

STUDY REPORT

Isabella H. Fox House; Barbara A. Carroll House

318 Metropolitan Avenue, Roslindale, MA 02131



Petition # 293.24
Boston Landmarks Commission | Office of Historic Preservation
City of Boston

Approved by:

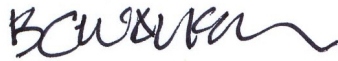


Feb. 18, 2025

Kathy Kottaridis, Director

Date

Approved by:



Feb. 18, 2025

Bradford C. Walker, Chair

Date

BOSTON LANDMARKS COMMISSION

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CONSULTANT

Adam Shutes

Cover image: 318 Metropolitan Avenue from the front yard. Taken at 318 Metropolitan Avenue, Roslindale, MA. July 2024. Photo credit: Adam Shutes.

1. DESIGNATION

The Boston Landmarks Commission was established by Ch. 772 of the Acts of 1975 as amended to identify and safeguard the public's interest in preserving historic sites that represent distinctive features of the political, economic, social, cultural or architectural history of the city. As part of the process of designating a new Landmark or District, a Study Report is prepared to locate and describe the site; to provide a record of the rationale for creating the designation; to identify the character-defining features; and to list Standards and Criteria that will guide the Boston Landmarks Commission in evaluating proposed changes in the future.

The designation of the Isabella H. Fox House/Barbara A. Carroll House at 318 Metropolitan Avenue was initiated in 2024 after a petition was submitted by a Boston Landmarks Commissioner asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended (hereinafter "Chapter 772"). The purpose of such a designation is to recognize and protect a physical feature or improvement that in whole or part has historical, cultural, social, architectural, or aesthetic significance.

The Isabella H. Fox House/Barbara A. Carroll House at 318 Metropolitan Avenue meets the following criteria for designation as a Boston Landmark as established in Section 4 of Chapter 772:

C. Structures, sites, objects, man-made or natural, associated significantly with the lives of outstanding historical personages.

The earliest owners of the house at 318 Metropolitan Avenue include two prominent local families: the Foxes and the Carrolls. The house was originally built for Albert and Isabella Fox; Albert Fox was an important figure in newspaper advertising in the late nineteenth and early twentieth centuries, serving as the advertising manager of the *Boston Post* and the *Boston Journal*, and later working for newspapers in New York and Paris. Albert's daughter Blanche Hamilton Fox was an international opera star whose European and American performances were reported on by papers across the United States. Francis Carroll, the patriarch of the family that bought the house from the Foxes, was a close ally of Mayor John F. Fitzgerald, serving in a number of appointed roles including as a Fire Safety Commissioner. He was also a prominent lawyer for the City of Boston.

D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship that embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

318 Metropolitan Avenue is a particularly fine example of the Queen Anne style mixed with Colonial Revival details. It combines the asymmetrical massing, wrap-around porch, and window detailing of the Queen Anne style with the Doric columns and triangular pedimented portico of the Colonial Revival style. The house is prominently sited on a corner lot and is one of the grandest in the neighborhood. The architect, James Murray, was a prolific and well known local architect. The house is a fascinating case study in architectural alteration as it was cut into two pieces in 1943, and the eastern portion was moved around the corner to 44 Maynard Street. The house is also notable for its unusually intact and well-preserved interior elements, which provide a precious glimpse into the past.

Therefore, Boston Landmarks Commission staff recommends that the Commission designate the exterior and interior of the Isabella H. Fox House/Barbara A. Carroll House at 318 Metropolitan Avenue as a Landmark under Chapter 772; and further recommends that the boundaries corresponding to the Assessor's parcel 1804809001 be adopted without modification. The effect of this designation shall be that review by the Boston Landmarks Commission and/or Commission staff shall be required for any proposed alterations to the following elements:

- The exterior envelope of the building.
- Certain interior elements including:
 - Interior front vestibule, including interior entry door and surrounding wooden and glass panels
 - Interior entrance hall, including entire decorative brick and wooden panelled fireplace, wooden wall panelling, wooden ceiling beams, pocket doors to parlour and dining room, radiators, wooden flooring, entire wooden staircase and railings and wooden panelling.
 - Interior front parlour, including pocket door to main hall and dining room, crown molding, radiators, wooden flooring, interior window framing
 - Interior dining room, including fireplace (with decorative tiles and mirror), wooden panelling, radiators, built-in cabinets by kitchen door, arched colonnade with bookcase pedestals, stained-glass window and surrounding wooden framing, wooden flooring, interior window framing
 - Second-floor main bedroom elements: radiators, wooden flooring, interior window framing, ox-eye window inside closet
 - Second-floor second bedroom elements: radiators, interior window framing
 - Second-floor hallway, wooden grand staircase, wood panelling and windows above panelling, closet door outside office
 - Second-floor office elements: original window (not storm window), interior window framing opening into hallway
 - Second-floor main bathroom elements: original sash windows

If designated, the Standards and Criteria in section 7 of this report will serve as guidelines for the Commission's review of proposed changes to the property, with the goal of protecting the historic integrity of the landmark and its setting. The designation would not regulate use.

2. LOCATION AND ZONING

According to the City of Boston's Assessing Department, the Isabella H. Fox House/Barbara A. Carroll House is located at 318 Metropolitan Avenue, Roslindale, MA 02131. The Assessor's Parcel Number is 1804809001.

Although 318 Metropolitan Avenue is technically located in Roslindale (formerly part of West Roxbury), the area is directly contiguous to Hyde Park's Clarendon Hills, its natural boundary being West and Poplar Streets, and with the Boston-Providence railway running through its centre. In the 1860s the land speculating 'Metropolitan Land Company' owned most of the land in the Clarendon Hills to the west of the Boston-Providence railway. The lot of 318 Met Ave was the largest lot and the first lot to be purchased for a residence in 1869, by the Weeman Family.^{1,2}

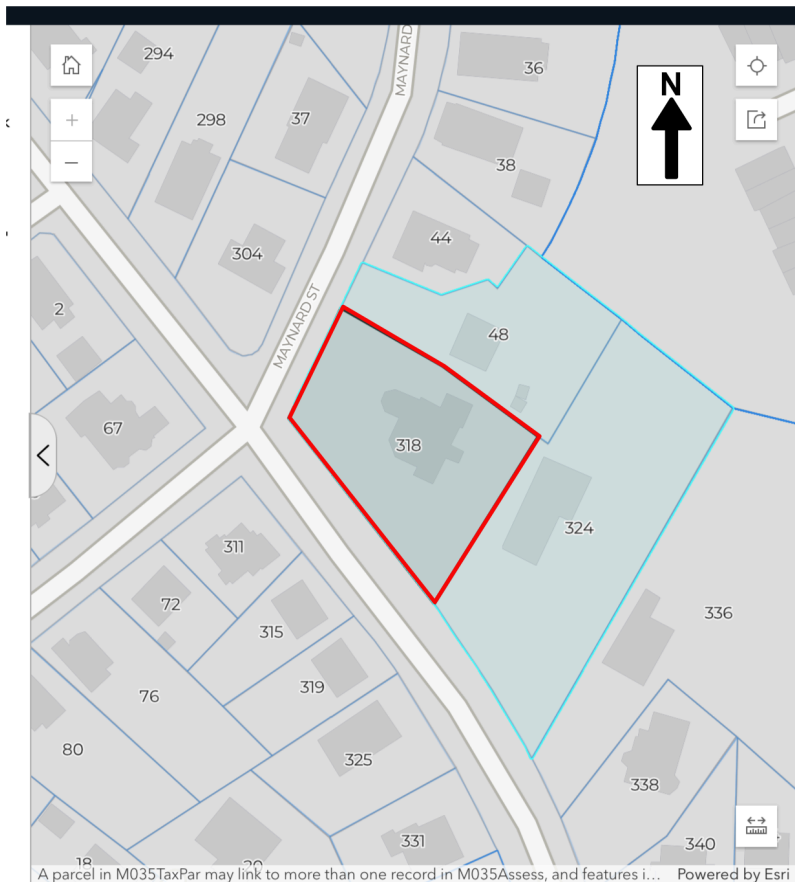


Figure 1. Map showing the boundaries of parcel # 1804809001.

3. OWNERSHIP AND OCCUPANCY

According to the City of Boston's Assessor's records, the house at 318 Metropolitan Avenue is owned by Adam Shutes and Vissia Viglietta.

According to the Assessor's records, the property has a total assessed value of \$1,108,500, with the land valued at \$359,400 and the building valued at \$749,100 for fiscal year 2025.

¹ Norfolk County, MA Land Records – Deeds, Book 379, Page 352. FamilySearch.org

² Hopkins, H. W. 1875. "Map of West Roxbury : From Official Records, Private Plans and Actual Surveys." <https://curiosity.lib.harvard.edu/scanned-maps/catalog/44-990115050750203941>

Owners (and occupants, except where noted) of 318 Metropolitan Avenue with approximate dates, from deed records, voter registration, and permit applications:

- Isabella Hamilton & Patrick Albert Fox, Owners, 1899 - 1921
- Barbara Carroll & Francis M Carroll, Owners, 1921 - 1940
- A & C Realty Trust, Owners, 1940 - 1946.
- Clarice J Quincy, Owner (not occupant) 1946 - 1947. Changed from single-family to two-family occupancy.
- Evelyn & Joseph Abele, and Claire & John Boyle, Occupants, 1947
- Frederick & Mabel Reade, Owners, 1947 - ?
- John & Michalina Borofski, Owners, 1956 - 1963
- Najeed & Sophie Nadaff, Owners, 1963 - 1978
- Antonio Sawan & Marie Akrouche, Owners, 1978 - 1979
- Beverly Banfield, Owner, 1979 - 1984
- Brian Foley & Marilyn Martin, Owners, 1984 - 2016
- Vissia Viglietta & Adam Shutes, Owners, 2016 - Present. Changed to single-family occupancy.

4. IMAGES

4.1 Contemporary Images



Figure 1. South façade facing Metropolitan Avenue. Photograph taken 2024.



Figure 2. West façade facing Maynard Street. Photograph taken 2024.



Figure 3. North façade facing 44 Maynard Street. Photograph taken 2024.



Figure 4. East facade where the house was cut. Photograph taken 2024.



Figure 5. South-facing front entrance. Photograph taken in 2024.



Figure 6. The entrance hall facing south and the front entrance. Photograph taken in 2024.



Figure 7. Entrance hall facing northeast. Photograph taken in 2024.



Figure 8. Entrance hall facing west toward main fireplace. Photograph taken in 2024.



Figure 9. Parlour. Photograph taken in 2022.



Figure 10. Looking north from parlour into dining room, and kitchen beyond. Photograph taken in 2022.



Figure 11. Parlour facing east. Photograph taken in 2024.



Figure 12. Parlour facing west. Photograph taken in 2024.



Figure 13. Looking south down grand stairs from second floor to first floor. Photograph taken in 2024.



Figure 14. Looking west at sewing room entrance. Photograph taken in 2024.

4.2 Historical Images

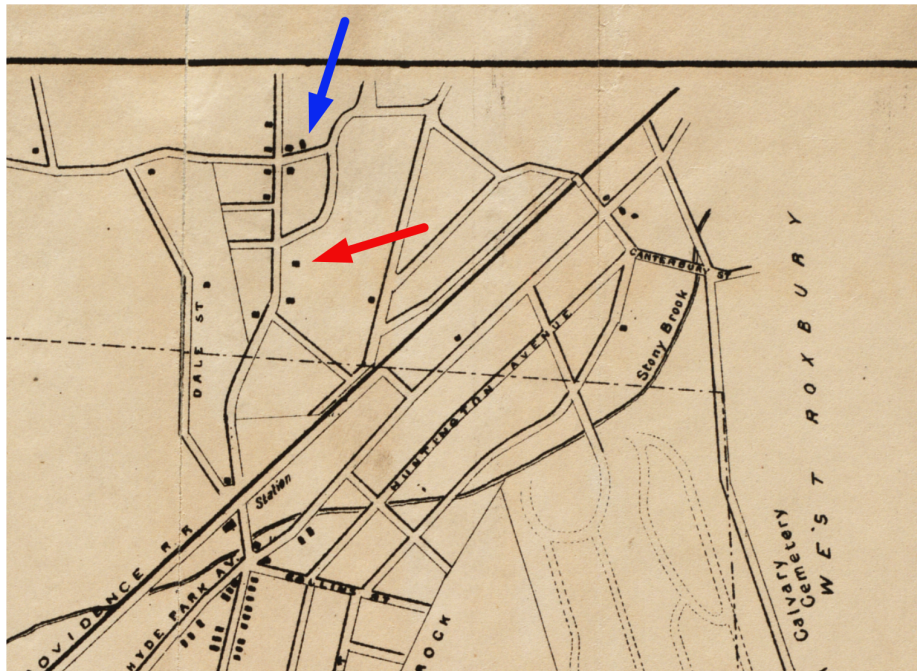


Figure 15. Image from Map of Hyde Park and vicinity, Norfolk County, Mass. 1872. A building on the 318 Metropolitan Lot is indicated by a red arrow. A blue arrow indicates the house of the Dunn family.



Figure 16. Image from Atlas of Suffolk County, MA. West Roxbury Volume 5. GM Hopkins. 1874. The 318 Metropolitan Avenue lot is circled with red, and contains a residence labelled W^m E Weeman. The house of the Dunn family is circled in blue.

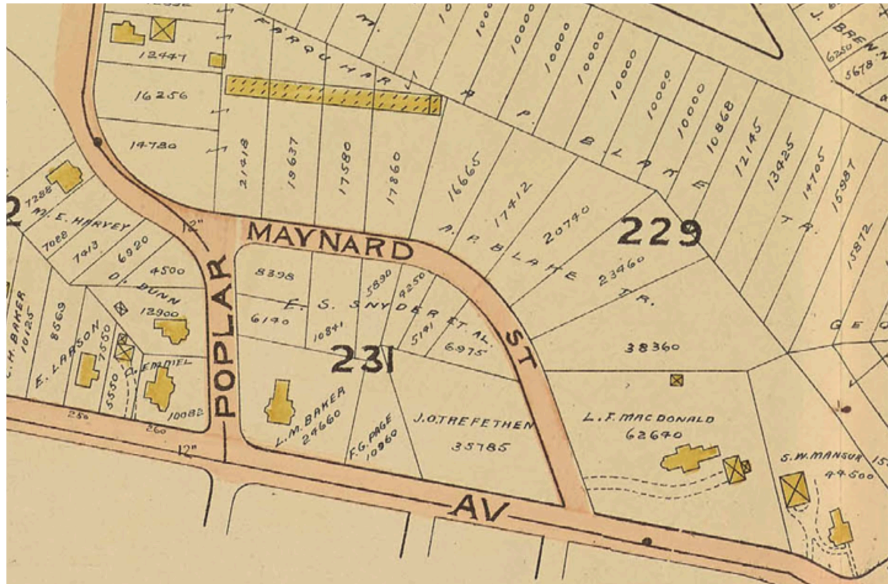


Figure 17. "Atlas of Dorchester, West Roxbury and Brighton, city of Boston." Map. Boston, Mass.: L.J. Richards, as, J.P. Brown & Co., 1899 . Digital Commonwealth, <https://ark.digitalcommonwealth.org/ark:/50959/tt44pv800> (accessed December 19, 2024).

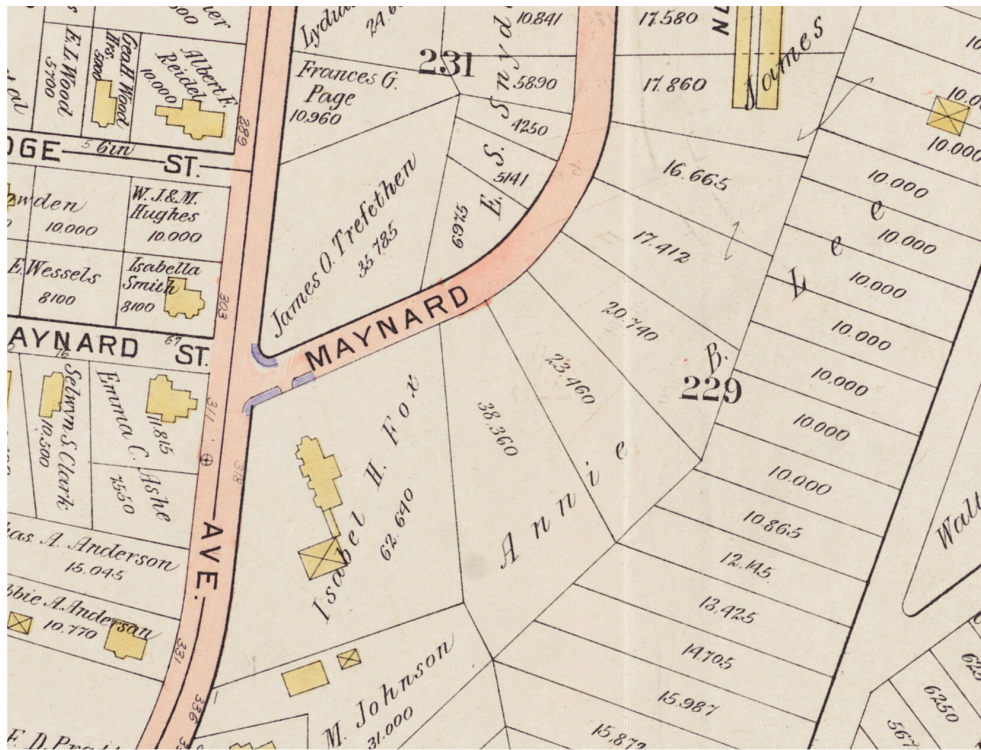


Figure 18. Bromley, George Washington, and Walter Scott Bromley. "Atlas of the city of Boston : volume 6 : West Roxbury : from actual surveys and official plans." Map. Philadelphia: G.W. Bromley & Co., 1905. Digital Commonwealth, <https://ark.digitalcommonwealth.org/ark:/50959/tt44pw229> (accessed December 19, 2024).



Figure 19. West façade facing Maynard Street. Photograph taken in 1980, from Massachusetts Cultural Resource Information System, 1980 survey of Hyde Park Form No. HP2, area Roslindale



Figure 20. South façade facing Metropolitan Avenue. Photograph taken in 1980, from Massachusetts Cultural Resource Information System, 1980 survey of Hyde Park Form No. HP2, area Roslindale.



Figure 21. Overhead view from Fairchild Aerial Surveys, 1925. 318 Metropolitan indicated with red arrow. Fairchild Aerial Surveys, inc. "Boston. Roslindale." Photograph. 1925. *Digital Commonwealth*, <https://ark.digitalcommonwealth.org/ark:/50959/8k71nx579> (accessed February 05, 2025).



Figure 22. 1943 blueprints showing position of cut on house. City of Boston Archives.



Figure 23. Map of the County of Norfolk, Massachusetts based on the trigonometrical survey of the State. The details from actual surveys under the direction of Henry F. Walling, Supt. of the State map. 1858. Engraved, printed, colored & mounted at H.F. Wallings Map Establishment, No. 90 Fulton St., New York. Published by Smith & Bumstead, 106 Washington St., Boston. The area of the, as yet undeveloped, Clarendon Hills neighbourhood, in Roslindale.



Figure 24. Patrick Albert Fox, c. 1890. From <https://www.ancestry.com>

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The application must be accompanied by duplicate unmounted photographs of the applicant, not larger than three by three inches in size, one of which is to be affixed to the passport by the Department.

42- This blank space to complete description. Do not fail to describe an occupation or trade, unless such a description is not deemed necessary. If a candidate for citizenship, who is not a native-born citizen, and who has been admitted to citizenship, the date of his admission should be stated. The only death certificate that has any value is the certificate of the Department of State, Bureau of Vital Statistics, Washington, D. C.

(Notice of 1914.)
FORM FOR NATIVE CITIZEN.

No. Walter H. Williams
DEC 9 1914
DEPT. OF STATE

UNITED STATES OF AMERICA.

Washington, D. C.
I, Thomas S. Nairn, a Native and Loyal Citizen of the UNITED STATES, hereby apply to the Department of State, at Washington, for a passport for myself.

accompanied by my wife, _____
_____ children, as follows:
_____ born at _____ on the _____ day of _____, 18____, and _____ born at _____ on the _____ day of _____, 18____.

I solemnly swear that I was born at Washington, D. C. on or about the 7 day of May, 1859; that my father, _____, is a native citizen of the United States; that I am domiciled in the United States, my permanent residence being at Paris in the State of France, where I follow the occupation of retired _____.

that I am about to go abroad temporarily and I intend to return to the United States the same _____
_____ with the purpose of resuming and performing the duties of citizenship therein; and that I desire a passport for my _____, naming the countries to which I intend to go, to-wit: France, Italy, Spain, Germany, and England.

We have no interest in the estate of my father, John W. Nairn, who died in my son, Washington, D. C., on the 10th day of December, 1897, and I have no interest in his estate.

Dr. Nairn is my friend and I have no interest in his estate.

Dr. Nairn is my friend and I have no interest in his estate.

OATH OF ALLEGIANCE.

Further, I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; and that I take this obligation freely, without any mental reservation or purpose of evasion, so help me God.

Thomas S. Nairn
Applicant's signature.

Sworn to before me this 9 day of December, 1914.
(Notary or Clerk.) W. H. Williams

* A person born in the United States in a place where births are recorded should submit a birth certificate with his application. (OVER.)

DESCRIPTION OF APPLICANT.
Age: 63 years. Month: June.
Stature: 5 feet 6 1/2 inches. Hair: gray.
Complexion: blue-gray. Eyes: light.
Build: slender.
Name: Patrick Albert Fox.

IDENTIFICATION.
I, Walter H. Williams, solemnly swear that I am a native citizen of the United States; that I reside at Washington, D. C.; that I have known the above-named Patrick Albert Fox personally for 10 years and know him to be the person referred to in the within-described certificate of naturalization; and that the facts stated in _____ affidavit are true to the best of my knowledge and belief.
Walter H. Williams
Notary Public for the District of Columbia.

Sworn to before me this 9 day of December, 1914.
(Notary.) W. H. Williams
Notary Public for the District of Columbia.

Applicant desires passport sent to following address:
John R. Clarke
11 Springfield Road
Ed. Moran, Elizabeth, N. J.

Figure 25. Patrick Albert Fox's Passport application 1914. "United States, Passport Applications, 1795-1925", , FamilySearch (<https://www.familysearch.org/ark:/61903/1:1:QVJP-4FBY> : Mon Jan 20 07:26:55 UTC 2025), Entry for Patrick Albert Fox, 1914.

DEBUT IN ITALY.

Miss Blanche Fox of Boston Gained Warm Praise for Her Excellent Work in the Role of Léonora, at the Teatro Civico in Vercelli.



MISS BLANCHE FOX.

Blanche Fox of Boston made a very successful debut as Leonora, in La Favorita, at Teatro Civico, Vercelli, Italy, Feb. 17, before a large audience. Miss Fox was warmly received on first appearing, although a stranger to audiences at Vercelli.

Miss Fox was rewarded for her ambitious labors with the offer of several engagements the day following the debut.

The study of grand opera was begun under the direction of Sig. Roberti, continuing under the late Sig. Bimbotti and later under M. Alfred Giraudet.

Before sailing for Europe, kind musical friends decided that grand opera was her goal and there was every reason to believe that the young lady would not only reach it, but cover herself with glory in the making. Much

has been accomplished under some of the very best teachers of Paris, Berlin and Milan.

The Vercellese Gazzetta contains the following criticism on Miss Fox's debut: "The debutante announced was the very young Blanche Fox; her success was splendid, the public applauded warmly throughout the opera. She sang her part with a voice sympathetic, limpid, beautiful, equal in all the register and powerful. She sang with marked intelligence."

"In the third act she sang with sweetness the aria, 'O mio Fernando' and this brought forth great applause. In the last act she was an artist in every sense of the word. This Favorita proved more than a debutante; she received a reception, which spoke well for herself, and our public accorded the young singer all the praise such unmistakable talent deserved."

Figure 26. Blanche Hamilton Fox's debut report from Italy. *The Boston Globe* (Boston, Massachusetts), 11 Mar 1906, Sun, Page 32


**F. M. CARROLL
NEW FIRE HEAD**

**Bath Trustee Named
by the Mayor.**

**Accepts the Resignation of
Samuel D. Parker.**

**New Appointment Will Be
Temporary.**

Mayor Fitzgerald today accepted the resignation of Commissioner Samuel D. Parker of the fire department, and at once appointed Francis M. Carroll, a



FRANCIS M. CARROLL
Acting Fire Commissioner.

trustee of the bath department, to be acting commissioner. Mr Carroll took charge of the fire department this afternoon.

Mr Carroll, it will be remembered, was recently appointed to the bath department, being one of the few new appointments made by Mayor Fitzgerald to receive the approval of the civil service commissioners. As acting head of the fire department, he will probably receive the commissioner's salary while in office, namely, \$5000 a year.

The mayor has not made up his mind as to whether or not he will leave Mr Carroll in the position permanently. Under the new charter there is nothing to prevent the mayor from filling all

Continued on the Sixth Page.

Figure 27. Francis M Carroll takes role of Fire Commissioner. *The Boston Globe* (Boston, Massachusetts), 27 May 1910, p. 1.

It is a Fact We Had to Stop
 The editor of the Boston Globe was forced to stop the publication of the paper on May 7, 1910, because of the death of King Edward VII.

The Boston Daily Globe.

Don't Delay Don't Be Too Late
 Call early with your order, for the convenience of the printer.

VOL. LXXVII—NO. 127. BOSTON, SATURDAY EVENING, MAY 7, 1910—SIXTEEN PAGES. PRICE, TWO CENTS.

EVENING EDITION—7:30 O'CLOCK

ALLEGIANCE TO NEW KING SWORN BY HIS MINISTERS

BITTER IN HIS DENUNCIATION

F. M. Carroll Plays Civil Service Commission.

Speaks of "Indignity of Dark Lantern Investigation."

He Was Only One of Mayor's Nominees Approved by the Board Today.



QUEEN MARY
 She Was Princess Victoria Mary of Teck, and Was Married to the Prince of Wales in 1893.



KING GEORGE V.
 George Frederick, Prince of Wales, Succeeded to the Throne of England After the Death of His Father, Edward VII.



ELDEST CHILDREN OF KING GEORGE V.

George V is Proclaimed by the Privy Council, and Receives Homage of the "Lords, Temporal and Spiritual"

ROOSEVELT'S PROGRAM

Must Be Greatly Changed Owing to King's Death.

WASHINGTON, May 7.——The program of President Roosevelt, which was announced last night, has been modified in many particulars, owing to the death of King Edward VII. The program was approved by the privy council at 10 o'clock.

The president's cabinet today in the White House, and the cabinet members are expected to meet at 10 o'clock.

ONLY ONE IS APPROVED.
 Civil Service Commission Report on Appointment of Francis M. Carroll as an Assistant.

The report of the civil service commission on the appointment of Francis M. Carroll as an assistant to the mayor of Boston, is expected to be made public today.

The report is expected to be made public today, and it is expected that it will be a bitter denunciation of the "dark lantern" investigation.

WASHINGTON SPECIAL DESK.
 President Roosevelt today received a special message from the king of the Belgians, announcing the death of King Edward VII.

London, May 7.——King George V has been proclaimed king of the United Kingdom and the British Empire, and the dominions thereto, by the privy council at 10 o'clock.

The proclamation was approved by the privy council at 10 o'clock.

The king's coronation will take place at Westminster Abbey on June 26.

THE WEATHER.
 It is expected that the weather will be fair and pleasant today.

6:15 P. M.
We Had to Stop
 The demand is great for the paper, but we had to stop at 6:15 P. M. because of the death of King Edward VII.

UNION INSTITUTION FOR SAVINGS
 In the City of Boston.
 214 TRINITY STREET
 BOSTON, MASSACHUSETTS.
MAY 11

Figure 28. Francis M Carroll makes the front page (again) alongside King George V, the day after King Edward VII died, and the day when he became King Emperor of the British Empire . *The Boston Globe* (Boston, Massachusetts), 7 May 1910, p. 1.

5. ARCHITECTURAL DESCRIPTION

318 Metropolitan Avenue is a large, elegant house that combines the asymmetrical massing, wrap-around porch, and window detailing of the Queen Anne style with the Doric columns and triangular pedimented portico of the Colonial Revival style. The house, as it stands today, is half the original house, as it was cut in two in 1943 and the smaller half moved to 44 Maynard Street.

The house is prominently sited on its extremely large corner lot on the eastern slope of the Clarendon Hills, with a view of the Great Blue Hill in Milton, and benefiting from the cooling breeze from the hills in the summer. In its original form it dominated the streetscape of somewhat smaller smaller scale houses around, and even today it remains a high point of the area, holding an imposing form as it is approached on Metropolitan Avenue from either above or below.

The construction of the original house, with its 24 rooms and portico-connected stable, took one year and 4 months, between 11th September 1899 and 25th January 1901³, and was built as a single-family residence for the Fox family. The architect was James Murray, a well known local architect who lived on Poplar St, Roslindale.

The house was purchased in 1941 from the second owners (the Carroll family) by the “A & C Realty Trust”. In 1943, together with a local contractor/architect, Albin Brodin, the trust successfully applied to cut the house in two⁴. The eastern portion was moved around the corner to 44 Maynard Street, and the open eastern side of 318 was covered in clapboard. At the same time, the stable was converted into a single-family residence (now 322 Metropolitan Avenue), and the covered portico that once led from the east side of the house to the stable was removed.

The house as it exists today (following being cut in two) consists of a main block, a wrap-around porch with an oval projection on the west side, and a rear wing that is three stories on the east side and two stories on the west side. The south and west sides of the main block largely retain their historic appearance. The rear wing (east and north sides) is a combination of original and newer spaces.

Originally, the porch wrapped all the way around the house from the elaborate front entrance, to the back porch on the north side. On the north side, it was open on the first floor, but there was an enclosed sewing room above on the second floor (in line with the entrance and main hall) and another enclosed space above that on the third floor which, according to 1943 plans, was used as a studio. When the house was cut in two, the 1943 plans show that the section of the porch directly below the sewing room was to remain open, while an adjacent section of the porch was to be enclosed and become a kitchen. Later (date currently unknown due to lack of permit records), the section of porch below the sewing room was also enlarged, enclosed and converted into a family room. In the current layout, from this new kitchen and family room, two sliding patio doors open out onto the front porch and back distressed-brick patio respectively. Photographs from a 1980s Hyde Park survey show the presence of an external staircase on the north face of the house, leading from the second floor sewing room down to the exterior of the property. This is no longer extant, but no records exist of its installation or removal.

The foundations of the south- and west-facing sides are original fieldstone, with the fieldstone ending on the west side at the north edge of the porch projection, in line with what would have been the back of the original house/music room. The foundations then continue as cement block for the remainder of the west-facing side, the entire north side, and continue around the east side to the edge of the original footprint, where the foundation continues as granite blocks, finishing where the new bulkhead protrudes. Tracing the foundation gives three clear stages of construction: the original fieldstone, the granite blocks from the cut in 1943, and the cement blocks indicating the final enlarged (non-permitted) addition in the 1980s.

After the external porch and egress were deemed to be unsafe by a building inspector⁵, a permit was filed⁶ to rebuild the porch, including pouring new footings and piers. The Doric columns in the 1899 plans were originally sitting atop brick piers, with the bases of the columns flush with the height of the guardrail; however photos from the Hyde Park survey in 1980 show that then and today, the columns extend all the way down to the floor of the porch.

³ Boston Inspectional Services Department (BISD), building permits for 318 Metropolitan Avenue, from Sept 1899.

⁴ Boston Inspectional Services Department (BISD), building permits for 318 Metropolitan Avenue, from Jan 1943.

⁵ Boston Inspectional Services Department (BISD), building permits for 318 Metropolitan Avenue, from November 1980.

⁶ Boston Inspectional Services Department (BISD), building permits for 318 Metropolitan Avenue, from November 1987 & April 1989.

In 2018, an alteration permit was granted to convert the building back to a single-family dwelling and construct a new second-floor addition (the conservatory) above the kitchen⁷, and adjacent to the one of the bedrooms and the former sewing room (now office) on the second floor.

The primary entrance, which originally would have been in the center bay of the main block of the house, is now in the rightmost bay due to the splitting of the house. It is marked by a protrusion of the porch roof with a pedimented gable over exterior stairs. A paneled door is flanked by sidelights and Doric pilasters supporting an entablature with a triglyph and metope frieze and a denticular cornice.

The asphalt-shingled roof is hipped over the main block with a clipped gable on the east side where the house was cut in two. On the southern (front) facade, two hipped dormers protrude from the roof, while on the west side, there is a double-wide hipped dormer. A chimney rises from the western end of the ridge line of the roof. On the rear wing, the eastern, three-story portion is covered by a cross gable, while the western, two-story portion is covered by a pyramidal glass skylight. The porch roof is gently sloped down toward the perimeter and covered in asphalt shingles.

Most of the windows on the original facades of the house appear to have replacement 1/1 glazing. Exceptions include:

- Above the main entrance, a second-story triple window is surmounted by the same triglyph and metope frieze and denticular cornice as the entrance. The upper sashes of this window contain decorative Queen Anne-style muntins. The lower sashes contain diamond-patterned etched glass.
- On the west side on the second floor, there is an oval ox-eye window with a decorative muntin pattern.
- On the west side on the first floor porch, there is a decorative stained glass window.
- On the north side at the second floor of the rear wing there is an original window behind a new storm window.

On both street-facing facades (south and west), there is a three-sided window bay extending from the first to second floor.

On the east side of the house, where the house was sheathed with new clapboard siding after being cut in two, the facade is mostly a large expanse of clapboard, punctuated by a few 1/1 windows where there used to be hallways or doors. A small one-story bulkhead protrudes from the eastern facade of the house; date of construction is unknown exactly, but occurred in the 1980s or 1990s. A shed roof is attached to the eastern facade of the rear wing between the first and second floors.

See Section 6.0 History and Significance for more information on the history of alterations of the house.

Interior

Despite being cut in two in 1943, the interior of 318 Metropolitan Avenue still remains surprisingly intact, especially the first floor.

The front door and front vestibule retain their original layout as described in the 1899 plans, and open into the entrance hall. This entrance hall contains the original oak panelling on the walls, and around the original fireplace, featuring the Scottish motto 'East, West, Hame's Best', (this motto, can also be found, for example, written on the Leith Tower of Castle Fyvie in Aberdeen, Scotland built by Lord Leith in 1900). This panelling hides original gas piping and electrical connection points for lights on either side of the fireplace which are no longer extant. The brick work inside the fireplace is original, although the exterior apron brick work has been replaced. The flooring, radiators and ceiling beams are original. Functioning original pocket sliding doors, surrounded by their original

⁷ Boston Inspectional Services Department (BISD), building permits for 318 Metropolitan Avenue, from April 2018.

framing, open onto the parlour and music room (now dining room). The doors to the east side of the hall, which would have led to the sitting room and original dining room, have been replaced by a window and bookcase respectively. The grand staircase on the east wall with turned balusters is mostly original, although a few lower steps have been repaired/replaced. The staircase leads to the first floor mezzanine, with the entrance to the original sewing room. Underneath the staircase, original wooden panelling lines a short corridor which would have led to the back porch, but instead now enters the basement, through a repurposed 5-panel door.

The parlour, entered through the first sliding door to the west side of the entrance hall, contains original window, baseboard, and pocket door framing, both to the entrance hall and also to the music/dining room (although now painted). The narrow wooden strip floor boards are also original.

The music/dining room contains the same original baseboard, window, and pocket door framing, and also has original wood panelling (although now painted) around the border of the room. The original plans for the house indicate that there was once an organ below the extant original stained glass window in the bay on the west side of the room. The wood panelling is missing on the sides of the bay, where original plans indicate 'seats' next to the organ, suggesting that at some point the seats were removed. This bay is divided from the rest of the room by a colonnade – not shown in the original house plans – that is composed of a semi-elliptical arch springing from freestanding columns on either side. The columns sit atop bookcase pedestals with glass doors and musical motifs matching those of the room's fireplace. Likewise, a large built-in cabinet has been expanded from the original plans, and displays the repeated musical motifs. The original fireplace has an original tiled apron, flanking music-themed pillars and decorated mantle, including a mirror with original glass. The hammered metal back and side interior of the fireplace contain motifs matching the built-in cabinet and colonnade. A new door in the north wall replaces an original window, and leads through to the new kitchen and family room addition.

The mezzanine and second floor hallway have original two-panel half lite doors with lattice glazing and five-panel doors, surrounded by original baseboards and framing. The cut of 1943 required a change of hallway layout, including converting the opening of the connecting corridor into a large window, now visible on the east facing wall, and expanding the dressing room into a large bathroom which has the original window with diamond-patterned etched glass (the original bathroom of this floor was part of the moved half of the house).

Following the stairs up to the next mezzanine, the two-panel half lite door with lattice glazing is present above the sewing room, but as the staircase continues to the third floor from here, the balustrades become simple square versions, and although there is original baseboard and five-panel doors, it seems that much of the original details in this part of the house was lost in the fire of 1922.

6. HISTORY AND SIGNIFICANCE

6.1 Historic Significance

6.1.0 The beginnings of the 318 Metropolitan Avenue lot

The Clarendon Hills area of Roslindale is part of the traditional homelands of the Massachusetts people. The Massachusetts have lived in the place we now call Boston for at least 12,000 years. Archaeological investigations throughout Boston document evidence of Native presence throughout the city. Native people relied heavily upon the areas surrounding the Stony Brook, including Clarendon Hills, for floral and faunal resources. See Section 6.3 for further information.

The land of the Clarendon Hills, when it was purchased by the Metropolitan Land Company, or at the time when residences were built, was most likely clear cut of any vegetation growth. The Sherrin

Woods Urban Wild represents the only remaining area of mostly native wild vegetation growth in the area (and even this has been used as a dump at some time).

The 1858 map of Norfolk county, which includes the area of Clarendon Hills, shows no buildings present on the site⁸, although Metropolitan Avenue does exist.

The lot of 318 Met Ave was the largest lot in the Clarendon Hills, and it was also the first lot to be bought for a residence in 1869 from land speculators, the Metropolitan Land Company, by the Weeman Family⁹, who built a modest looking house¹⁰, albeit with a stable or outbuilding. The maps from 1872 show the form of the first construction on the lot¹¹, and by 1874 a building with the Weeman name is shown¹².

The census from 1870 shows that William E. Weeman (an ironworker) and his wife Amelia lived in West Roxbury (as Roslindale was then), suggesting that they had moved into the 318 Metropolitan Avenue lot by that time¹³ (tax records confirm that they were still there in 1875¹⁴). They shared the home with Sylvanus (a railway clerk) and Florence Holbrook (neither of whom were related to the Weemans). Like other residents around the area, they also had a house servant: an African-American 22-year-old house servant, Lizzie Williams. Lizzie was born in Virginia, around 1848, and made her way up to Boston, presumably during or after the Civil War. Despite research for potential connections in both Virginia-specific and national/New England databases to try and understand more of Lizzie's life, few solid connections have been found. No definitive record has yet been identified of her birth in Virginia or of other potential life events in New England; possible findings include an 1880 census record catching a 'Lizzie Williams' with lung disease receiving treatment in the House of the Good Shepherd¹⁵; the death of a 3-month-old son to a single 'Lizzie Williams' from Richmond, VA, in 1900¹⁶; and a 1912 death of 'Elizabeth Williams', a housekeeper born in Culpeper, VA

⁸ Map of the county of Norfolk, Massachusetts. Boston and New York: Published by Smith & Bumstead, 1858. Map. <https://www.loc.gov/item/2012592353/> and Walling, Henry Francis. "Map of the county of Norfolk, Massachusetts." Map. New York: Smith & Bumstead, 1858. Norman B. Leventhal Map & Education Center, <https://collections.leventhalmap.org/search/commonwealth:9s161933d> (accessed December 18, 2024)

⁹ Norfolk County Register of Deeds.

¹⁰ "Map of Hyde Park and Vicinity." Map. Boston, Mass: s.n., [1872]. Norman B. Leventhal Map & Education Center, <https://collections.leventhalmap.org/search/commonwealth:9s161f92d>

¹¹ "Map of Hyde Park and Vicinity." Map. Boston, Mass: s.n., [1872]. Norman B. Leventhal Map & Education Center, <https://collections.leventhalmap.org/search/commonwealth:9s161f92d> (accessed December 18, 2024).

¹² Hopkins, Griffith Morgan, Jr., and Jr. Griffith Morgan Hopkins. "Atlas of the county of Suffolk, Massachusetts, vol. 5." Map. Philadelphia: G.M. Hopkins & Co., 1874. Norman B. Leventhal Map & Education Center, <https://collections.leventhalmap.org/search/commonwealth:r207xc07q> (accessed December 18, 2024).

¹³ "Norfolk, Massachusetts, United States records," images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:S3HY-6SM7-5H9?view=index> : Feb 15, 2025), image 225 of 569; United States. National Archives and Records Administration.

¹⁴ "Boston, Suffolk, Massachusetts, United States records," images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:3QS7-89KZ-6HLG?view=index> : Feb 15, 2025), image 251 of 292; City of Boston Archives (West Roxbury, Massachusetts).

¹⁵ National Archives and Records Administration (NARA); Washington, D.C.; Nonpopulation Census Schedules for Massachusetts, 1850-1880: Supplemental Schedules of Defective, Dependent, and Delinquent Classes; Year: 1880; Publication Number: T1204

¹⁶ "Suffolk, Massachusetts, United States records," images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:S3HT-62KQ-HD2?view=index> : Feb 14, 2025), image 530 of 736; Massachusetts. State Archives.

in 1850, at the Massachusetts Homeless Hospital on Newcomb St. in Boston, followed by her burial in Fairview cemetery (nearby in Dedham)¹⁷. These records provide some possible glimpses into the life story of a woman who was presumably born into slavery in the South but later lived as a free woman on the same site as the house that now stands at 318 Metropolitan Avenue.

The lot of land containing the Weeman's house was purchased by Lizzie and Edmund MacDonald in 1878, after William Weeman's death in 1877. Edmund was Paymaster to the City of Boston and the maps indicate that he built a larger residence and stable on the land. The land and residence was then sold to Isabella Hamilton Fox (née Dunn) and Patrick Albert Fox in 1899¹⁸. The house that currently stands at 318 Metropolitan Avenue was designed by architect James Murray and built in 1899-1901. It has a surprisingly similar outline to the MacDonalds' house, and although it is attractive to speculate that the foundations may have been repurposed, it is unlikely to be the case: the permit application is for a new building, and the foundation walls (including windows) and floor beams were clearly installed together, indicating new construction.

This lot was attractive to the Foxes for several reasons: its size and dominant outlook over the Clarendon Hills neighborhood with a view of the Blue Hills in the distance; its close proximity to the home of Isabella's family at 440 Poplar Street (still extant), no more than 200 yards away; its proximity to the Clarendon Hills railway station (no longer extant) at the bottom of Metropolitan Avenue; and its closeness to the busy town centre of Hyde Park. At the time Roslindale was not much more than a busy crossroads, and the centre of West Roxbury was further away.

6.1.1 Albert Fox: Local, National, and International Newspaper Man

In August 1851, the Castilian steamship travelled from Liverpool to New York, carrying John (a tailor) and Anne (née Devoy) Fox, who had travelled from Ireland through England and on to the United States. During this crossing, they had a son, who, on the ship's arrival log is simply marked as 'Castilian Fox'¹⁹. This baby was Patrick Albert Fox, known as Albert (whose birthplace in the future is marked as Manchester, UK²⁰). Albert's father continued as a tailor once settled in Mansfield, MA, which Albert took up briefly.

Isabella Dunn was born (1853, Leominster, MA²¹) to parents of Scottish Canadian lineage (Daniel & Frances Dunn). Isabella's father was a piano maker (from the 1850s) who moved to Poplar St in the Clarendon Hills in 1871²² (buying the land from Alpheus Blake, founder of Hyde Park). Isabella and Albert likely met due to the piano - Albert's brother John E Fox worked in piano sales and manufacturing (and became very successful in Vermont and then California with his own piano company). They were married on 5th July 1875, in the First Congregational Church in Jamaica Plain, by the church's first minister, Reverend Thomas MacGinnis²³.

¹⁷ "Massachusetts, State Vital Records, 1638-1927", FamilySearch (<https://www.familysearch.org/ark:/61903/1:1:N4QC-RJX>)

¹⁸ The Boston Globe (Boston, Massachusetts) · 14 Aug 1899, Mon · Page 10

¹⁹ "New York City, New York, United States records," images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:939V-5T9K-34?view=index> : Dec 20, 2024), image 131 of 595; United States. National Archives and Records Administration.

²⁰ "England and Wales, Birth Registration Index, 1837-2008," database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:2NQQ-T39> : 1 October 2014), Patrick Fox, 1851; from "England & Wales Births, 1837-2006," database, findmypast (<http://www.findmypast.com> : 2012); citing Birth Registration, Manchester, Lancashire, England, citing General Register Office, Southport, England.

²¹ "Massachusetts, United States records," images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:S3HT-68TS-KY3?view=index> : Dec 20, 2024), image 817 of 901; Massachusetts. State Archives.

²² Norfolk County, MA Land Records – Deeds, Book 408, Page 167. FamilySearch.org

²³ "Boston, Suffolk, Massachusetts, United States records," images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:S3HY-6WG9-VXQ?view=index> : Dec 20, 2024), image 150 of 212; Boston (Massachusetts). City Registrar.

Before building 318 Metropolitan Avenue, Albert & Isabella Fox lived close by at the extant 128 Poplar St (neighbours to architect James Murray), as did Isabella's family at the extant 449 Poplar St. At this time, they already had 2 daughters, which would swell to 5 children by 1894. 318 Metropolitan was built as a place to retire in the 'countryside' for Albert, after years of working in the newspaper industry in Boston and New York, although his retirement would involve work and travels across the Atlantic. Finally, after 20 years of family activity in Roslindale, Boston and the international stage, the family moved to California, Hawaii, New York City and Illinois.

Albert started work as a tailor in Mansfield, but by 1878's Boston directory, he is listed as a canvasser, and in the census of 1880 he works in a newspaper office - in advertising for the *Boston Globe* under Charles H. Taylor, who had been brought in to fix the newspaper in 1873, only two years after its founding.

Charles H. Taylor was an ex-state representative, and he is credited with not only re-invigorating the *Boston Globe*, but also with reinventing the whole daily newspaper ideal. He made the *Globe* the first national newspaper to appeal to other sections of society other than the 'upper class', by making it interesting to women and to 'regular' workers. With this success, Charles was a powerful connection for Albert to have made early in his newspaper career, and after his stay at the *Globe* and demonstration of his talent for convincing people to pay for advertising, Albert moved to become advertising manager of the *Boston Post* and the *Boston Journal*, and stayed in Boston until the late 1880s. Albert was the first and the best 'advertising man' for all the Boston papers, and he was so successful that the New York papers recruited him to the bigger market.

In the late 1880s, Albert was moved to New York City by the New York Morning Journal to manage their advertising department. The whole family moved and lived in Brooklyn, where the family had two more children, Eugene and John. Albert's newspaper career maintained its successful trajectory, working at *The Evening Telegram* and *The New York Herald*, owned by James 'Gordon' Bennett Jr., the legendary & extravagant playboy and source of the British saying "Gordon Bennett!"

James Gordon Bennett Jr. was born into the newspaper industry: he was the son of the founder of the *New York Herald*, he himself founded the *New York Evening Standard* (aka *Telegram*) and founded the English language *Paris Herald*/*New York Herald* (*European Edition*, and which would become the *International Herald Tribune*). Bennett tapped Albert to be his man to fix the *Paris Herald* (also known as *The New York Herald, International Edition*), and even though Albert planned on retiring in the late 1890s, he worked in New York, London and Paris for, and with, Bennett, and became his key man. Albert frequently went to Paris and London to invigorate the struggling *Paris Herald* (as witnessed by many trans-Atlantic ship logs), which he did by introducing a fee for the paper. In his work he became friends with Joseph Pulitzer and William Randolph Hearst. The *Paris Herald* is famous for its writers, which included F. Scott Fitzgerald, Ezra Pound, Gertrude Stein, Henry Miller, James Thurber, and James Joyce. Ernest Hemingway used the reporters of the *Paris Herald* as the model for his character 'Jake' (a newspaper man) in his first novel, 'The Sun Also Rises'. Eventually the *Paris Herald*, of which Albert took complete control became, "...the success of the *Paris Herald* was recognized as one of the most successful ventures of American journalism"²⁴. Confirming Albert's social status and civic importance, his 1914 US passport application (in London) includes a required "letter of identification" which is signed by the then current US Secretary of State, John Sherman²⁵.

²⁴ Obituaries, New York Times, 23 July, 1929

²⁵ "United States records," images, FamilySearch

(<https://www.familysearch.org/ark:/61903/3:1:3Q57-L9X7-DKCV?view=index> : Dec 20, 2024), image 1059 of 1184; United States. National Archives and Records Administration.

Albert travelled across the Atlantic, not only for James Bennett and the *Herald*, but also to provide guidance and management for his daughter Blanche's nascent operatic career. He had success with the *Herald*, and similarly, Blanche became one of the most successful young American operatic talents of the early 1900s. She was loved in Europe and America, and featured in newspapers across the world.

6.1.2 Blanche Hamilton Fox: International Opera Star

Blanche Hamilton Fox was born in the Dunn family home on Poplar St, on 11th December 1879²⁶ just, and was Albert and Isabella's second child, and younger sister to Frances. Both Blanche and Frances were musical (which is also reflected in aspects of the house's finer details), and they performed regularly at school together (first appearances in newspaper records are in 1896²⁷), as well as at local charity benefits in the Clarendon Hills area. Since the house was not completed in 1900, the first glimpse of Blanche and the rest of the family in 318 Metropolitan Avenue, are the various Boston City Directories, and the 1910 census, where Albert works at an 'Opera Company', and Blanche's occupation is simply 'Opera'.

Blanche attended various local musical and vocal schools including that of Huntington Chambers Opera School (under Signor Roberti from the Bellini Theatre in Naples) and the New England Conservatory of Music to work on her noted Mezzo-Soprano. Her first public 'real' performance was in 1902, on Huntington Avenue in Boston, and in 1904, she travelled to Europe to study in Paris and Germany, before in 1905 she moved to Milan to train further in Italian. Her first European performance was in 1906, in Vercelli, Italy,

Before World War I, an evening at the opera was a normal activity for people at every level of society in mainland Europe. Most major towns had an opera house, and most major cities had a couple. Before WWI, several young American opera talents had tried to make it in Europe, but according to the *Globe*, she was one of the few who won favour with the knowledgeable audiences, and became accepted as one of their own.

In February 1906, under her Italian pseudonym "Bianca Volpini" (Little White Fox), she gave her premier professional performance at the Teatro Civico in the city of Vercelli, as Leonora in "La Favorita"²⁸. It was a complete success, bringing accolades from US and European papers such as the *Globe*, the *New York Times* and even southern California papers (which noted she was well-known in that area through family travels to see Albert's brother). When she returned home in 1906, the headline in the *Globe* was "Roslindale Girl Made a Successful Debut in Grand Opera Abroad". Blanche had put Roslindale on the map. When she was not traveling for her opera performances, she continued to reside at 318 Metropolitan Avenue.

She returned to Europe late in 1906 and continued to make headlines in the papers for her performances. In 1907, after an early start in Italy, she toured the principal cities of "Germany, France, Bavaria, Russia and Egypt"²⁹, and in late 1907 she was contracted to sing throughout Italy in their carnival season. 1908 saw create a role 'Erodiade' in a new opera, "La Baptista", by a musical priest, Don Fino, in Rome³⁰. 1909 saw her professional American debut at the Manhattan Opera House (built by Oscar Hammerstein), as Amneris in "Aida"³¹. In 1910, she was contracted to sing for Sir Thomas Beecham (founder of the London Philharmonic Orchestra) in Covent Garden as part of his

²⁶ "Massachusetts, State Vital Records, 1638-1927", , FamilySearch (<https://www.familysearch.org/ark:/61903/1:1:23BH-ZJC> : Thu May 23 03:37:01 UTC 2024), Entry for Blanche Hamilton Fox and Albert Fox, 11 Dec 1879.

²⁷ Boston Globe, 26 June 1896, p12

²⁸ Boston Globe, 26 August 1906, p39

²⁹ Boston Globe, 25 January 1907, p8

³⁰ The New York Herald, Paris edition, 19 March 1908, p2

³¹ Boston Globe, 6 September 1909, p8

battle against two other opera houses in London, one of which was run by Oscar Hammerstein³². She also continued to sing in Italy, France, Germany, and also the 1912 season in Mexico, which ended abruptly as the Mexican Revolution entered the capital and she had to flee with her company, barely getting out alive³³. Everywhere she went, the American papers, including the *Boston Globe*, the *New York Times*, and West Coast and Mid-Western papers, continued to report back on the rapturous reception that she received. The name of Blanche Hamilton Fox/Bianca Volpini was in every paper (and even placed Roslindale there occasionally too).

In 1914, WWI broke out in Europe, and the opera houses closed - many of them would be destroyed by the end of the war. Opera would never have the same hold over the population as it did in the early 1900s. During this time, Blanche toured cities in the USA and Canada, as well as singing in her hometown in Boston, and even in a fund raising performance for Carey Hall on Burley St, Roslindale (one block away from 318 Met Ave). Available operatic work became harder and harder to find as the war dragged on, and by 1920 she moved to California to be a vocal tutor.

The rest of the family, except for Edward who had moved to New York, would follow her to California over the following years, but the Fox's time at 318 Met Ave had ended. Blanche continued to work in music, as a college teacher at the Punahou Conservatory of Music in Honolulu³⁴, Hawaii and as a vocal tutor in San Francisco, but also performed occasionally around the state of California. She died in San Francisco in 1952.

6.1.3 Francis M Carroll: Successful Lawyer and Mayor's Go-to Man

The family which purchased 318 Met Ave from the Fox's was the Carroll family, made up of Francis and Barbara and their children, Richard, Ruth, Francis Jr., Barbara and Mark.

Francis Carroll was an exceptional Boston University graduate - the first ever to complete a 4 year degree in just 3 years. He was the President of the University Union and the editor of the student newspaper, the *Beacon*³⁵. Ruth Carroll's (Francis's first child) memoir³⁶ mentions that her parents were close friends with the editors of *Boston Post* and *Boston Globe*, and it is therefore highly likely that the Fox's and Carroll's knew each other before buying the house.

After receiving a law degree from the BU Law School, Francis became a lawyer for the City of Boston, quickly working his way up to being a close ally of Mayor John F Fitzgerald. He was appointed trustee of the Medfield Insane Asylum³⁷, which he performed for 14 years, and in 1910 was nominated by Mayor Fitzgerald to Boston's Public Bath Board (a forerunner of the City's Parks' Department). His reluctant appointment to this role by the Civil Service Commission occurred on the same day that a letter he had written to Mayor Fitzgerald made the front page of the *Boston Globe*, calling out the nepotism of the organization³⁸. In May 1910, he was also nominated by the Mayor as acting Fire Commissioner until September, during which he had the bad luck to have to deal with one of the worst fires in the city's history, where on August 9th 1910, a fire started in 406-408 Albany St., near Dover St., South End. The 'Blacker & Shepard Fire' destroyed 20 buildings, and even nearly destroyed Boston's Fire Headquarters. Again in 1911, he was Mayor Fitzgerald's selection to join a Fire Safety Commission for the entire City of Boston, a nomination which put him on the front page of the *Globe* again³⁹. One of the largest cases in which he was involved as a lawyer was the 'Pelletier

³² The New York Herald, Paris Edition, 17 July 1910

³³ Boston Globe, 28 December, 1915, p12

³⁴ Honolulu Star Bulletin, 23 October 1920, p15

³⁵ Boston Globe, 5 April 1897, p7

³⁶ Provided by Mary Anne Doyle, September 2019

³⁷ Boston Globe, 23 December, 1908, p8

³⁸ Boston Globe, 7 May, 1910, p1

³⁹ Boston Globe, 19 August, 1911, p1

Scandal', where the Suffolk County District Attorney was prosecuted for abuse of office. The DA, Joseph Pelletier, was extorting money from companies to allow them to avoid criminal prosecution.

Ruth's memoir⁴⁰ provides much color to the family, showing Barbara as a loving mother and housewife, and the family's enjoyment of performing musicals and plays in the large house at 318 Metropolitan Avenue. Ruth married a neighbor from a block away in Roslindale, and moved to California, Barbara married and moved to Tennessee, Mark stayed in Massachusetts, and became Director of the Harvard University Press for four years in 1968.

The Carroll family sold 318 Metropolitan Avenue in 1941, and moved to Jamaica Plain, and soon after that Francis died of a heart attack. His funeral in Jamaica Plain attracted 800 attendees, including State Senators, State Representatives and the Editor of the *Boston Post*, and his obituaries notes that he was a "prominent attorney and one of Boston's well-known citizens"⁴¹.

Further details, which go far beyond the scope of this report can be found at <https://www.318metropolitanavenue.com> This includes more details of the families who have lived in the current house, but also history of the previous owners of the lot before the Fox's (the Weemans), as well as the story of the parents of Albert and Isabella, whose lives reflect the times in which they lived, including their call to arms in the American Civil War.

6.2 Architectural, Physical, or Material Significance

The house at 318 Metropolitan Avenue was built from 1899 to 1901 as a single-family residence for the Fox family, containing 24 rooms⁴² including 5 bedrooms, 2 full bathrooms, a dressing room, a sewing room, a music room (with organ and pianoforte), a parlour, a sitting room, a wine cellar, a vegetable cellar, a laundry room, a full servants quarters, 2 sets of stairs and three chimneys, serving 5 fireplaces, and a finished attic which appeared to have a use for parties⁴³. The third floor/attic is not found in the blueprints, yet from Ruth Carroll's memoirs, there was a maid's quarters and ballroom. The original blueprints show points for electric lights, which match up with current active lighting, or, as found in the basement's 'vegetable cellar', disconnected but extant fixtures.

The original architect was a Scot, James Murray, who was a prolific and well known local architect who lived at 104 Poplar St, Roslindale, and had his office overlooking Boston Common at 120 Tremont Street. He was the architect for other finely detailed buildings and single-family homes, including the Colonial Revival houses in the Jamaica Plain neighbourhood of Woodbourne including 9, 14, 23, & 27 Whitmore, & 57 Weld Hill Streets, single and multiple family houses that combine Queen Anne, Shingle, and Colonial Revival styles (903 South & 37 Fairview Streets), an early twentieth century one-story commercial strip at 120-120 1/2 Park Street⁴⁴, the Roslindale Congregational Church⁴⁵ at 25 Cummins Highway (built in 1894, and which is listed in the National Register of Historic Places), and the City of Cambridge's Fire Station⁴⁶. Later in his career, he partnered with another prolific local architect, James G Hutchinson. An interesting note is that, the

⁴⁰ Provided by Mary Anne Doyle, September 2019

⁴¹ Boston Globe, 31 March 1941, p12

⁴² Blueprints of 318 Metropolitan Avenue, 1899, City of Boston Archives.

⁴³ Ruth Carroll, personal communication & memoir 2019.

⁴⁴ Woodbourne: Summer House to Philanthropic Housing, Richard Heath, Jamaica Plain Historical Society.

<https://www.jpshs.org/locales/2004/1/1/woodbourne-summer-house-to-philanthropic-housing.html#gsc.tab=0>

⁴⁵ MACRIS: Massachusetts Cultural Resource Information System, BOS.10500

<https://mhc-macris.net/details?mhcid=bos.10500>

⁴⁶ Colour plate owned by current owners of 318 Metropolitan. Originally from *American Architect And Building News* Volume 41 42 July - December 1893, Page 38.

<https://archive.org/details/american-architect-and-building-news-volume-41-42-1893>

contractor/architect who performed the cut in 1943, Albin Brodin, was also active in the Woodbourne neighbourhood, and was one of the most prolific architects there (of the 254 houses surveyed for this history, 23 are by Brodin⁴⁷). Since both Brodin and Murray both worked in the area, it is without doubt that they would have known each other.

318 Metropolitan Avenue is a particularly fine example of the Queen Anne style mixed with Colonial Revival details. It combines the asymmetrical massing, wrap-around porch, and window detailing of the Queen Anne style with the Doric columns and triangular pedimented portico of the Colonial Revival style. See section 7.3 for a list of significant character-defining features. The house is prominently sited on a corner lot and is one of the grandest in the neighborhood. To give an idea of relative significance within the immediate vicinity, 318 Metropolitan Avenue is one of only five buildings documented on MACRIS out of several hundred properties within a quarter-mile radius.

One of the most interesting aspects of the home's history is that it was cut into two pieces in 1943⁴⁸. The eastern portion was moved around the corner to 44 Maynard Street and the eastern side of the remaining portion was sheathed in clapboard. At the same time that the house was divided, its former stable was converted into a single-family home. A covered passageway that once led from the east side of the house to the stable is no longer extant. The plans for this operation can be found in the Boston City Archives. The house as it stands today is thus a fascinating record of the neighborhood's development from a sparsely populated rural area to an increasingly suburban community. With the increased local demand for homes, it was possible to profit by dividing a preexisting house into two smaller ones.

6.3 Archaeological Sensitivity

The location of 318 Metropolitan Avenue on a parcel undeveloped until the 19th century and atop a ridge which drops down to the now-filled Stoney Brook and associated wetlands makes it highly sensitive for Native archaeology. Though most of these smaller waterways have now been largely covered over, they were once significant contributors to the biodiversity and wildlife resources in the area. Within a 1-mile radius of the property, there is one known ancient Native site, though the area along which the Stoney Brook once ran is dense with them.

Approximately 1.25 miles away is the Neponset River, another area of concentration for ancient Native resource exploitation and seasonal settlement. Approximately 1.5 miles from the property there is a significant multi-component Native settlement complex with occupations dating to as early as the Late Archaic period (~6,000 BP) through the late Woodland (~1600 CE). Approximately 2.4 miles away is the contact-era Hog Bridge Fish Weir, which was in use during the period when Europeans began to move into the area in the 17th century. The location of the confluence of the Stoney Brook and the Neponset River only 1.5 miles away increases the likelihood of the presence of ancient Native archaeological sites on the property.

The property upon which the house is situated appears not to have been developed until sometime around 1869-1870 when a dwelling and stable were constructed. The original dwelling was likely demolished but may have been incorporated in whole or in part into the extant structure. The original stable also may have been demolished or used continuously until the subdivision of the property and conversion of the extant stable into a dwelling in the 1940s. At this time, half of the mansion house was also removed and transported around the corner and converted into a

⁴⁷ Woodbourne: Summer House to Philanthropic Housing, Richard Heath, Jamaica Plain Historical Society.
<https://www.jpshs.org/locales/2004/1/1/woodbourne-summer-house-to-philanthropic-housing.html#gsc.tab=0>

⁴⁸ Boston Inspectional Services Department (BISD), building permits for 318 Metropolitan Avenue, from Jan 1943.

single-family home. Depending on the extent of demolition and new construction, many of the domestic archaeological deposits from the first half of the 19th century and later may have been impacted in areas close to the extant house. However, evidence of undocumented outbuildings may remain at the margins. Additionally, earlier data-rich deposits and features such as privies and refuse middens may still be present on the property.

Below-ground impacts to the buildings and landscape of 318 Metropolitan Avenue shall be avoided if possible within the landmark-designated area. All proposed below-ground impacts to the landscape, temporary or permanent, shall be reviewed by the staff archaeologists of the City Archaeology Program and the City Archaeologist to determine if significant archaeological resources may or will be negatively impacted by below-ground work. If impacts may or do exist, and they can not be avoided, mitigation in the form of archaeological monitoring, excavations, or other documentation may be required based on the recommendations and consultation of the City Archaeologist.

All archaeological work on the property of 318 Metropolitan Avenue and associated structures and landscape shall be conducted under a state-issued State Archaeological Permit by an archaeologist meeting the Secretary of the Interior's Professional Qualifications Standards for Archaeology.

7. STANDARDS AND CRITERIA

7.1 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 Designation that shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features that must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.⁴⁹ 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.

Proposed alterations related to zoning, building code, accessibility, safety, or other regulatory requirements do not supersede the Standards and Criteria or take precedence over Commission decisions.

In these standards and criteria, the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions that are specifically required.

7.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the property. In order to provide some guidance for property owners, managers or developers, and the Commission, the activities that 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.

- A. Routine activities that are not subject to review by the Commission:
 - 1. Activities associated with normal cleaning and routine maintenance.
 - a. For building maintenance, 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.

⁴⁹ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

- 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 that do not disturb the ground surface, are to remain in place for less than six weeks, and do not result in any permanent alteration or attached fixtures.
- B. Activities that 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, ground surface or outward appearance.
 - 2. In-kind replacement or repair.
 - 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.
 - 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 Landmarks staff shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.

E. Concurrent Jurisdiction

In some cases, issues that 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.

7.3 List of Character-defining Features

Character-defining features are the significant observable and experiential aspects of a historic resource, whether a single building, landscape, or multi-property historic district, that define its architectural power and personality. These are the features that should be identified, retained, and preserved in any restoration or rehabilitation scheme in order to protect the resource's integrity.

Character-defining elements include, for example, the overall shape of a building and its materials, craftsmanship, decorative details and features, as well as the various aspects of its site and environment. They are critically important considerations whenever preservation work is contemplated. Inappropriate changes to historic features can undermine the historical and architectural significance of the resource, sometimes irreparably.

Below is a list that identifies the physical elements that contribute to the unique character of the historic resource. The items listed in this section should be considered important aspects of the historic resource and changes to them should be approved by commissioners only after careful consideration.

The character-defining features for this historic resource include:

- A. Massing and siting:
 - a. High visibility due to being sited on a large open corner lot above the height of the street.
 - b. Flat east side of the house which marks the line of the cut.
 - c. Two-story, three-sided window bays on south and west facades.
- B. Wrap-around porch with Doric columns and oval projection on the west side. (The columns themselves are not original; however, the original columns were Doric, fitting in with the Colonial Revival aspects of the home's style.)
- C. Primary entrance with pedimented gable, paneled door with sidelights and Doric pilasters supporting an entablature with a triglyph and metope frieze and denticular cornice.
- D. Windows:
 - a. Above the main entrance, a second-story triple window is surmounted by the same triglyph and metope frieze and denticular cornice as the entrance. The upper sashes of this window contain decorative Queen Anne-style muntins. The lower sashes contain diamond-patterned etched glass.
 - b. On the west side on the second floor, there is an oval ox-eye window with a decorative muntin pattern.
 - c. On the west side on the first floor porch, there is a decorative stained glass window.

- d. On the north side at the second floor of the rear wing there is an original window behind a new storm window.
- E. Roof:
- a. Hipped dormers.
 - b. Brick chimney with flared top.
- F. Foundations:
- a. Foundation materials are evidence of three stages of construction: the original fieldstone from 1899-1901, the granite blocks from the cut in 1943, and the cement blocks indicating the final addition in the 1980s.
- G. Interior elements:
- a. Interior front vestibule, including interior entry door and surrounding wooden and glass panels.
 - b. Interior entrance hall, including entire decorative brick and wooden panelled fireplace, wooden wall panelling, wooden ceiling beams, pocket doors to parlour and dining room, radiators, wooden flooring, entire wooden staircase and railings and wooden panelling.
 - c. Interior front parlour, including pocket door to main hall and dining room, crown molding, radiators, wooden flooring, interior window framing.
 - d. Interior dining room, including fireplace (with decorative tiles and mirror), wooden panelling, radiators, built-in cabinets by kitchen door, arched colonnade with bookcase pedestals, stained-glass window and surrounding wooden framing, wooden flooring, interior window framing.
 - e. Second-floor main bedroom elements: radiators, wooden flooring, interior window framing, ox-eye window inside closet.
 - f. Second-floor second bedroom elements: radiators, interior window framing.
 - g. Second-floor hallway, wooden grand staircase, wood panelling and windows above panelling, closet door outside office.
 - h. Second-floor office elements: original window (not storm window), interior window framing opening into hallway.
 - i. Second-floor main bathroom elements: original sash windows.

7.4 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.⁵⁰ These Standards and Criteria apply to all exterior building alterations that are visible from any existing or proposed street or way that is open to public travel.

7.4.1 General Standards

Subject to review and approval under the terms of this report, the following standards shall apply:

1. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided. See the list of Character-Defining Features in the previous section.
2. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
3. Changes and additions to the landmark that have taken place over time are evidence of the history of the property and its context. These changes may have acquired significance in their own right; if so, that significance should be recognized and respected. (The term "later contributing features" will be used to convey this concept.)
4. Distinctive or significant historic and architectural materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
5. Deteriorated architectural features should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture, and other visual qualities and, where possible, materials. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis. Replacement of missing features should be substantiated by documentary and physical evidence.
6. The use of synthetic replacement materials is discouraged, except when substituted for perishable features exposed to the weather or when necessary to accommodate the effects of climate change.
7. Chemical and/or physical treatments (such as sandblasting) shall not be used in a manner that damages historic materials. The surface cleaning of structures shall be undertaken using the gentlest means possible and the results should preserve the patina that characterizes the age of the structure. Applications of paint or masonry preservative solutions will be reviewed on a case-by-case basis; 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.
8. Demolition of a designated structure can be allowed only as a last resort after all practicable measures have been taken to ensure preservation, or unless required to

⁵⁰ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

comply with requirements certified by a duly authorized public officer to be necessary for public safety because of an unsafe or dangerous condition.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize a property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of a property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
11. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved, excluding references to building ownership, operations, tenants.
12. New signs, banners, marquees, canopies, and awnings shall be compatible in size, design, material, location, and number with the character of the building, allowing for contemporary expression. New signs shall not detract from the essential form of the building nor obscure its architectural features.
13. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected buildings in violation of Chapter 772 of the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.

7.4.2 Masonry at exterior walls (including but not limited to stone, brick, terra-cotta, concrete, adobe, stucco, and mortar)

1. All original or later contributing masonry materials shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods.
3. Deteriorated masonry materials, features, details, surfaces, and ornamentation or missing components of masonry features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
4. When replacement of existing materials or elements is necessary, it should be based on physical or documentary evidence.
5. Sound original mortar shall be retained.
6. Deteriorated mortar shall be carefully removed by hand raking the joints.
7. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
8. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.
9. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.

10. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.
11. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
12. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so can change the visual quality of the material and damage the surface of the masonry and mortar joints.
13. 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.
14. 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 significant point in the history of the property.
15. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.
16. Deteriorated stucco shall be repaired by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.
17. Deteriorated adobe shall be repaired by using mud plaster or a compatible lime-plaster adobe render, when appropriate.
18. Deteriorated concrete shall be repaired by cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch shall be applied carefully so that it will bond satisfactorily with and match the historic concrete.
19. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

7.4.3 Wood at exterior walls

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 wood materials, features, details, surfaces, and ornamentation or missing components of wood features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

4. When replacement of materials is necessary, it should be based on physical or documentary evidence.
5. Cleaning of wood elements shall use the gentlest method possible.
6. Paint removal should be considered only where there is paint surface deterioration or excessive layers of paint have coarsened profile details and as part of an overall maintenance program that involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light; stripping the wood bare will expose the surface to the effects of weathering.
7. Damaged or deteriorated paint should be removed to the next sound layer using the mildest method possible.
8. Propane or butane torches, sandblasting, water blasting, or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.
9. 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.

7.4.4 Architectural metals at exterior walls (including but not limited to wrought and cast iron, steel, pressed metal, terneplate, copper, aluminum, 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 metal materials, features, details, surfaces, and ornamentation or missing components of metal features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the gentlest method possible.
6. The type of metal shall be identified prior to any cleaning procedure because each metal has its own properties and may require a different treatment.
7. Non-corrosive chemical methods shall be used to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.
8. If gentler methods have proven ineffective, then abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for hard metals (such as cast iron, wrought iron, and steel) as long as it does not abrade or damage the surface.
9. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a

- sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
10. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program that involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
 11. 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.

7.4.5 Windows (also refer to Masonry, Wood, and Architectural Metals)

1. The original or later contributing 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 sash, 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 window sash, elements, features (functional and decorative), details, and ornamentation or missing components of window features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
6. When replacement of sash, elements, features (functional and decorative), details, or ornamentation is necessary, it should be based on physical or documentary evidence.
7. If replacement is approved, replacement sash for divided-light windows shall have through-glass muntins or simulated divided lights with dark anodized spacer bars the same width as the muntins.
8. Tinted or reflective-coated glass shall not be allowed.
9. Metal or vinyl panning of the wood frame and molding shall not be allowed.
10. 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.
11. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
12. Clear or mill finished aluminum frames shall not be allowed.
13. Repainting of 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.

7.4.6 Entrances/Doors (also refer to Masonry, Wood, Architectural Metals, and Porches/Stoops)

1. All original or later contributing entrance elements shall be preserved.
2. The original or later contributing entrance design and arrangement of the 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 entrance elements, materials, features (functional and decorative), details, and ornamentation or missing components of entrance features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
8. 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.
9. Unfinished aluminum storm doors shall not be allowed.
10. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
11. 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.

7.4.7 Porches/Stoops (also refer to Masonry, Wood, Architectural Metals, Entrances/Doors, Roofs, and Accessibility)

1. All original or later contributing porch elements shall be preserved.
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. Existing porch and stoop materials, elements, features (functional and decorative), details and ornamentation that become deteriorated or missing should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. Alternative materials will be considered on a case-by-case basis.

4. When replacement is necessary, it should be based on physical or documentary evidence.
5. 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.
6. 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.

7.4.8 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. Security lighting.
2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piercing in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated lighting fixture materials, elements, features (functional and decorative), details, and ornamentation or missing components of lighting fixtures should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. 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.
6. Supplementary illumination may be added where appropriate to the current use of the building.
7. 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. Retention or restoration of fixtures that date from an interim installation and that are considered to be appropriate to the building and use.
 - d. New lighting fixtures that are differentiated from the original or later contributing fixture in design and that illuminate the exterior of the building in a way that renders it visible at night and compatible with its environment.
8. The location of new exterior lighting 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.
10. 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.

7.4.9 Roofs (also refer to Masonry, Wood, Architectural Metals, and Roof Projections)

1. The roof shapes and contributing roof elements (visible from public ways) of the existing building 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 roofing materials, elements, features (functional and decorative), details and ornamentation or missing components of roof features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
6. 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 and design (integral gutters shall not be replaced with surface-mounted).
7. External gutters and downspouts should not be allowed unless based on physical or documentary evidence.

7.4.10 Roof Projections (includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps; also refer to Masonry, Wood, Architectural Metals, and Roofs)

1. New roof projections shall not be visible from the public way. (This does not apply to solar panels; see 7.4.13 Renewable Energy Sources.)
2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

7.4.11 Additions

1. Additions can significantly alter the historic appearance of the buildings. An exterior addition should only be considered after it has been determined that the existing building cannot meet the new space requirements.
2. New additions shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged, or destroyed.

3. New additions should be designed so that they are compatible with the existing building, although they should not necessarily be imitative of an earlier style or period.
4. New additions shall not obscure the front of the building.
5. New additions shall be of a size, scale, and materials that are in harmony with the existing building.

7.4.12 Accessibility

1. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character-defining features of the property. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.
2. 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.
3. 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.

7.4.13 Renewable Energy Sources

1. Renewable energy sources, including but not limited to solar energy, are encouraged for the site.
2. 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 building and site.
3. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings for general guidelines.

7.4.14 Building Site

1. The historic relationship between buildings and the landscape shall be retained. Grade levels should not be changed if it would alter the historic appearance of the building and its relation to the site.
2. Buildings should not be relocated if it would diminish the historic character of the site.
3. When they are required by a new use, new site features (such as parking areas, driveways, or access ramps) should be as unobtrusive as possible, retain the historic relationship between the building or buildings and the landscape, and be compatible with the historic character of the property.

7.4.15 Interior Spaces, Features, and Finishes

1. The floor plan and interior spaces, features, and finishes that are important in defining the overall historic character of the building shall be retained and preserved.
2. Original or later contributing interior materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the materials using recognized preservation methods.
3. Interior materials, features, details, surfaces, and ornamentation that become deteriorated or missing should be replaced with materials and elements that match the original in material, color, texture, size, shape, profile, and detail of installation. Alternative materials will be considered on a case-by-case basis.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. When necessary, appropriate surface treatments such as cleaning, paint removal, and reapplication of protective coating systems shall be applied to historic materials (including plaster, masonry, wood, and metals) that comprise interior spaces.
6. Damaged or deteriorated paint and finishes shall be removed only to the next sound layer using the gentlest method possible prior to repainting or refinishing using compatible paint or other coating systems.
7. New material that is installed shall not obscure or damage character-defining interior features or finishes.
8. New or additional systems required for a new use for the building, such as bathrooms and mechanical equipment, should be installed in secondary spaces to preserve the historic character of the most significant interior spaces.
9. New mechanical and electrical wiring, ducts, pipes, and cables shall be installed in closets, service areas, and wall cavities to preserve the historic character of interior spaces, features, and finishes.

7.4.16 Guidelines

The following are additional Guidelines for the treatment of the historic property:

1. Should any major restoration or construction activity be considered for a property, the Boston Landmarks Commission recommends that the proponents prepare a historic building conservation study and/or consult a materials conservator early in the planning process.
 - a. The Boston Landmarks Commission specifically recommends that any work on masonry, wood, metals, or windows be executed with the guidance of a professional building materials conservator.
2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.
3. When reviewing an application for proposed alterations, the Commission will consider whether later addition(s) and/or alteration(s) to the features or elements proposed for alteration can, or should, be removed on a case-by-case basis. 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 existing 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.

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Individuals

Cynthia Fox

Mary Anne Doyle

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