

INDUSTRIAL SCHOOL FOR GIRLS

BOSTON LANDMARKS COMMISSION STUDY REPORT



Petition #247.12
Boston Landmarks Commission
Office of Historic Preservation
City of Boston

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Report on the Potential Designation of

Industrial School for Girls
232 Centre Street, Boston (Dorchester), Mass., 02124

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

Approved by:



10/23/2023

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Cover image: Industrial School for Girls, Dorchester, Mass. By Wendy Frontiero, June 2023.

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INTRODUCTION

The designation of the Industrial School for Girls was initiated in 2012 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended. 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.

Summary

The Industrial School for Girls (built 1858-1859) is an early, rare, and important representation of the industrial school movement in Boston, the Commonwealth of Massachusetts, and perhaps in New England. The property is associated with the progressive reform movements of the 19th and early 20th centuries, which sought to address the inequities of industrialization, immigration, and urbanization through new models of education. It also vibrantly represents cultural ideals of middle-class domesticity and women's roles in American society. In addition, the Industrial School for Girls is significant as an early example of 19th-century institutional architecture in the New England region. It is distinctive for its semi-rural, romantic character applied to mediate a distinctly urban social problem. The handsome design is notable for its clarity and simplicity. Its domestic scale and surviving historic setting are rare in buildings of this type. The building was designed by architect George Snell, whose work and practice were influential in the region during the second half of the 19th century.

This study report contains Standards and Criteria that have been prepared to guide future physical changes to the property in order to protect its integrity and character.

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1.0 LOCATION

1.1 Address

According to the City of Boston's Assessing Department, the Industrial School for Girls is located at 232 Centre Street in the Dorchester section of Boston, Mass., 02124.

1.2 Assessor's Parcel Number

The Assessor's Parcel Number is 1601229000.

1.3 Area in which Property is Located

The Industrial School for Girls is located in a mostly residential neighborhood that includes single- and multi-family houses and apartment buildings. The parcel on which the school is located contains 58,866 square feet of land. Commercial development is concentrated along Dorchester Avenue, to the east; Codman Square, several blocks to the west, contains significant civic and commercial properties. Prominent historic resources in the vicinity include St. Mark the Evangelist Roman Catholic Church (built 1914) on Dorchester Avenue, the Melville Avenue–Wellesley Park area (constructed ca. 1880-1922) to the north, the Codman Square National Register District (including Dorchester High School [built 1900], and the Second Church of Dorchester [built 1806]).

1.4 Map Showing Location



Figure 1. Map showing the boundaries of parcel #1601229000.

2.0 DESCRIPTION

2.1 Type and Use

The historic building of the Industrial School for Girls, constructed 1858-1859, is a residential building type that has contained classrooms and/or related living spaces for the entirety of its existence. New academic buildings were constructed on the site in 2017; the historic building is now used exclusively for faculty housing.

2.2 Physical Description of the Resource

The Industrial School for Girls was constructed on a mainly flat site near the main thoroughfare of Dorchester Avenue. Centre Street rises gently from east to west in this location. The building is set well back from the street and is approximately centered in the parcel. The front yard is maintained principally in lawn; currently, an asphalt-paved drive and surface parking lot occupy the east side of the parcel. A modern metal picket fence lines the sidewalk edge of the property. A ca. 1898 photograph (**Figure 22**) shows a wood picket fence and a driveway with a circular turnaround (with a tree in the center) in front of the school.

Designed by architect George Snell in a blend of Italianate and Second Empire styles, the historic building features a large main block with a modest ell projecting from its west side. The building rises two-and-one-half stories from a partially raised basement to a mansard roof with slate tiles of varied colors and shapes, arranged in decorative patterns. Centered on the main block is a wooden cupola that features a tiled, hipped roof ringed with decorative fascia capped by a gable roof. Mansard dormers punctuate the roof slopes on all sides of the main block and the ell. The eaves of the main roof and of the dormers are embellished with scalloped wood fascias. Two substantial, rectangular chimneys are asymmetrically positioned toward the rear on the east and west sides of the building.

Exterior walls are constructed of hard red brick laid in a running bond pattern; Flemish bond courses typically occur every 10th row. At the basement level the walls project slightly beyond the face of the upper two stories. Windows typically contain 2/2 replacement sash trimmed with sandstone lintels at the basement level and wood window sills and lintels at the first and second stories. The first-story windows have shallow bracketed hoods while the second-story windows have flat cornice molding. The dormer windows are trimmed with flat wood casings. Historical photographs show 4/4 window sashes at all three stories. Basement window openings contain small 1/1 sash set behind semi-circular, parged brick window wells.

The symmetrical façade (south elevation) of the main block is three bays wide, with a mansard-roofed entry vestibule in the center of the first floor. The shallow, brick-clad vestibule has scalloped wood trim along the fascia on all three sides and a center entrance featuring a modern, single-leaf door; narrow sidelights and transom; and a flat wood lintel. Modern cast concrete steps with metal railings access the doorway. The east elevation is symmetrical on the lower two stories;

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the second story has narrower windows in its outer bays. The three dormers on this elevation are asymmetrically positioned. The rear (north) elevation of the main block has three symmetrical bays. Contained within the plane of the wall, its center entrance has a modern door with narrow sidelights and transom and a bracketed hood identical to the first-floor window openings. The western window opening on the first floor of the north elevation contains a pair of modern sliding windows. The west elevation of the main block contains narrow windows: an asymmetrically placed pair at each story to the south (front) of the ell and one at the second story, north of the ell.

The ell has narrow windows on each elevation, trimmed in the same manner as the main block. Its façade contains an offset entrance with a single-leaf, modern door; bracketed hood; modern wood staircase; and a metal bulkhead is offset at the basement level. A narrow window occupies the outer bay of the first two stories, and a dormer is set off-center. A historic image (see **Figure 22**) shows a narrow, one-story porch spanning this façade. The west elevation of the ell is covered by a large, removable banner at the first story; a narrow window and a dormer are centered on the second and third stories, respectively. The rear (north) elevation of the ell has three, symmetrically placed windows on the first story, one centrally placed window at the second story, and a central dormer. A modern wood ramp provides handicapped access to the back entrance.

The building is generally well preserved and in good physical condition. Major exterior alterations include replacement window sash, an apparently rebuilt cupola, modern doors at all three entrances, removal of the front porch on the ell, replacement flashing on the mansard roof, conspicuous repointing around some of the fenestration, removal of original louvered wood shutters and replacement with smaller plastic shutters, modern aluminum ridge and hip flashings on the roof, aluminum gutters, numerous pieces of small metal hardware of unknown origin protruding from the brick, and modern air compressors and ventilation hardware chiefly on the east and north elevations. Separate modern academic buildings, constructed in 2017, have been carefully scaled, detailed, and sited to complement the 1859 building; a two-story wing stands on the west property line, and a one-story wing runs along the north side of the site, both clad in wood with flat roofs. A greenhouse is attached to the east end of the one-story wing. Concrete paths provide pedestrian circulation around the 1859 building and the new additions. Raised planting beds and scattered trees and shrubs form the principal elements of the landscape.

2.3 Contemporary Images



Figure 2. Façade (south) and east elevations. Photograph by Wendy Frontiero, June 2023.



Figure 3. View of 1859 building from street, looking northwest (façade and east elevations); new academic building and greenhouse in background. Photograph by Wendy Frontiero, June 2023.



Figure 4. Façade (south elevation). Photograph by Wendy Frontiero, June 2023.



Figure 5. Detail of main entrance. Photograph by Wendy Frontiero, June 2023.

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Figure 6. East elevation of new academic building on west side of property; façade of 1859 building. Photograph by Wendy Frontiero, June 2023.



Figure 7. West elevation of the main block. Photograph by Wendy Frontiero, June 2023.



Figure 8. Façade (south elevation) of kitchen wing. Photograph by Wendy Frontiero, June 2023.



Figure 9. North and west elevations. Photograph by Wendy Frontiero, June 2023.

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Figure 10. East and north elevations. Photograph by Wendy Frontiero, June 2023.



Figure 11. East elevation. Photograph by Wendy Frontiero, June 2023.

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Figure 12. Detail of typical window and door trim. Photograph by Wendy Frontiero, June 2023.



Figure 13. Detail of typical second story window and decorative trim. Photograph by Wendy Frontiero, June 2023.



Figure 14. Detail of dormers. Photograph by Wendy Frontiero, June 2023.



Figure 15. Detail of cupola (south and east elevations). Photograph by Wendy Frontiero, June 2023.



Figure 16. New academic building at west side of property; south and east elevations. Photograph by Wendy Frontiero, June 2023.



Figure 17. Main entrance (east elevation) of new academic building on west side of property; façade of kitchen wing of 1859 building is at the far right. Photograph by Wendy Frontiero, June 2023.



Figure 18. South elevations of new additions on the north side of the property. The east elevation of the 1859 building is on the far left. Photograph by Wendy Frontiero, June 2023.

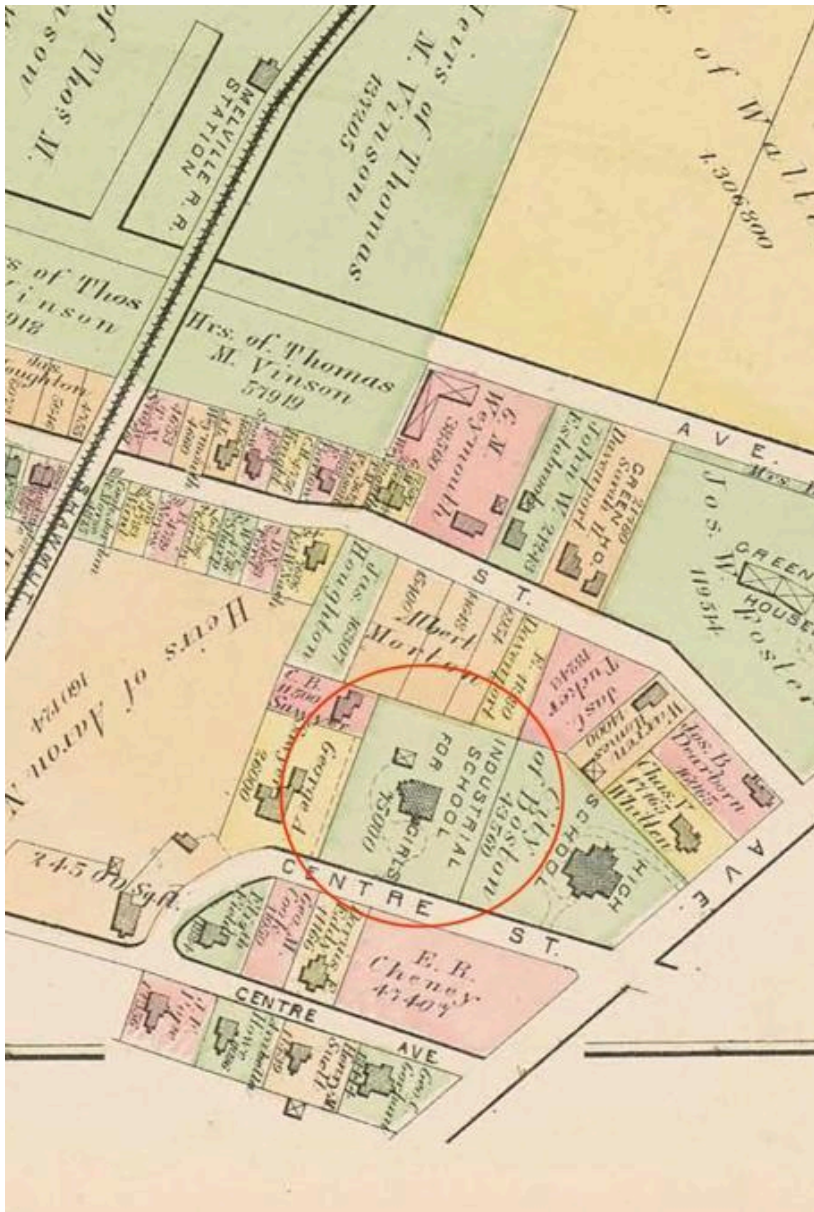
2.4 Historical Maps and Images



Figure 19. 1858 Walling map. H. F. Walling, Map of the County of Norfolk, Massachusetts. Boston, Smith & Bumstead, 1858.

Source: David Rumsey Map Collection, David Rumsey Map Center, Stanford Libraries.

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Figure 20. 1874 Hopkins map. Griffith Morgan Hopkins, *Atlas of the County of Suffolk, Massachusetts*, Vol. 3. Philadelphia: G. M. Hopkins & Co., 1874.

Source: State Library of Massachusetts.

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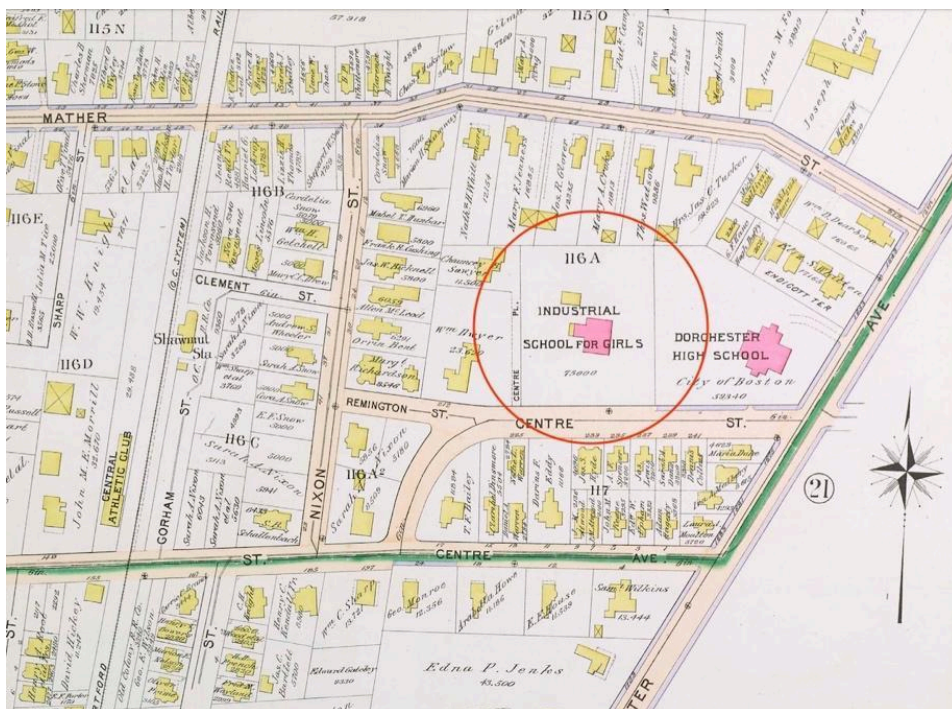


Figure 21. 1898 Bromley map. George Washington Bromley, *Atlas of the City of Boston: Dorchester, Mass.*, Vol. 5. Philadelphia: G. W. Bromley & Co., 1898.

Source: State Library of Massachusetts.



Figure 22. View of façade ca. 1898, looking north.

Source: *The Dorchester Book*. (Boston, Mass.: G. H. Ellis, printer, 1899.) n.p.



Figure 23. View of façade, looking northeast, ca. 1977.

Source: Massachusetts Cultural Resource Information System, <https://mhc-macris.net/details?mhcid=BOS.5720>

3.0 SIGNIFICANCE

3.1 Historic Significance

Overview of Dorchester

Located between Boston Harbor and the Neponset River, Dorchester occupies approximately 6 square miles of land. Before European settlement, it was an important and concentrated area of Native American settlement, based on agriculture, fishing, and trade. Puritan colonists affiliated with the Dorchester Associates established the Town of Dorchester in 1630, several months before Boston. Its boundaries originally stretched from Boston nearly to Rhode Island and included the present-day towns of Milton, Canton, Stoughton, Avon, Sharon, Foxborough, and parts of Dedham, Wrentham, and Plainville. Dorchester's earliest civic and religious center was located in the northern

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part of town, at the present-day intersection of Columbia Road, Boston Street, East Cottage Street, and Massachusetts Avenue, known as Edward Everett Square. By the late 17th century, the town's civic and religious center had shifted slightly southward to Meetinghouse Hill, approximately 2 miles north of the Industrial School for Girls. A secondary center developed in the early 19th century at Codman Square, located about 1 mile to the southwest of the school property. Significant industrial activity, including milling, fishing and whaling, shipbuilding, and paper, nail, and chocolate manufacturing, located along the Neponset River beginning in the mid-17th century, but Dorchester was primarily a lightly settled, rural farming community until the Civil War.

Washington Street and Dorchester Avenue constitute the main north-south thoroughfares and bracket Centre Street (formally laid out in 1837) on the west and east, respectively. Washington Street was laid out in 1655, providing the only overland access between the Shawmut Peninsula (Boston) and the mainland. In 1805, Dorchester Avenue was laid out as a turnpike between the current-day Fort Point Channel area and the Lower Mills of the Neponset River. The town's fresh air and scenic farms, hills, and vistas attracted affluent businessmen who built large country estates here beginning in the late 18th century. This movement accelerated in the mid-19th century with the introduction in 1844 of the Old Colony Railroad (laid out between Dorchester Avenue and Washington Street), which provided suburban commuter rail service and horse-drawn street railways in 1857. Substantial country estates were interspersed with tracts of farmland through the first three-quarters of the 19th century.

In 1870, the Town of Dorchester was annexed by the City of Boston and by the 1880s, the electrification of the streetcar system propelled intense new development. Dorchester's open countryside was subdivided to accommodate Boston's explosive economic and population growth—first with elegant, single-family residences for the middle and upper classes, followed by two-family houses and a proliferation of three-deckers, and small apartment houses that sheltered Boston's new, ethnically diverse immigrant workers. Industrial development remained at the northern and southern ends of the neighborhood; multiple village centers with commercial and civic activity sprang up at major crossroads and dense urban development spread in between. Dorchester's population grew from approximately 2,300 in 1800 to 8,000 in 1850; 12,000 at the time of annexation in 1870; 100,000 in 1900; and nearly 200,000 in 1935. By 2010, Dorchester's reported population had declined to approximately 92,000, representing a diverse mix of African-, European-, Caribbean-, Latin- and Asian-Americans. It is possible that the decline is due in part to a change in what constituted the Dorchester neighborhood; previous reports included the area of Mattapan, which by 2010 was considered its own neighborhood.

Industrial School for Girls

The Industrial School for Girls was founded in Winchester, Mass., in 1853 “for the purpose of training to good conduct, and instructing in household labor, destitute or neglected girls.”¹ The founders included Mrs. J. Ingersoll Bowditch, president; Mrs. P. L. Brooks, vice president; Mrs. S. Parkman, secretary; Mrs. A. H. Everett (Lucretia Orne Peabody Everett), and Mrs. Francis W. P. Greenwood

¹ Quoted in Emily Wolf, National Register of Historic Places Criteria Statement Form for 232 Centre Street, Dorchester, BOS.5720, n.d., 1.

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(Maria Goodwin Greenwood), all residents of Boston.² In 1855, the organization was incorporated under the names of Lucretia O. Everett and Maria Greenwood. The founding group were members of Boston's elite social and economic classes, well-educated and wealthy; many were involved in multiple social reform movements and philanthropic organizations. Incorporator Lucretia Orne Peabody Everett (1786–1862) was the daughter of Oliver Peabody and Frances Bourne. Her husband, Alexander Hill Everett (1790–1847), was a prominent diplomat who served in Russia, The Hague, Spain, and China. Incorporator Maria Goodwin Greenwood (1792–1878) was the widow of the Rev. Francis William Pitt Greenwood (1797–1843), who served as pastor at New South Church and King's Chapel in Boston. Men were added to the advisory board in 1866, providing legal, medical, and financial services.

The Industrial School for Girls aimed to provide young women with the means to support themselves and to avoid criminal and immoral behavior; it was structured as a preventive rather than a correctional institution. The school opened in a large, rented house in Winchester with one matron, one teacher, and a single student; there were 17 students by the end of the first year. Within five years, the school had outgrown its original space. In 1858, the school purchased the land at what is now 232 Centre Street in Dorchester—a nearly 60,000-square-foot-parcel of undeveloped land—for the purpose of constructing the present building. George Snell, a socially well-connected architect with a portfolio of prominent public and residential work, was hired to design the new facility; William Rumrell was the builder. The total cost of the project was about \$13,000. The site was chosen for its proximity to the city, ease of transportation, and “a good neighborhood, neither too close nor too scattered.”³

The school moved to Dorchester in January 1859 with the matron, an assistant, a teacher, and 30 students. The building combined residential and educational functions, containing a parlor, dining room, kitchen, sewing room, other classrooms, a teacher's room, and bedrooms for the matron, teachers, and girls. In addition to the school building, the property included an attached privy (demolished in the mid-20th century), a wood-frame carriage house at the back (not extant), exercise grounds, and a garden.

An 1858 map of Dorchester (**Figure 19**) shows most development in the vicinity of the Industrial School concentrated along Washington Street, to the west, with a scattering of houses along Dorchester Avenue and Centre Street. The semi-rural site of the new school building was probably considered favorable to promoting the good physical and moral health of the girls, being away from the crowds, pollution, and temptations of urban life. It also allowed the school to grow its own vegetables and give the students opportunities for outdoor work. Easy access to public transportation was explicitly considered an advantage. The design for the school conjured the image of a romantic country villa, in contrast to the severe architecture of similar corrective institutions for youths of this period.

² Industrial School for Girls, “Paper Read at the Fiftieth Anniversary of the Dorchester Industrial School, June 7, 1904,”

<https://archives.lib.state.ma.us/bitstream/handle/2452/365938/ocn428688039.pdf?sequence=1&isAllowed=y>

³ *Annual Report of the Board of Managers of the Industrial School for Girls in Dorchester* (Boston: Prentiss & Sawyer, 1860), n.p.

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The Industrial School for Girls typically accepted females ages of 10 to 14 (originally as young as 6 years old) whose families were unable to care for them; on average, the school had 30 students at one time. As part of the application process, parents were required to legally relinquish guardianship of their daughter. Students initially received academic and vocational training on site, but began attending public schools in 1881. They also attended the local Congregational church. The school provided training in sewing, knitting, housekeeping, laundering, and serving. Once properly skilled (after two to eight years), the girls were placed for employment. Unlike most industrial schools, the Dorchester institution followed its graduates for as long as several years through an appointed guardian (often a school manager; later outsourced to an outside agent), to ensure satisfactory placements and the continued welfare of its students. The school's unique system of residential life and educational and vocational training made it a model in the field and a subject of professional conferences and publications. The Commonwealth of Massachusetts featured the Industrial School for Girls in an educational exhibit at the Centennial International Exhibition of 1876 in Philadelphia.

By 1904, the school had cared for and trained more than 500 girls under nine matrons and 100 live-in managers. A report marking the school's first half-century noted that it continued "to take the girls from poor influences at home, to train them to be useful to themselves and to others, and to try to send them out into the world with a moral standard which shall help them to lead good lives."⁴ Most of the students at the school were native-born, of white European ancestry, although some were first- or second-generation Americans. It was unusual for institutions such as this to admit students who were not white, but the first African American girl entered the school early on, in 1863.⁵

Although the school was generally successful in its mission, it was not uncommon for girls to resist school regulations and discipline or, later, harsh employment conditions; school records document many who ran away from the school or from work placements. Like many similar social service organizations, the charitable goals of the school to significantly improve living and working conditions for the poor were tempered by the inherent inequity of middle- and upper-class philanthropists benefiting their own economic class and social structure.

Massachusetts was a leader in the social reform movements that developed nationally throughout the 19th century and was home to an extraordinary number of private social service organizations. Industrialization, immigration, and urbanization were accompanied by poor working conditions, low pay, overcrowding, and weakened social support systems. Publicly supported almshouses for housing the poor began in the 17th century, followed by jails and prisons and, by the early 19th century, publicly and privately supported orphanages; homes for the disabled and aged; mental hospitals; reform schools; and industrial training programs. By the late 19th century, Boston alone had at least 200 charitable organizations, about half of them founded between 1850 and 1880. The 1910 census documented 49 benevolent institutions in Massachusetts for the care of children; the Industrial School for Girls appears to be the only extant building among this group. Most of these charitable institutions occupied former mansions or other pre-existing buildings. While the

⁴ Industrial School for Girls, "Paper Read at the Fiftieth Anniversary of the Dorchester Industrial School," 1904, 9-10.

⁵ Penney, Madelaine A., "Social Movements and Charitable Dress: An Examination of 19th-Century Adornment at the Industrial School for Girls in Dorchester, Massachusetts" (2019). *Graduate Masters Theses*. 766. https://scholarworks.umb.edu/masters_theses/766

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Industrial School for Girls originated in a converted residence, the building in Dorchester is a rare and early example of a purpose-built school, either private or public.

The Commonwealth was a national leader in the public school movement, beginning in the early 19th century, and many small private academies were also established throughout the state in the early to mid-19th century. Dorchester established the first publicly funded school in the country, in 1639, and built its first public high school, ca. 1852. Its second high school building, a two-and-one-half story brick building with a mansard roof and cupola, was constructed in 1870 at the corner of Dorchester Avenue and Centre Street, adjacent to the Industrial School for Girls; as of 2023, the site where this building stood is occupied by the Dr. William W. Henderson Inclusion Elementary School.

Dorchester Academy was established in 1831 and occupied a temple-front Greek Revival building a few blocks away, on Washington Street, until ca. 1850.

In Massachusetts, the industrial school movement began early, in the mid-19th century, complementary to reform schools, and accelerated in the late 19th and early 20th centuries. The State Reform School for Boys (later named the Lyman School for Boys) in Westborough, Mass. (NRDIS and NRMPS, 1994), was established in 1847 as the first state-operated reform school in the country. Juvenile offenders were diverted here from adult jails and prisons, sent to public schools, and set to work at manual labor such as farming; by the early 20th century, training was offered in plumbing, electrical, carpentry, and printing. The Lancaster Industrial School for Girls (NRDIS 1976) opened in 1854 as the first public correctional institution for girls in the United States, offering training in domestic arts such as cooking and sewing. The Shirley Industrial School for Boys operated from 1909 to 1972 on the grounds of a former Shaker village in the town of Shirley. It offered training in such trades as tailoring, painting, farming, machine shop, forestry, electrical, printing, carpentry, automotive, barbering, and cooking.

Most of these institutions were located in rural areas and were considered progressive in emphasizing a home-like, family atmosphere in their organization and their architecture. Their purpose-built campuses were more domestic in scale and character than adult correctional facilities, but still tended to be unmistakably institutional. Although they were rehabilitative in their treatment of children, they were intended primarily for legally delinquent children and were correctional, if not punitive in character. Females were felt to be particularly vulnerable to economic hardship, as their means of support outside the home were extremely limited, and they were idealized culturally as “the keepers of piety, purity, submissiveness, and domesticity” and “the transmitters of moral and cultural values” in society.⁶

Public and private social service institutions expanded in number and programs in the late 19th and early 20th centuries with the evolution of the socially conscious Progressive Era in American politics and culture. Nationwide, most states eventually adopted girls’ industrial schools.⁷ The Industrial School for Girls in Dorchester was an early and particularly long-lived example. Elsewhere in the Northeast, the privately operated Wilson Industrial School for Girls was founded in the 1850s on the Lower East Side of New York City to teach housekeeping, dressmaking, tailoring, and other domestic

⁶ Madelaine A. Penney, “Social Movements and Charitable Dress” (Master’s thesis, University of Massachusetts Boston, 2019), 18.

⁷ Michael Steinitz, Massachusetts Historical Commission, e-mail message to author, 4 Apr 2023.

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trades, as well as middle-class morals, to working-class immigrants. The Connecticut Industrial School for Friendless Girls (later known as the Long Lane School) opened in Middletown, Conn., in 1870 for the purpose of academic education and training in domestic skills such as cooking, sewing, and laundry. The Carlisle Indian Industrial School was founded in 1879 and operated until 1918 in Carlisle, Pa., in a former Army barracks; its mission was to train Native American boys and girls in skills that would supposedly assimilate them into white society. The National Training School for Women and Girls was established in 1909 in Washington, D.C., specifically for African American women and girls. Among these comparable institutions, the Industrial School for Girls is distinctive for its early establishment, private funding and management, preventive social goals, and the domestic scale, suburban location, and high quality of its physical environment.

In 1941, the Industrial School for Girls became known as Everett House. The school was acquired in the 1950s by the New England Home for Little Wanderers and merged with that organization in 2002; details of this transition are currently unclear. The Home for Little Wanderers was founded in 1865 to aid children who were orphaned or homeless as a result of the Civil War. During the 19th and 20th centuries, the organization expanded to provide a wide range of social, mental health, and physical care services for children throughout New England; by the mid-20th century it was a leading children's welfare agency in the region.

In 2011, the property at 232 Centre Street was acquired by The Epiphany School, Inc., an independent school for economically disadvantaged children, from infants through grade eight. The Epiphany School completely remodeled the interior of the 1859 building and in 2017 constructed new academic buildings on the western and northern sides of the parcel. An archaeological investigation of the yard was undertaken in 2015.⁸ (See Section 3.3 and also Archaeology Bibliography of this Study Report.)

3.2 Architectural (or Other) Significance

The Industrial School for Girls is architecturally significant as a fine early example of the Italianate villa style in the Boston area, with an unusually early use of the mansard roof; as an uncommon example of institutional architecture—public or private—from the mid-19th century in Massachusetts; and as a rare and early example of the industrial school movement in Boston, the Commonwealth, and the New England region. Its romantic architectural style is a notable contrast with the severity of the social conditions it was designed to address. The design is remarkable for its brick construction and patterned slate roof, simple massing and fenestration, and light but adept embellishment. Despite the modern addition of academic buildings on two edges of the parcel, the building retains the essence of its original siting in a neighborhood of otherwise highly dense residential construction.

George Snell, architect

Well known in his time, George Snell (1820-1893) was an important architect in late-19th-century Boston. Born in London, he graduated from King's College, where he studied mechanics and engineering; he subsequently trained with the notable British architect, Harvey L. Elmes. Snell

⁸ <https://www.boston.gov/departments/archaeology/dorchester-industrial-school-girls>

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arrived in Boston in 1850, worked as a sole practitioner for a decade, then formed a partnership with James R. Gregerson (ca. 1838–1898) that lasted from about 1860 until Snell's death. According to an obituary in *American Architect and Building News*:

In 1850 he came to Boston, and his taste and knowledge, with his charming social qualities, soon brought him into notice. Nearly all the principal Boston architects of middle age were at some time his pupils, and many in other cities owe the best part of their instruction to him. In his professional capacity, he soon found employment in both private and public work. The Boston Music Hall [1852], one of the best concert-rooms in the country, was designed by him, and, while perhaps the earliest example in the United States of the application of modern acoustic science to building, still remains one of the most successful. Besides this, which is perhaps his most important work, he built the Studio Building [on Tremont Street, Boston, across from the Granary burial ground], noted in its time as a very clever example of brick architecture, the Hotel Oxford, the Concord [Mass.] Public Library [1873], the South Boston Church Home for Destitute Children, and a very large number of private houses and mercantile buildings.⁹

The New York Times' obituary for Snell describes him as “one of the leading architects in Boston before the war,” highlighting the Music Hall (now the Orpheum Theater) and a granite bank building at 29 State Street in Boston.¹⁰ The Massachusetts Historical Commission's MACRIS database contains 55 resources associated with Snell, most of them in Boston, and typically constructed of stone or brick in the 1860s, 1870s, and 1880s. The majority of these resources are residential; several are mid-rise commercial buildings in downtown Boston. Most are listed in the National Register and/or in local historic districts. The Industrial School for Girls is the only educational institution designed by this illustrious architect listed on the Massachusetts State Register of Historic Places.

Historians have commented on the handsome, urbane, and original designs produced by Snell, both on his own and with Gregerson. Bainbridge Bunting notably observed:

While many of their contemporaries merely manipulated Classical forms, Snell and Gregerson, more perhaps than any other contemporary Boston firms, demonstrated a sympathy and understanding of orderly, Academic design. Although disciplined, their designs are not the rigid mechanical exercises which less gifted academicians so often produced in the name of Classicism. Usually they demonstrate a good deal of freedom and originality in handling Classical detail, but these decorative variations never obscure the architectonic clarity of the composition. In their hands the French academic formula is both dignified and adaptable.¹¹

Protegees of George Snell include such prominent Boston architects as Henry Van Brunt (1832-1903; partner in Ware & Van Brunt); Carl Fehmer (1838-1923), who partnered with William Ralph Emerson from 1867 to 1873, and Boston's first city architect, George A. Clough (1843–ca. 1916).

Snell was also an accomplished fine artist, depicting architectural and landscape scenes in paintings and etchings that are held by the National Gallery of Canada and Metropolitan Museum of Art in

⁹ *American Architect and Building News*, 4 Mar 1893, 129-130.

¹⁰ “Obituary Notes,” *The New York Times*, 24 Feb 1893, 4.

¹¹ Bainbridge Bunting, *Houses of Boston's Back Bay* (Cambridge, Mass.: Belknap Press, 1967), 100, 158.

New York. He maintained his office and an apartment in the firm's Studio Building at 110 Tremont Street in Boston.

3.3 Archaeological Sensitivity

A large archaeological survey within the footprint of the 2017 new building produced extensive data on the lives of the women and girls living at the School, as well as data from the use of the site before and after the School was in operation. This survey left a considerable portion of the property unstudied, however. The undeveloped areas of the property remain archaeologically sensitive for ancient Native and historical archaeological data associated with all periods of the property's use.

3.4 Relationship to Criteria for Designation

The Industrial School for Girls meets the following criteria for designation as a Boston Landmark as established in Section 4 of Chapter 772 of the Acts of 1975, as amended:

B. Structures, sites, objects, man-made or natural, at which events occurred that have made an outstanding contribution to, and are identified prominently with, or which best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation.

The Industrial School for Girls is an early, rare, and important representation of the industrial school movement in Boston and the Commonwealth of Massachusetts, and most likely New England. The property is associated with the Progressive Era reform movements of the 19th and early 20th centuries, which sought to address the inequities of industrialization, immigration, and urbanization through new models of education. It also vibrantly represents cultural ideals of middle-class domesticity and women's roles (as both founders/administrators and students of the school) in 19th century Massachusetts.

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 of Massachusetts, the New England region, or the nation.

The Industrial School for Girls is significant as a rare and early example of 19th-century institutional architecture in Boston, the Commonwealth of Massachusetts, and the New England region. It is distinctive for its semi-rural, romantic character applied to ameliorate a distinctly urban social problem. The design is notable for its clarity and simplicity, balanced by lively yet delicate embellishment. Its domestic scale and historic setting are rare in buildings of this type. The building was designed by architect George Snell, whose work and

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practice were influential throughout the second half of the 19th century in Boston and New England.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's records, the property at 232 Centre Street (parcel #1601229000) where the Industrial School for Girls is located has a total assessed value of \$8,253,500, with the land valued at \$1,770,800.00 and the buildings valued at \$6,482,700 as of January 1, 2022.

4.2 Current Ownership

According to the City of Boston Assessor's records, the Industrial School for Girls is owned by The Epiphany School, Inc., c/o Barbara Fletcher, with a mailing address at 154 Centre Street, Dorchester, Mass., 02124.

5.0 PLANNING CONTEXT

5.1 Background

Before the Industrial School for Girls was constructed, the property was in agricultural use. Since 1859 it has been in continuous use as a school, including classroom space and housing for students and staff. A carriage house and privy also stood on the site from 1859 into the middle of the 20th century. The Epiphany School acquired the property in 2011 and has built complementary academic buildings to the west and north of the historic building. At present, the historic school building is devoted to faculty housing.

5.2 Zoning

Parcel #1601229000 is located in the Dorchester Neighborhood zoning district, a 2F-5000 subdistrict in a Two-Family Residential sub-district type, and the Neighborhood Design Overlay District.

5.3 Planning Issues

On October 2, 2012, a petition to landmark the Industrial School for Girls at 232 Centre Street (Dorchester), Boston, Mass., 02124, was submitted by 10 petitioners. At a public hearing on October 23, 2012, the Boston Landmarks Commission voted to accept the Industrial School for Girls for further study.

The Industrial School for Girls building is located at 232 Centre Street in Dorchester in a section of the neighborhood known as St. Marks Parish/Mather Street. This neighborhood is situated south of the Fields Corner section of Dorchester and north of the Ashmont section. The Shawmut MBTA station is located two blocks to the west of the building. The parcel is located in the Zoning District called "Dorchester Neighborhood" in a subdistrict called "2F-5000," which signifies an allowable use of two-family structures detached or attached, on a minimum lot size of 5,000 square feet.

The neighborhood contains the Gothic Revival St. Mark Church and associated rectory and school buildings. The area also features many fine examples of large, detached Queen Anne-style homes and Colonial Revival three-deckers. The neighborhood is remarkably cohesive in its architectural character with the exception of the modern Henderson School on Dorchester Avenue and the new Epiphany School buildings directly west of the Industrial School for Girls.

As the market price of real estate in Boston continues to climb through the early 2020s, Dorchester is becoming an increasingly popular neighborhood for development projects. Small and large private development projects have been spreading into the neighborhood. Demolition of single-family,

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two-family, and three-family houses is becoming more prevalent to make way for 4-6 unit condominium buildings. This trend threatens the historic neighborhood of St. Marks/Mather. There are also larger Boston Planning and Development Agency Article 80 projects planned in the neighborhood, such as those at 150 Centre Street (74 units) and 1700-1710 Dorchester Avenue (36 units). As these housing projects continue to spread into Dorchester, there is a threat to the historic character of the St. Marks area. Landmarking important historic structures is essential to the preservation of this historically significant neighborhood.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission

A. Designation

The Commission retains the option of designating the Industrial School for Girls as a Landmark. Designation shall correspond to Assessor's parcel #1601229000 and shall address the following exterior elements hereinafter referred to as the "Specified Features":

- The exterior envelope of the building.
- Certain landscape elements including: Open front and side setbacks, maintained chiefly in lawn.

B. Denial of Designation

The Commission retains the option of not designating any or all of the Specified Features.

C. National Register Listing

The Commission could recommend that the property be listed on the National Register of Historic Places, if it is not already.

D. Preservation Plan

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

E. Site Interpretation

The Commission could recommend that the owner develop and install historical interpretive materials at the site.

6.2 Impact of alternatives

A. Designation

Designation under Chapter 772 would require review of physical changes to the Industrial School for Girls in accordance with the Standards and Criteria adopted as part of the designation.

B. Denial of Designation

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

C. National Register Listing

The Industrial School for Girls could be listed on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection in cases when federal funds are involved in proposed physical changes. It also creates incentives for preservation, such as tax incentives for income-producing properties and

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possible eligibility for grants through the Massachusetts Preservation Projects Fund (MPPF) from the Massachusetts Historical Commission. National Register listing provides listing on the State Register, affording parallel protection for projects with state involvement and also the availability of state tax credits. National Register listing does not provide any design review for changes undertaken by private owners at their own expense.

D. Preservation Plan

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

E. Site Interpretation

A comprehensive interpretation of the history and significance of the Industrial School for Girls could be introduced at the site.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission makes the following recommendations:

1. That the exterior of the Industrial School for Girls be designated by the Boston Landmarks Commission as a Landmark, under Chapter 772 of the Acts of 1975, as amended (see Section 3.4 of this report for Relationship to Criteria for Designation);
2. That the boundaries corresponding to Assessor's parcel #1601229000 be adopted without modification;
3. And that the Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

8.0 STANDARDS AND CRITERIA, WITH LIST OF CHARACTER-DEFINING FEATURES

8.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation which 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.¹² 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.

8.2 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 which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

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

¹² 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.

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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.
 - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
 2. Routine activities associated with special events or seasonal decorations which 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 which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:
1. Maintenance and repairs involving no change in design, material, color, 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

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

8.3 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.¹³ 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.

8.3.1 General Standards

1. Items under Commission review include but are not limited to the following: exterior walls (masonry, wood, and architectural metals); windows; entrances/doors; porches/stoops; lighting; storefronts; curtain walls; roofs; roof projections; additions; accessibility; site work and landscaping; demolition; and archaeology. Items not anticipated in the Standards and Criteria may be subject to review, refer to Section 8.2 and Section 9.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces and spatial relationships that

¹³ 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.

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characterize a property shall be avoided. See Section 8.4, List of Character-defining Features.

3. 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.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved. (The term “later contributing features” will be used to convey this concept.)
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new material shall match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Staff archaeologists shall review proposed changes to a property that may impact known and potential archaeological sites. Archaeological surveys may be required to determine if significant archaeological deposits are present within the area of impact of the proposed work. Significant archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures will be required before the proposed work can commence. See section 9.0 Archaeology.
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.
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

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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.

8.3.2 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 or missing masonry materials, features, details, surfaces, and ornamentation 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. 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. Cleaning of masonry is discouraged and should only be performed when necessary to halt deterioration.
11. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.
12. 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).
13. 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.

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14. 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.
15. 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.
16. 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.
17. 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.
18. Deteriorated adobe shall be repaired by using mud plaster or a compatible lime-plaster adobe render, when appropriate.
19. 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.
20. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

8.3.3 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 or missing wood surfaces, features, details, and ornamentation should be replaced with material and elements which 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 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

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maintenance program which 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.

8.3.4 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 or missing metal materials, features, details, and ornamentation should be replaced with material and elements which 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. 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, tinfoil, 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

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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 which 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.

8.3.5 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 or missing window sash, elements, features (functional and decorative), details, and ornamentation should be replaced with material and elements which 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.
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.

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12. Clear or mill finished aluminum frames shall not be allowed.
13. 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.

8.3.6 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 or missing entrance elements, materials, features (functional and decorative), details, and ornamentation should be replaced with material and elements which 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.
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. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
12. 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.

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8.3.7 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. Deteriorated or missing porch and stoop materials, elements, features (functional and decorative), details and ornamentation should be replaced with material and elements which 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.

8.3.8 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 or missing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation should be replaced with material and elements which 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.

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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 which date from an interim installation and which are considered to be appropriate to the building and use.
 - d. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
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.

8.3.9 Storefronts (also refer to Masonry, Wood, Architectural Metals, Windows, Entrances/Doors, Porches/Stoops, Lighting, and Accessibility)

1. Refer to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Storefront section).

8.3.10 Curtain Walls (also refer to Masonry, Wood, Architectural Metals, Windows, and Entrances/Doors)

1. Refer to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Curtain Walls section).

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

1. The roof forms and original or later contributing roof material 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

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retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.

3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

8.3.12 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.
2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

8.3.13 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.

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8.3.14 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.

8.3.15 Renewable Energy Sources

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

8.3.16 Building Site

1. The general intent is to preserve the existing or later contributing site and landscape features that enhance the property.
2. The building is located in the middle of the property. The preservation of the siting of the building on the lot at a considerable distance from the street is a defining

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characteristic. No changes to the existing location of the building will be allowed. Any additions or new structures on the southern or southeastern portions of the lot should be discouraged. Additions or new structures should be reviewed on a case by case basis.

3. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from what existed when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition between the historic property and its newer surroundings.
4. All original or later contributing features of the building site that are important in defining its overall historic character shall be retained and, if necessary, repaired using recognized preservation methods. This may include but is not limited to walls, fences, steps, walkways, paths, roads, vegetation, landforms, furnishings and fixtures, decorative elements, and water features. (See section 9.0 for subsurface features such as archaeological resources or burial grounds.)
5. Deteriorated or missing site features should be replaced with material and elements which 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.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the designated property's structure or site.
8. If there are areas where the terrain is to be altered, these areas shall be surveyed and documented to determine the potential impact to important landscape features.
9. 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.
10. Buildings should not be relocated if it would diminish the historic character of the site.
11. 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. Historic rock outcroppings like puddingstone should not be disturbed by the construction of new site features.
12. Original or later contributing layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the designated property.

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13. When they are necessary for security, protective fencing, bollards, and stanchions should be as unobtrusive as possible.
14. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the character of the site.
15. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the designated property.
16. The Boston Landmarks Commission encourages removal of non-historic fencing as documentary evidence indicates.
17. The Boston Landmarks Commission recognizes that the designated property must continue to meet city, state, and federal goals and requirements for resiliency and safety within an ever-changing coastal flood zone and environment.

8.3.17 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) 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 original property's integrity in scale, materials and character.
 - b. Historic association with the property.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.

8.4 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:

1. **Architectural style:** The Industrial School for Girls is a fine, early blend of the Italianate and Second Empire styles, notable for its symmetrical fenestration, decorative window and door trim, fanciful fascias, and patterned slate roof.
2. **Ornamentation:** Ornament is confined to window and door openings and eaves. Windows are finished with wood sills at all windows, sandstone lintels at the basement level, modest bracketed hoods at the first story windows, and cornice moldings at the second story windows. Scalloped wood on the fascias trim the eaves of all roofs.
3. **Building materials and finishes:** The Industrial School for Girls has hard red brick cladding at the walls; wood and limited sandstone trim around the fenestration, eaves, and cupola; and patterned slate shingles on the roof.
4. **Roof type, forms, and features (chimneys, cupolas, dormers, etc.):** A mansard roof surmounts the building, clad with gray and red slate. The roof surfaces of the main block and ell display a field of gray rectangular slates and a zig-zag pattern of red fish-scale slates. The dormers exhibit alternating red and gray fish-scale slates on their mansard roofs and rectangular gray slates on their side walls.
Two substantial brick chimneys rise above the main roof towards the back of the house.
5. **Cornices:** The eaves of the main walls and of the dormers are trimmed with scalloped wood on the fascias.
6. **Doors and windows:** Window and door openings are all original and still functional, although the window sash and doors themselves are modern.
7. **Massing of building:** Original massing consists of a large main block and a modest side ell on the west elevation; both are rectangular in shape.
8. **Relationship of building to lot lines, sidewalks, and streets:** The Industrial School is approximately centered on its parcel, with deep setbacks on all sides that reflect its original, semi-rural setting.
9. **Vegetation and landscaping:** The property's deep front yard has historically been maintained primarily in lawn. Strips of lawn adjacent to the east and north elevations are significant vestiges of earlier landscaping.
10. **Archaeological features:** The landscape may contain foundations, features, and other archaeological deposits that further contribute to the historical significance of the property.

9.0 ARCHAEOLOGY

All below-ground work within the property shall be reviewed by the Boston Landmarks Commission and City Archaeologist to determine if work may impact known or potential archaeological resources. An archaeological survey shall be conducted if archaeological sensitivity exists and if impacts to known or potential archaeological resources cannot be mitigated after consultation with the City Archaeologist. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted by a professional archaeologist under a state-issued Archaeological Permit. The professional archaeologist should meet the Secretary of the Interior's Professional Qualifications Standards for Archaeology.

Refer to Section 8.3 for any additional Standards and Criteria that may apply.

10.0 SEVERABILITY

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

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All archaeological reports are on file at the Massachusetts Historical Commission and available by appointment to qualified researchers.

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