side balusters. Prominent theater sign boxes and a restored entry terrace line the street here.

The theater is arranged with the lobbies at the northern end of the building and the auditorium at the center, with the backstage area and fly tower to the south. Primary access to the building is now via the West Wing entrance – which lines the theater on its western side.

Among the many elements marking the theaters interior is a dramatic bifurcated staircase, a front box office with wood crown molding as well as a lobby with dark-stained wood panels and doors. Many of the original, star shaped light fixtures also remain throughout the theater.

The horseshoe-shaped auditorium seats over 700. The stage's rectilinear proscenium arch is framed by wide paneled Corinthian pilasters. Also clad in red brick but with minimal ornamentation, the theater's West Wing rises four stories the wing holds spaces used in support of the theater productions.

Its second-floor assembly hall – shown here – is a striking double-height room marked by large round-arched windows on its north and south sides.

The theater is located in what was quickly becoming the cultural center of Boston during the early 20th century, near Symphony Hall, Horticultural Hall, the New England Conservatory of Music and the no-longer-extant Opera House. Together, these leading institutions, all designed in a Classical Revival style, provided the city a prominent arts avenue in line with the City Beautiful Movement's design approach. The Repertory Theatre's own harmonious proportions, Classical vocabulary and red brick reiterates the style evident in these surrounding earlier buildings.

In 1925 the Repertory Theatre opened in its purpose-built building and showcased plays by Shakespeare, Sheridan, and Ibsen. The theater received glowing reviews.

The driving force behind it was Henry Jewett. Born in Australia in 1862, Jewett was an innovative leader. He gained tax-exempt status for his theater and in 1925 the press proclaimed that it was the first tax-exempt theater organization in the country. The Boston Globe reported that Boston was “the first city in this country to have a theater officially recognized by the State as having a proper place in the field of public education and entitled to exemption from taxation ...”¹

As a pioneer in dramatic education, the theater provided young people training in playwriting and acting as well as free educational talks to schoolchildren.

Despite the Jewetts’ efforts and the interest shown in the institution, the Repertory Theatre operated in a challenging environment and competition from commercial playhouses and the rise of motion pictures drew crowds away.

Among its leading more commercial contemporaries was the Wilbur Theater, the large-scale Metropolitan/Music Hall now Wang Theater, and the Baroque-style B.F. Keith Memorial Theater/Savoy/Opera House, all of which are listed in the National Register.”

Jewett’s repertory company disbanded by 1930, the year of Henry Jewett’s death. During the 1930s and 1940s, the theater operated largely as a movie house and in 1953, Boston University (BU) purchased the building. The Huntington Theatre Company launched in 1982. Although BU sold the building in 2016, the Huntington Theatre Company remains on site operating as a leading Boston professional theater.

The theater building is the oldest extant purpose-built repertory theater in the city. Other early theaters – that presented plays by a resident company – such as the Boston Museum and the Castle Square and Copley theaters – have been demolished (*demolished in 1903, & 1930s & 1960s*). Later Massachusetts Repertory Theater’s often do not reside in purpose-built buildings.

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The next nomination presented was for the **John Winthrop Chambers in Cambridge**. The applicant is the Cambridge Affordable Housing Corporation with Epsilon Associates, Inc., preservation consultant.

The John Winthrop Chambers is located at 78-80 Porter Road in the Porter Square neighborhood of Cambridge. Constructed in 1915, the Colonial Revival-style apartment building is set on an approximately 8000-square-foot parcel of land on the west side of Porter Road. The building is situated one lot south of Massachusetts Avenue, a major regional commercial and institutional

artery in Cambridge connecting the city to Boston to the southeast via the Harvard Bridge over the Charles River, and northward into Arlington and beyond. The apartment block is constructed on an L-shaped, half-courtyard plain with a side orientation to Porter Road along the east property line. It is located in a densely developed urban neighborhood composed primarily of early 20th-century masonry commercial buildings along Massachusetts Avenue, and late 19th-century wood-frame two-family houses on small urban lots on Porter Road and other side streets extending perpendicular from the avenue.

Constructed during a period of Cambridge's development when new masonry apartment blocks began to replace single- and two-family wood frame houses, the John Winthrop Chambers represents an early experiment in multi-family housing in North Cambridge.

The building meets National Register Criterion C in the area of Architecture as an unusual and well-preserved early 20th-century residential building in North Cambridge. The apartment block adapted the novel courtyard plan to a dense urban environment in the earliest years of masonry apartment block construction in the neighborhood, demonstrating the creative application of a new building type to meet middle-class housing needs. The period of significance is limited to 1915, the date of the building's construction.

The John Winthrop Chambers is located in the Porter Square neighborhood of North Cambridge, which is bordered by Arlington on the west and Somerville on the north. The land on which the John Winthrop Chambers sits was historically agricultural land slowly sold off piecemeal throughout the 19th century. Located at the crossroads of several regional highways, by the early 19th century Porter Square (historically Union Square) was a stopping-off point for cattle drovers and farmers traveling to Boston. The Square held a large cattle yard, feed lots, stables, a blacksmith shop, slaughterhouse, and the Porter's Hotel, which would become the site of the John Winthrop Chambers.

The large parcel of land on which the hotel was located was subdivided in 1895 in a wave of subdivision of undeveloped parcels following the electrification of the street railway along Massachusetts Avenue in 1895. By 1903, while the Porter's Hotel remained at the corner of Massachusetts Avenue and the newly laid out Porter Road, the majority of the lots had been sold and developed with wood frame buildings. In that year, the property upon which the John Winthrop Chambers would be built was sold out of the Porter family to the real estate development firm of Brooks & Conley, led by James J. Conley and future Cambridge Mayor William F. Brooks.

Initially, Brooks & Conley moved the historic Porter's Hotel away from Massachusetts Avenue and constructed a row of stores along the Avenue, converting the former hotel to apartments. By 1915, however, construction of the Winthrop Chambers apartment block was announced, constructed solely by Brooks following the dissolution of his partnership with Conley. At the time the building was described in local news articles as a "first class apartment block...with twenty five suites... [and] equipped with everything modern."

Designed by the Boston-based architectural firm Newhall & Blevins, the John Winthrop Chambers is a unique and well-preserved building in North Cambridge which adapted the novel

courtyard plan for middle-class housing in urban conditions. The courtyard plan was first observed locally at Richmond Court in Brookline, constructed in 1898, and the Riverbank Court Hotel at 305 Memorial Drive, constructed in 1900. Owing to its long but narrow lot in a neighborhood already developed with modestly sized wood-frame buildings, only one half of the courtyard plan was utilized at the John Winthrop Chambers. Portions of the small urban lot were reserved for a courtyard, pedestrian walkway, and service alleys. The building is an early experimental form for apartment buildings in Cambridge more broadly.

The John Winthrop Chambers is designed in the Colonial Revival style, a highly popular architectural style both nationally and locally from the late 19th to mid-20th centuries. Like the building's name, which evokes the memory of the founder and first governor of the Massachusetts Bay Colony, in selecting the Colonial Revival style the architects of the John Winthrop Chambers sought to appeal to popular tastes of the time. The building's shallow Colonial Revival door surrounds with arched fanlights and paneled pilasters; double-hung windows with multi-pane upper sash and undivided light lower sash, cast-stone window sills and headers with keystones; and projecting bays all evoke the memory of early American architecture in the eclectic manner typical of the period.

The John Winthrop Chambers has remained in use as rental apartments throughout its history. In 2009 the property was purchased by the Cambridge Affordable Housing Corporation (CAHC), the current owner, and converted from market-rate to affordable units. The CAHC was incorporated in 1989 to acquire and improve housing for low- and moderate-income people and families in Cambridge. Rehabilitation of the John Winthrop Chambers building for continued affordable housing began in 2020 and was completed in 2021.

During the rehabilitation, historic mosaic tile floors with Greek fret borders and marble wainscoting, as well as original main staircases, historic wood trim, doors, flooring, fireplace mantels, surrounds, and hearths were carefully preserved. Three units on the first floor were sensitively adapted to serve as fully accessible units.

At the exterior, historic masonry features were sensitively repaired and retained. Previously installed replacement windows were removed and replaced with aluminum-clad wood windows with a 6/1 muntin pattern consistent with the original configurations as shown on historic plans. New glazed entry doors, also designed based on the historic plans, were introduced.

The rehabilitation project has preserved 26 units of affordable housing, filling a critical local need.

The next nomination presented was for the **Ashworth Brothers Mill in Fall River**. The applicant is the Ashworth Mill LLC with Public Archaeology Laboratory, Inc., preservation consultant.

The Ashworth Brothers Mill complex is eligible for listing in the National Register under Criterion A at the local level in the area of Industry. It derives significance from being one of the nation's oldest and largest manufacturers of card clothing machinery. Originally founded ca. 1860 in Manchester, England by Brothers George, Elijah, and Robert Ashworth along with

Charles Slee, the company opened its American branch in Fall River in 1891 and was the only business exclusively dedicated to the production of machine card clothing and carding machinery in the city at the turn of the 20th century. Between ca. 1870 and 1920, the cotton textile industry was the driving force behind Fall River's economy. Upon their arrival in 1891, Ashworth Brothers capitalized on this market by becoming the only local operation manufacturing the equipment used to process cotton fibers. Their ingenuity and prowess in carding technology ultimately helped to launch Fall River as the largest center for cotton textile production and manufacturing in the country. Though card clothing companies had been established throughout industrial areas of Massachusetts, including Worcester, Leicester, Lowell, Andover, North Andover, and Lee, Ashworth Brothers dominated Fall River and were the largest American card clothing manufacturer by the early 20th century. Additionally, the firm is credited with developing specific enhancements to the textile process with various machinery patents, filed in both England and the United States, which revolutionized the industry.

The period of significance for the property begins with the construction of the Machine Shop/Building No. 1 in 1891 and extends to 1973, 50 years from the present, due to the continued manufacture of carding machinery and clothing at the site by the Ashworth Brothers until 1981.

The complex is located east of Mount Hope Bay in Fall River's Globe Village neighborhood. It encompasses four connected contributing buildings, constructed between 1891 and 1916. Two parking lots and an access road are counted together as one noncontributing resource.

The four attached masonry and wood-frame industrial buildings form a U-shaped development centered around a paved courtyard. Located on a west-sloping three-acre parcel on the south side of Globe Mills Avenue, the property is bounded on the west by a vacant lot, on the south by a residential neighborhood, and on the east by a pond historically known as Winward Pond. Buildings 1 and 4 abut the sidewalk on the north side of Globe Mills Avenue and extend south to connect to Buildings 2 and 3. Paved surface parking lots occupy the east side and rear (south) of the property, while the west side has a grassy area between Building No. 4 and a paved road extending to the rear parking lot.

Fall River was a small factory town at the end of the 18th century but became one of the state's dominant industrial centers between 1830 and 1900. Incorporated as a city in 1854, its growth was due in large part to its location on the banks of the Taunton River, which was both an easily navigable waterway midway between Boston and New York and ideal for water-powered manufacturing. This advantageous location was enhanced by the construction of several railroad lines in the mid- to late 19th century, which solidified Fall River's position as a major distribution center.

The quarter century following the Civil War was the city's greatest period of prosperity and construction, driven by pent up demand for textiles and other goods deferred during the war and the development of a national railroad network. Emblematic of this expansion was the one-year period between 1871 and 1872, during which more than 15 new textile companies were formed, 20 new mills were built, and more than half a million spindles were brought into production.

This increased the number of spindles in operation by almost 100 percent. Deemed the “era of new mills,” these new manufacturing centers led to the development of three major residential areas: Mechanicsville in the northwest part of the city, Globe Village south of Kennedy Park near the Ashworth Brothers complex, and the Flint on the city’s east side.

Ashworth Brothers was the only business exclusively dedicated to the production of machine card clothing and carding machinery in Fall River. The company’s move from England to Fall River represented a shrewd business decision and presumably played a critical role in its rapid success by giving the company direct access to the city’s booming textile industry. By the late 19th and early 20th centuries, Fall River had surpassed Lowell in becoming the largest producer of cotton textile goods in the United States and was known as the “Spindle City.” In 1910, the city boasted over 100 textile mills, which employed 30,000 people. As the only local establishment that produced the machinery used by textile firms to increase their output and to generate a higher quality of spun yarn, which helped to establish and maintain Fall River’s dominance within the American textile manufacturing sector, Ashworth Brothers became the largest card clothing company in the United States.

At the turn of the 20th century, carding machine technology continued to modernize, and the Ashworth brothers played a significant role in these modernizations. From the late 1890s to 1912, Elijah Ashworth filed dozens of patents in England, the United States, France, and Switzerland for innovations made to carding machinery and carding engines.

New technology for, and improvements to, card clothing and card clothing machinery increased productivity and had a profound effect on the textile industry in Fall River, and likely throughout the country. Such technological advancements in card clothing ensured Fall River remained the largest textile manufacturing center in the United States into the 1920s.

Ashworth Brothers continued to manufacture carding machines and remained associated with new innovations into the late 20th century. As of 1962, the Fall River plant continued to serve as the Ashworth Brothers headquarters with additional plants throughout the country, including Worcester, Pennsylvania, North and South Carolina, Georgia, and California, as well as one plant in Quebec. In 1970, the company was described as a supplier of flexible card clothing and metallic clothing for textile cards, garnets, and associated wire brush and specialty items. As of the early 2000s, the Fall River complex was no longer occupied by a division of the Ashworth Corporation though the company remains active today as a processor of metal conveyor belts.

In 2020–2022, the complex was converted to residential use with the financial assistance of state and federal historic tax credits. The certified rehabilitation followed the Secretary of the Interior’s *Standards for Rehabilitation*.

The next nomination presented was for the **Lynn Item Building in Lynn**. The applicant is the ARC Realty Management with Ryan LLC, preservation consultant. The Lynn Item Building is a five-story, limestone-sheathed, commercial building located in downtown Lynn at 38–54 Exchange Street, one of the principal thoroughfares in the city’s commercial center.

The building was constructed in 1900 as the headquarters of the Lynn newspaper *The Daily Item*, and housed the newspaper's printing production, executive suites, sales, and operations until 2014; originally, the building also housed occupants leasing professional space, including a local bank on the ground floor.

The building includes a ca. 1971 two-story addition off of its east elevation.

The principal building was designed in the Renaissance Revival style by the prolific local architect Henry Warren Rogers.

The Lynn Item Building is significant at the local level under National Register Criterion A in the area of Communications as the longtime headquarters of the city's longest-running community newspaper, the *Daily Item*. The building is distinguished as the only purpose-built newspaper building remaining in Lynn.

The building is also significant at the local level under National Register Criterion C as a well-preserved and architecturally distinctive example of an early 20th-century Renaissance Revival building faced in limestone, a combination of materials and design reserved for the city's most prominent buildings. By using an architectural vocabulary reserved primarily for the city's most important institutional buildings, the Lynn Item Building's design was intended to communicate its civic value to the city of Lynn.

The period of significance is 1900 to 1973, reflecting the date of construction to 50 years from the present to reflect the building's continuous use as the headquarters of the *Daily Item* until 2014.

Between 2021 and 2023, the building was rehabilitated using state and federal tax credits for mixed use with commercial/retail and office space at the basement and first floor, and market-rate residential units on the upper floors.

The *Daily Item* began as a weekly newspaper, the *Lynn City Item*, in 1876, founded by Horace N. Hastings. The following year he formed Hastings & Sons Publishing Company, and launched a daily paper, *The Daily Evening Item*, later shortened to *the Daily Item*.

Lynn had many newspapers in circulation during the 19th century, but the *Daily Item* had the greatest longevity and widest circulation. Its most significant daily competitor was the *Lynn Telegram News*, established in 1912, which it purchased in 1960, becoming the only remaining daily newspaper published in Lynn.

The *Daily Item* had several homes before this headquarters was completed in 1900. The first office was several rented rooms in the Sweetser Building located in Central Square at the intersection of Union Street at the Boston & Maine Railroad tracks.

The newspaper relocated several times to rented space in and around Central Square as it outgrew its quarters, and eventually purchased the Sweetser building where they remained until 1889. This property is no longer extant.

In November of that year a massive fire burned an area of 30 acres in downtown Lynn, consuming 338 buildings, including the *Daily Item* offices. The newspaper hastily erected a small shack on the site of its burned building and continued publication the following day.

A new building designed in the Romanesque Revival style by the Boston architectural firm of Wheeler and North End was completed in January of 1891.

The paper commissioned the current Lynn Item Building less than ten years later, as the 1891 building was in the vicinity of the Boston & Main Railroad tracks, which were slated for expansion and elevation.

The new building opened to *Item* employees in February 1901. It was planned to accommodate the needs of a newspaper office, with room to expand as necessary, outfitted with modern communication devices and equipment with the fire of 1889 a not-so-distant memory, a fireproof design was paramount. The exterior walls were masonry, interior plastering was over expanded metal lathing, and automatic fire alarms and sprinklers were located on every floor.

Thought was given to locating offices in relation to their function; the illustrating department, for example was located at the end of the hall on the fourth floor of the Mount Vernon Street side in order to have northern light exposure. The composing, proof reading, and stereotyping departments were located on the fifth floor which was “airy and pleasant,” and “flooded with light.” A large room for the city editor and staff, the editorial room, a library, and Horace Hastings’ private office were located on the fourth floor overlooking Exchange and Broad streets. Special attention was also given to facilitating communication between departments scattered over several floors. When the building opened, the *Daily Item* offices occupied the first, two-thirds of the fourth, and the full fifth floors, with the printing presses located in the basement.

Pneumatic tubes connected the editorial room on the fourth floor to the counting and composing rooms on the first floor, for example, and a special pneumatic plate drop carried finished stereotype plates from the fifth-floor stereotyping department to the press room in the basement.

The Lynn Item Building remained the only newspaper building in Lynn until 1929 when the *Lynn Telegram News* constructed its own building at 35 Central Avenue. The demolition of the 1890 Lynn Item Building ca. 1910, and the *Lynn Telegram News Building* between the mid-1950s and 1969, rendered the Lynn Item Building the only purpose-built newspaper building remaining in Lynn.

A two-story addition extending along Exchange Street was constructed off of the Lynn Item Building’s east elevation in 1971. The addition was designed by Abraham Woolf and Associates, consulting engineers, of Boston, and built by the engineering and contracting firm, Conti & Donahue, of Lynn.

The addition contained approximately 20,000 square feet of space and was built to house a new 3,000-ton printing press 28 feet high that could print 50,000 copies per hour. The press also expanded the printing capacity from 48 pages to 80 pages. In 1970 the newspaper’s circulation

had reached an average of 35,000. The new press occupied the basement and first floor of the addition.

After being purchased by Essex Media Group in 2014, the newspaper moved its operations elsewhere. The Lynn Item Building sat vacant until 2018 when it was purchased and underwent a rehabilitation using state and federal historic tax credits for reuse as a mixed-use commercial and residential building.

The final nomination presented was for the **Worcester YWCA in Worcester**. The applicant is Emingini Educational Trust LLC with Ryan LLC, preservation consultant.

The Worcester YWCA is located at 6 Chatham Street in Worcester. The YWCA built three buildings at this site: the original Romanesque Revival 1892 Building, the 1915 Classical Revival-style Education Building and the 1925 Classical Revival style Administration Building. In 1964, the original 1892 Building was reduced to a one-story parking structure, and it is now non-contributing. The buildings are situated on an L-shaped, 0.31-acre lot, bound in part by Chatham Street, High Street and Chase Court, approximately one block west of Main Street in downtown Worcester.

The Worcester YWCA served the women of Worcester at the Chatham Street site from 1892, when the organization's first building was constructed, to 1963, when the YWCA moved to its new and larger facility at 2 YWCA Way, listed in the NR in 2022. In 2018–2021 the Education Building and Administration Building were rehabilitated using State and Federal Historic Tax Credits into 24 market-rate apartments.

The Worcester YWCA meets Criterion A at the local level in the area of Social History as the home of the Worcester YWCA, which served the women of Worcester, for decades. It was the mission of the YWCA to provide support specifically to the working women of the city. The organization did so by providing women with extensive housing, educational, recreational, health, and social facilities in these buildings. As early as 1916 the Worcester YWCA had committed itself to serve working women regardless of race or religion.

The Worcester YWCA also meets Criterion C at the local level in the area of Architecture because the Education Building and Administration Building are distinctive examples of Classical Revival-style institutional buildings designed by prominent local architects. The Education Building is an excellent example of the Classical Revival style as applied in a restrained form to a simple, utilitarian, institutional building. The Administration Building is a fine example of Worcester's early 20th-century Classical Revival institutional architecture and at the same time may be unique in the city in its blend of earlier Romanesque Revival details with Classical Revival features.

The period of significance is 1915 to 1963, reflecting the construction date of the Education Building through to the YWCA's 1963 move to its new Salem Street facility. A fragment of the

Romanesque Revival YWCA building on the property dating to 1892 is considered noncontributing due to loss of integrity.

The original 1892 Building was an elegant, Romanesque Revival structure designed by Stephen C. Earle, Worcester's best known and most prolific architect of the late 19th century.

The 1892 building included dormitory rooms, associated parlors with a fireplaces for socializing, classrooms, a cafeteria, kitchen, reading room, library, a small gymnasium, and an auditorium, a feature that often served the wider Worcester community.

For use as dormitories, the YWCA also acquired the 1840 Chase Boarding House, shown at right in the postcard view, which was removed ca. 1915 to make way for the Education Building, and, later, the 1871 Chase Home, shown left, which was removed in 1964 to make way for parking.

The Education Building, constructed in 1915 on Chase Court, is a simple, utilitarian, institutional building. It connected to the 1892 Building at the southwest corner. Appropriate to its location and function, the building was designed in a restrained version of the Classical Revival style by George H. Clemence, another of Worcester's prominent architects and a former employee of Stephen C. Earle.

The Education Building represented a major expansion of the YWCA's recreational facilities for women. The Education Building featured a large, well-lit, two-story gymnasium on the third floor that doubled as a dance hall and event space; a three-lane bowling alley and changing rooms on the second floor; and temporary classrooms on the first floor. The classrooms were replaced in 1925 by the swimming pool that was part of the original building plan.

The Administration Building, constructed in 1925, was located on the highly visible corner of Chatham Street and Chase Court. It was joined to the 1892 Building at the west and the Education Building at the north, uniting the three buildings in a single, comprehensive, YWCA facility. Executed by prominent local architects Frost, Chamberlain & Edwards, the Administration Building featured a late-period Classical Revival style design blended with elements of the Romanesque Revival in a successful effort to harmonize the new building with the 1892 original.

The Administration Building, in addition to administrative spaces, also included a health facility and significant social spaces for the women of the YWCA. The first floor featured a formal entry and a large lounge that led into the cafeteria of the 1892 Building; the second floor held offices and a conference room for the president and secretary; and the third floor held offices and a physical therapy gymnasium for the health department. The fourth, fifth, and sixth floors held the women's social clubs (the Business Girls' Club, numerous industrial clubs, the Girls Reserve and the Outdoor Sports Club). Each of these floors featured a large club room with a fireplace at the southwest corner and offices for the club administrators at the east and north. The sixth floor also contained offices for the education department, while the basement held changing rooms, showers, lockers and a hair salon that supported the adjoining Education Building pool. It was reported at the time that the opening of the YWCA swimming pool was largely responsible for a 100% increase in YWCA membership.

Through the 1950s, the YWCA's Chatham Street facility continued to offer housing, educational, recreational, health, and social facilities to the women of Worcester, with additional facilities in at least one satellite location as well as a summer camp. However, by the late 1950s the Chatham Street facility was ageing and outdated. In 1963, the YWCA moved to a newly constructed and more accessible International Style building at what is now 2 YWCA Way (NR listed in 2022). The Chatham Street site was then sold and leased to Worcester's well-known Denholm & McKay department store. In 1964 the original 1892 Building was reduced to a one-story parking structure to provide parking for store patrons.

In the 1960s, the former YWCA buildings were used by the Denholm & McKay department store. In the 1970s, the site was the home to several non-profit groups, such as the Worcester Center for the Performing Arts and radio station WICN. In the 1980s, the buildings were converted to an art school for the Performing Arts School of Worcester, which occupied the buildings until 2004.

In 2006 the property was sold to the present owner. Between 2018 and 2021, using Historic Tax Credits, the Education Building and Administration Building were converted into 24 apartments.

This concluded the presentation of the June National Register nominations. Chairman Rosenberry thanked Mr. Haley and then explained how the Commissioners' questions and votes, and comments from members of the public, would occur under Zoom. He noted again that there were no recusals.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **Elm Hill Avenue-Georgia Street-Cheney Street Historic District in Boston (Roxbury)** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner Sullivan and SECONDED by Commissioner DeWitt. The Chairman called for questions or comments from the commission. The Chairman recognized Commissioner Pride who noted the one letter of objection, and asked what the nature was of the concern. Mr. Haley said there was no reason provided in the letter of objection, and that people are not required to provide a reason for their objection. The Chairman called for any other questions or comments from the commission. The Chairman recognized Commissioner Ceccacci who noted a typo on Section 8, page 48 regarding the misspelling of the architect name Chisolm. Mr. Haley said he will correct the typo. The Chairman thanked Commissioner Ceccacci for her remarks. The Chairman called for any other questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **Homestead Street Apartments Historic District in Boston (Roxbury)** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner Sullivan and SECONDED by Commissioner Kleespies. The Chairman called for questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **Repertory Theatre of Boston in Boston** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner DeWitt and SECONDED by Commissioner McDowell. The Chairman called for questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **John Winthrop Chambers in Cambridge** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner Sullivan and SECONDED by Commissioner Pride. The Chairman called for questions or comments from the commission. The Chairman recognized Commissioner Sullivan who complemented Mr. Haley on all the work he put into the nomination. Mr. Haley thanked Commissioner Sullivan. The Chairman called for any other questions or comments from the commission. The Chairman recognized Commissioner Pride, who asked for clarification of Commissioner Sullivan comments, who responded that the nomination needed to go through multiple iterations to get to its current state. The Chairman then asked for any other questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **Ashworth Brothers Mill in Fall River** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner Wilson and SECONDED by Commissioner McDowell. The Chairman called for questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **Lynn Item Building in Lynn** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner Sullivan and SECONDED by Commissioner Pride. The Chairman called for questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

The chairman called for a MOTION TO ACCEPT the MHC staff recommendation that the nomination for the **Worcester County YWCA in Worcester** be forwarded to the National Park Service for final review. A MOTION was made by Commissioner Ceccacci and SECONDED by Commissioner DeWitt. The Chairman called for questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

This concluded the National Register portion of the agenda, and Chairman Rosenberry then turned to the next item on the agenda, the **Local Historic District Preliminary Study Reports**, first calling for any recusals. Hearing none, he turned the meeting over to Jennifer Doherty,

Local Government Programs Coordinator. Ms. Doherty presented the study reports with presentation slides. A copy of the slides is on file with these minutes.

Hotel Buckminster, Boston (Kenmore Square)

Ms. Doherty first presented the **Hotel Buckminster in Boston**. The petition for this landmark designation was accepted by the Boston Landmarks Commission on November 22, 2022.

Located in Kenmore Square, the Hotel Buckminster fills a single parcel at the intersection of Beacon Street and Brookline Avenue. The construction of the Mass Pike in the 1960s, directly south of the Hotel, raised the elevation of Brookline Avenue and altered how the building interacts with the street on that side.

Hotel Buckminster stands at the heart of Kenmore Square with numerous nearby properties with designations, although notably no other properties in the immediate Kenmore Square area have designations.

Moving clockwise around the property, to the north is the Bay State Road-Back Bay West Area Architectural Conservation District, designated by the BLC in 1979. Charlesgate and the Fens are part of the Olmstead Park System National Register of Historic Places District, designated in 1971. Across that is the Back Bay Architectural District, designated in 1966. South of the hotel and across the Mass Pike is Fenway Park, listed in the National Register in 2012. And finally to the west of the Hotel are three National Register districts in Brookline: Longwood, listed in 1978; Beacon Street, listed in 1985; and Cottage Farm, listed in 1978 and designated a local historic district the following year.

As a historic, dense commercial area flanked by Boston University and Fenway Park, Kenmore Square displays a wide variety of building styles and ages although redevelopment in recent years has led to the loss of many buildings. It features the intersection of several major arteries: Charlesgate connecting Storrow Drive down to Boylston Street to the east; Commonwealth Avenue crossing through from east to west; and Beacon Street and Brookline Avenue branching out from Commonwealth Avenue to the southwest. It also includes the Kenmore Square transportation hub, making connections between the different branches of the Green Line and various bus routes.

Buildings generally create a uniform street wall of anywhere from three to six stories in height. Most feature some commercial space on the first floor with office or residential space above. Recent additions to the area include a new Boston University building at 100 Bay State Road and the One Kenmore Square building at the intersection of Commonwealth Avenue and Deerfield Street. And of course, over all of it, the Citgo sign on the building at 660 Beacon Street, diagonally across the intersection from the Hotel Buckminster.

The Hotel Buckminster is a six-story wedge-shaped building that fills its lot, constructed between 1897 and 1902 to designs by the firm of Winslow & Wetherell. The first two stories of the Beaux Arts and Renaissance Revival building are of rusticated limestone with the upper four floors executed in brick and trimmed with light-colored limestone. The building can roughly be divided into three sections: the main entrance façade on Beacon Street which is seven bays with

a centered main entrance bookended by quoined bays; the rounded corner of five bays flanked by three additional bays on the Beacon Street side and four on the Brookline Avenue side; and then the Brookline Avenue elevation, featuring four full-height, rounded projecting bays. Newspaper articles indicate that the main body of the hotel opened in 1900, with the corner section unfinished until 1902. This is indicated today by the shift in materials of the cornice; the Beacon Street and Brookline Avenue cornices are of limestone, while the corner and its flanking bays are of metal.

The building retains most of its original exterior finish and features, aside from replacement windows. On the Brookline Ave. side, however, the building was impacted by the construction of the Mass Pike in the 1960s. Brookline Ave. was elevated to bridge over the Pike. This left two entrances on that side of the Hotel blocked or below grade, when previously they had emptied directly onto the sidewalk.

Boston native and architect Walter T. Winslow initially worked under architect Nathaniel J. Bradlee, and the two designed a number of buildings in the downtown core of Boston after the Great Fire of 1872. George H. Wetherell, a graduate of MIT and the Ecole des Beaux-Arts, joined the firm in 1884, and with the death of Bradlee in 1888 the firm became Winslow & Wetherell. Active around the turn of the 20th century, Winslow & Wetherell have over 40 entries in MACRIS, nearly all of which are in Boston. Major commissions included the Baker Chocolate Factory in Dorchester and the Hotel Touraine and Steinert Company Building, both on Boylston Street downtown, and the Shreve, Crump, & Low Building on Tremont Street.

The Hotel Buckminster has a history that stretches beyond its use as a residential hotel. As noted, the building was opened in 1900 and completed by 1902, initially operating as a luxury hotel with suites of two to seven rooms serving long-term residents. With the demise of hotel living around World War I, the hotel shifted to accommodating tourists and large events although it still retained some long-term apartments. The interior floorplan has been reworked numerous times over the years but the exterior fenestration pattern has remained the same.

By the 1930s busy Kenmore Square was attracting more commercial and entertainment uses. In 1930, radio station WNAC converted the hotel's unused dining room into two radio studios. WNAC was part of the Yankee Network of regional stations, the largest network at the time outside of the national networks. It was joined in 1936 by sister station WAAB of the Colonial Network. The stations and their successors operated out of the hotel until 1968.

In 1937, John Hancock Insurance created a new entrance at the rounded corner of the building and maintained an office there until 1942. That year, more than 75 residents of the hotel were relocated when the US Army Services Forces First Service Command took over the building, one of several hotels commandeered by the military at that time. The Service Command supported the administrative and provisioning functions of the military, and the Buckminster also included an Army Military Police unit. In May of 1945, 54 officers and seamen of a German U-boat surrendered in Portsmouth, New Hampshire. They were taken to the Buckminster for processing before continuing on to a military prison in the South.

The building returned to short-term and long-term rental use following the war, with the John Hancock space taken over by a Howard Johnson; the space continued in restaurant use until 2020. Additional entertainment at the hotel was provided by a series of clubs, the most famous of which was George Wein's Storyville, which operated in the hotel's basement from 1951 to 1953. The club became the place to see cutting-edge jazz in Boston in the 1950s. Wein's version of the club moved through several other hotels, and later another proprietor tried to resurrect the Storyville name at the Buckminster, but it was not as popular as the original.

With the construction of the turnpike in 1963 immediately adjacent to the building, its use as a hotel fell out of favor, and it became a dormitory of the Graham Junior College from 1966 to 1978. Following the failure of the college, the building was acquired by Boston Kenmore Realty Corporation in 1978 and converted into a lodging and apartment house. The hotel was the site of organizing by its low- and moderate-income residents in the late 1980s and early 1990s when the owner planned to convert the building to condos. Residents were successful in receiving rent rollbacks and some months rent-free, commitments to repairs, and 30 rent-stabilized units. By the year 2000, the building was primarily back in full hotel use with some apartment and lodging spaces. Ancillary features included restaurants, lounges, and office space. The building closed with the start of the COVID-19 pandemic in early 2020 and has been vacant since then.

Throughout the 2010s, the Hotel has been included in various redevelopment proposals for Kenmore Square, although none came to fruition. However, in January of this year, a developer filed a letter of intent with the BPDA to demolish two smaller buildings at the rear of the Hotel Buckminster and construct a new building that would connect with the hotel, to be used for office and life sciences research space. The new building would raise the height of the parcel from the hotel's current 100' height to 212'. Additionally, a 29-story hotel tower has been approved by the BPDA for the site directly north of the Hotel Buckminster across Beacon Street. The project has not yet begun construction.

Because of its association with New England's radio broadcasting history, its use by the military during World War II, its location as the home of famed jazz club Storyville, and its Beaux Arts/Renaissance Revival architectural style, BLC staff recommends that the Hotel Buckminster be designated as a Boston Landmark.

MHC staff recommends acknowledging receipt of the Landmark Study Report for the Hotel Buckminster and providing the following advisory recommendations and comments:

The Massachusetts Historical Commission concurs with the recommendations of the Boston Landmarks Commission staff.

Nazzaro Community Center, Boston

Ms. Doherty next presented the **Nazzaro Community Center in Boston**. The City of Boston is proposing to landmark the Nazzaro Community Center. The petition for this landmark designation was accepted by the Boston Landmarks Commission on February 12, 2019.

Located in the North End, the Nazzaro Community Center fills most of its lot on the southwest side of North Bennet Street. Its façade sits perpendicular to North Bennet Street, with small urban parks to the front and side of the building.

There are a handful of other nearby properties with designations, although the Nazzaro Community Center itself does not have any designations. To the north is the Old North Church complex, designated a Massachusetts and a National Historic Landmark in 1966 and with a Preservation Restriction held by the MHC since 2005.

To the west, the Vermont Marble Company Office Building was listed individually on the National Register in 1984. To the east is the Union Wharf National Register district, listed in 1980. And to the south are several other National Register districts, the largest of which is the Fulton-Commercial Streets District, listed in 1973.

The Nazzaro Community Center sits in the heart of the more residential area of the North End between Salem and Hanover streets. It directly abuts Polcari Park, a small urban park with basketball courts. Surrounding buildings are between three and five stories tall, almost exclusively constructed of brick, and fill their small urban lots with no front or side setbacks. Former school buildings in the neighborhood are now residential units, and commercial uses are primarily limited to Salem, Prince, and Hanover streets.

The Nazzaro Community Center was built between 1906 and 1908 to designs by Maginnis, Walsh, & Sullivan and constructed by Mack & Moore. It was historically known as the North Bennet Street Public Bath House and Gymnasium or the North End Bath House until it was renamed by the City in 1985. The three story building sits on a raised basement and is constructed of brick with granite and terra cotta trim. The façade and side elevations are dominated by the elaboration of the third floor's large windows. The rear of the building directly abuts a neighboring building and is not visible. The Renaissance Revival style of the building was in keeping with the Classical and other revival styles popular at the turn of the 20th century for public buildings as part of the City Beautiful movement.

Architects Charles Maginnis, Timothy Walsh, and Matthew Sullivan formed their firm in 1898. Shortly after the design of the Nazzaro Community Center in 1903, Sullivan left the firm and Maginnis & Walsh continued on. Both iterations of the firm were active throughout Massachusetts, with a particular focus on ecclesiastical architecture. Maginnis, Walsh & Sullivan have 17 entries in MACRIS while Maginnis & Walsh have 84. Commissions included Catholic churches across the state from Springfield out to Boston, Leominster down to Fall River. They also designed numerous school buildings primarily for the Catholic Church, perhaps most notably the core of the Boston College campus in its famous Collegiate Gothic style. The community center appears to be one of the few non-ecclesiastical buildings designed by either iteration of the firm.

The construction of the Nazzaro Community Center grew out of the early 20th century health and hygiene movement. It initially served as a bathhouse where residents of the neighborhood's densely-settled tenements could come to bathe and clean themselves. The community center was one of several bathhouses constructed around the city at the time, often connected to a

gymnasium and other physical fitness spaces and operated by the City's dedicated Bath Department. Although the city acquired the land in 1901 and 1902, construction did not begin until 1906 or 1907, and the bath house was not part of the City's operating expenses until 1910.

The building continued in use as a bath house into the 1970s, although by then residents had been organizing for improvements to the site for decades. It was finally closed to public bathing in 1976 after what were described as "gang members" took over the building and destroyed the boiler. At the time, it was still used by around 900 residents for regular bathing.

The City reopened the building in 1985 as a community center with a gymnasium, fitness center, senior and teen centers, and a community room. The building has been in operation as such since then. It was renamed in honor of Michael A. Nazzaro, Jr., a North End native who gave up a promising career in Washington, DC as an economist to return to the North End in the 1950s and fight against the proposed redevelopment of the neighborhood, seeking to avoid the fate of the West End. He owned an insurance company and was a state representative in the 1960s, continuing to live in the North End until his death in 2011.

In January of 2023, the City announced that it received \$25 million in state funding for a new North End community center to be located elsewhere. Plans call for \$5 million of the funding to be used to renovate the Nazzaro to continue its community uses.

Because of its construction in the early 20th century as a public bath house during a period of social and health reforms; its continued use as a public community center; and its Renaissance Revival architecture, BLC staff recommends that the Nazzaro Community Center be designated as a Boston Landmark.

MHC staff recommends acknowledging receipt of the Landmark Study Report for the Nazzaro Community Center and providing the following advisory recommendations and comments:

The Massachusetts Historical Commission concurs with the recommendations of the Boston Landmarks Commission staff.

Chairman Rosenberry thanked Ms. Doherty, and called for a MOTION TO ACCEPT the MHC staff recommendations on the Preliminary Study Report for the **Hotel Buckminster in Boston (Kenmore Square)**. A MOTION was made by Commissioner McDowell and SECONDED by Commissioner Ceccacci. The chairman called for questions or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry thanked Ms. Doherty, and called for a MOTION TO ACCEPT the MHC staff recommendations on the Preliminary Study Report for the **Nazzaro Community Center in Boston (North End)**. A MOTION was made by Commissioner DeWitt and SECONDED by Commissioner Wilson. The chairman called for questions or comments from the commission. The Chairman recognized Commissioner DeWitt who stated that the Community Center was arguably the most or perhaps the only standing Italian building in the North End, and only a few years ago there were attempts to demolish and replace the building. He also noted that it was astonishing that the North End as a whole is not a protected district. He concluded that this is a

terrific example of Maginnis's work, which is not always as appreciated as it should be. Maginnis was an important figure in the City Architect Department under Wheelwright when Wheelwright was the City Architect. The chairman called for any other question or comments from the commission. Hearing none, he called for questions or comments from the public. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry then turned to the next item on the agenda, the **Massachusetts Preservation Project Fund (MPPF) Grants, Round 29.**

The chairman first called for any recusals. Commissioner Wilson recused himself from the discussion and voting on the William Cullen Bryant Homestead/Trustees of Reservations in Cummington. Commissioner Ceccacci recused herself from the discussion and voting on the Salisbury House Preservation in Worcester. The Chairman, then turned the meeting over to Paul Holtz, Co-Director of the Grants Division. Mr. Holtz distributed a spreadsheet with information on each recommended project, a copy of which is on file with these minutes. He thanked Commissioners DeWitt, McDowell, and Kleespies for serving on the MPPF grants subcommittee prior to the meeting. He then gave an overview of MPPF Round 29, saying that MHC received 39 total applications: 34 for development projects; 5 for pre-development projects and 0 for Acquisitions; 15 applications were from municipalities, and 24 from nonprofits. Mr. Holtz said MHC staff recommended 21 projects for MPPF grants. He then gave a short presentation on each of the recommended projects. Commissioner DeWitt provided a brief summary of the MPPF grants subcommittee meeting. He noted that it was interesting that there were no qualifying burial grounds for the first time in a while. He stated that that in addition to the 21 applications presented, there was 1 additional application that received Emergency Funding part way through the process, freeing up some funds for this group. There were 9 applications where there was not enough information submitted or there was some technical issue which meant they could not go forward. There were also 8 projects that did not make the cut, reasons including in 2 cases use of non-traditional materials, in some other cases buildings that did not seem to be in such critical need. The subcommittee approved the list before the commission, and recommends that the commission approve MHC staff recommendations for the selection of the 21 projects for MPPF awards.

Chairman Rosenberry thanked Mr. Holtz, and then began the voting process as follows:

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$30,000** to the **Island Grove Park Memorial Bridge** in the **Town of Abington**. A MOTION TO ACCEPT was made by Commissioner Pride and SECONDED by Commissioner Early. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Greenwood Memorial United Methodist Church** in **Boston (Dorchester)**. A MOTION TO ACCEPT was made by Commissioner DeWitt and SECONDED by Commissioner McDowell. The chairman called for questions or

comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **William H. Smith Apartment Building in Boston (Roxbury)**. A MOTION TO ACCEPT was made by Commissioner Kleespies and SECONDED by Commissioner Wilson. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$30,000** to the **Temple Ohabei Shalom in Brookline**. A MOTION TO ACCEPT was made by Commissioner McDowell and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **First Baptist Church in Cambridge**. A MOTION TO ACCEPT was made by Commissioner Sullivan and SECONDED by Commissioner Kleespies. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Odd Fellows Hall (The Dance Complex) in Cambridge**. A MOTION TO ACCEPT was made by Commissioner Sullivan and SECONDED by Commissioner Kleespies. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

At this point Commissioner Wilson recused himself from the discussion and voting on the William Cullen Bryant Homestead (Welcome Tilson house) in the Town of Cummington.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **William Cullen Bryant Homestead (Welcome Tilson House)** in the **Town of Cummington**. A MOTION TO ACCEPT was made by Commissioner McDowell and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

At this point Commissioner Wilson returned to the meeting.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **First Parish Church in Framingham**. A MOTION TO ACCEPT was made by Commissioner Wilson and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$75,000** to the **Goshen Town Hall** in the **Town of Goshen**. A MOTION TO ACCEPT was made by Commissioner DeWitt and SECONDED by Commissioner Pride. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$70,000** to the **Grafton Public Library** in the **Town of Grafton**. A MOTION TO ACCEPT was made by Commissioner Perille and SECONDED by Commissioner McDowell. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$25,000** to the **Leavitt – Hovey House (Greenfield Public Library)** in **Greenfield**. A MOTION TO ACCEPT was made by Commissioner Perille and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$30,000** to the **Lakeville Town Hall** in the **Town of Lakeville**. A MOTION TO ACCEPT was made by Commissioner McDowell and SECONDED by Commissioner Perille. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$64,000** to the **Hastings Law Office – Mendon Post Office** in the **Town of Mendon**. A MOTION TO ACCEPT was made by Commissioner DeWitt and SECONDED by Commissioner Kleespies. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Forbes House Museum – Carriage House** in the **Town of Milton**. A MOTION TO ACCEPT was made by Commissioner Pride and SECONDED by Commissioner Kleespies. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Second Church of Newton** in **Newton**. A MOTION TO ACCEPT was made by Commissioner Pride and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Smith Charities Building in Northampton**. A MOTION TO ACCEPT was made by Commissioner McDowell and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$65,000** to the **Joshua Jacobs Farm in the Town of Norwell**. A MOTION TO ACCEPT was made by Commissioner Sullivan and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$41,000** to the **Union Church in Tyringham in the Town of Tyringham**. A MOTION TO ACCEPT was made by Commissioner Pride and SECONDED by Commissioner Wilson. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Upton Center – Upton District #1 Schoolhouse Upton Grange in the Town of Upton**. A MOTION TO ACCEPT was made by Commissioner Kleespies and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

At this point Commissioner Ceccacci recused herself from the discussion and voting on the Salisbury House in Worcester.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Salisbury House** in Worcester. A MOTION TO ACCEPT was made by Commissioner McDowell and SECONDED by Commissioner DeWitt. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

At this point Commissioner Ceccacci returned to the meeting.

Chairman Rosenberry called for a MOTION to accept the MHC staff recommendation to award an MPPF grant in the amount of **\$50,000** to the **Original Congregation Church of Wrentham in the Town of Wrentham**. A MOTION TO ACCEPT was made by Commissioner Sullivan and SECONDED by Commissioner Pride. The chairman called for questions or comments from the commission. Hearing none, he moved the motion. The motion CARRIED UNANIMOUSLY.

This concluded the voting. Chairman Rosenberry then turned to the next item on the agenda, the **Executive Director's Report**. He then turned the floor over to Brona Simon, Executive Director.

Ms. Simon began by thanking all the Commissioners for attending today's meeting and acting on the full agenda of National Register nominations and MPPF grant applications programs, as well as local landmarking reports.

Ms. Simon stated that the next Commission meeting will be September 13, and that there will be more National Register nominations at that meeting requiring votes, so that a quorum will be needed. Ms. Simon explained that her emails to Commissioners prior to meetings trying to confirm their attendance are done in response to the requirements of the State's open meeting law. She said the commission meetings are open to the public, and that the open meeting law requires MHC to post the meeting information on MHC's website and also at Rules and Regulation no less than 48 hours before the meeting occurs. Ideally, commissioners should respond by the Thursday before the commission meetings which would help to know if there will be a quorum, and so that the commission meeting details can be posted under the State's open meeting law.

Ms. Simon announced that there are no commission meeting in July and August and that the next meeting will be on September 13th. She then wished the commissioners a great summer and look forward to September.

This completed the Executive Director's report.

The Chairman informed the Commissioners and staff that the remote meeting law has been extended until March 31, 2025. He will continue to keep the Commission notified in the upcoming months concerning this subject.

The Chair then called for any other new business, Hearing none, he called for a MOTION to adjourn. A MOTION was made by Commissioner DeWitt and SECONDED by Commissioner McDowell. The MOTION CARRIED, and the meeting adjourned at 3:09pm.

The Chairman wished everyone a happy and safe summer.

Commissioners Present

JOHN ROSENBERY
CHARLES SULLIVAN
GINA PERILLE
SIMONE EARLY
DENNIS DEWITT
SUSAN CECCACCI
MARK WILSON
MICHAEL MCDOWELL
GAVIN KLEPIES
ANNE PRIDE

Staff Present

BRONA SIMON
NANCY ALEXSON
PETER STOTT
PAUL HOLTZ
BEN HALEY
ROSS DEKLE
MICHAEL STEINITZ
JENNIFER DOHERTY
SHARI PERRY-WALLACE
ELIZABETH SHERVA
JOSH DORIN
LIZ KING

A TRUE COPY ATTEST

Respectfully submitted,

Shirley Brown