

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Ascension-Caproni Historic District

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Roughly bounded by Washington Street, Newcomb Street, Thorndike Street, Reed Street

City or town: Boston (Lower Roxbury) State: MA County: Suffolk

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<i>Mona Simon</i> <i>October 30, 2019</i>		
Signature of certifying official/Title:	SHPO	Date
_____ State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
_____ Title : State or Federal agency/bureau or Tribal Government	


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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)


Signature of the Keeper

12/23/19
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>10</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>10</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

COMMERCE/TRADE: specialty store

RELIGION: religious facility

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

COMMERCE/TRADE: specialty store

DOMESTIC: multiple dwelling

RELIGION: religious facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

MID-19TH CENTURY: Gothic Revival

LATE 19TH AND 20TH CENTURY REVIVALS: colonial revival

LATE 19th and 20th CENTURY REVIVALS: classical revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _

BRICK: cast stone

STONE: granite, cast stone, sandstone, slate

METAL: iron, copper, aluminum, cast iron

GLASS

CONCRETE CINDERBLOCK

TERRA COTTA

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Ascension-Caproni Historic District (BOS.RY) is located in Boston's Lower Roxbury neighborhood at the border of neighboring South End. The district (see sketch map) extends along the eastern side of Washington Street from Newcomb Street to the north and Melnea Cass Boulevard to the south, and extends east along Newcomb Street. The approximately five-acre district consists of ten contributing buildings representing commercial, residential, and institutional buildings. Most of the buildings are constructed of brick and range from three to five floors. The district includes the public streets as well as brick and concrete sidewalks.

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Narrative Description

The district consists of predominantly brick buildings averaging three to five stories in height constructed between 1859 and 1930. Of particular note within the area is the Gothic Revival Church of the Ascension (BOS.13073), the Colonial Revival Emmanuel Memorial House (BOS.15224), and the Colonial Revival Caproni and Brother Plaster Casting Company showroom and studio buildings (BOS.13075 and BOS.13069). Resources are listed below chronologically by construction date. The buildings retain overall form and massing with some alterations.

Buildings

The Edward H. Sampson/George W. Singleton House (Photo#1; 1858; BOS.13070; contributing), 1900 Washington Street, forms the northernmost building of three attached Italianate brick row houses located in the northeast corner of the intersection of Newcomb Street and Washington Street at the northern end of the district.

Originally constructed as a 4 ½-story brick row house capped by a mansard roof, the roof was removed and a mansard roof reconstructed in the early 21st century. The building's first floor features a recessed entrance within the northernmost bay and an infilled storefront containing two double-hung sash covered with metal grills. The first floor is capped by a metal stringcourse, extending south connecting the three attached row houses. The upper levels of the three-bay-wide façade are defined by a flat entrance bay and two-bay-wide bow front. An oriel window is located within the northern bay of the second floor, defined by a cornice of dentil molding. The remaining windows of the façade are enhanced with brownstone sills and lintels. A simple brick dentil mold within projecting eaves defines the cornice above the fourth floor windows. Above the cornice the reconstructed mansard roof contains two simple dormers within the eastern slope forming the fenestration of the building's fifth floor.

Albert Stone House (Photo#1; 1858; BOS.13071; contributing), 1902 Washington Street, is located on the eastern side of Washington Street and forms the center row house of the three attached Italianate brick row houses in the northeast corner of the intersection of Newcomb and Washington streets. Originally constructed as a 4 ½-story brick row house capped by a mansard roof, the original roof was removed and the mansard roof was reconstructed as part of a 2017 rehabilitation project. The ground floor of the façade contains a two-bay-wide storefront system and a recessed entrance and transom within the northernmost bay. The first floor is capped by a metal stringcourse, extending to the north and south connecting the three attached buildings. The three upper levels of the façade are formed by a two-bay-wide bow front and a flat entrance at the northern bay. A wood oriel window is located in the northern bay of the second floor, resting on the stringcourse of the first floor. The remaining windows of the façade are enhanced with brownstone sills and lintels. The fourth floor is capped by the cornice, consisting of a simple

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brick dentil mold and wood modillions. The fifth floor of the building is contained within the reconstructed mansard roof of the building and consists of two reconstructed pedimented dormers.

Samuel C. Capen House (Photo#1; 1858; BOS.13072; contributing), 1904 Washington Street, is the southernmost row house of the three attached Italianate brick row houses in the northeast corner of the intersection of Newcomb Street and Washington Street. Originally constructed as a 4 ½-story brick row house capped by a mansard roof, the roof was removed and reconstructed as part of a 2017 rehabilitation project.. The first floor of the façade contains a corner storefront and two recessed entrances with transoms. The first floor is capped by a metal stringcourse extending north to connect the three attached row houses. The three upper levels are formed by a two-bay-wide bow front and a flat entrance at the northern bay. A wood oriel window is located in the northern bay of the second floor, resting on the stringcourse of the first floor. The remaining windows of the façade are enhanced with brownstone sills and lintels. The fourth floor is capped by the cornice, consisting of a simple brick dentil mold and wood modillions. The fifth floor of the building is contained within the reconstructed mansard roof of the building and consists of two reconstructed pedimented dormers. The first floor storefront of the façade continues into the west elevation of the building's south elevation fronting Newcomb Street. In addition to the storefront bay, the south elevation features 2/2 double-hung sash windows within the west and east bays of the second and third floors. The formerly infilled fenestration of the south elevation was reengaged as part of the 2017 rehabilitation project. A two-story ell extends from the east elevation of the building. The formerly infilled fenestration of the south elevation was reengaged as part of the 2017 rehabilitation and features single fixed-sash first-floor windows and 2/2 double-hung-sash second-floor windows.

The Church of the Ascension (Photo #2; 1892; BOS.13073; contributing), located at 1906 Washington Street, is situated in the southwest corner of the intersection of Washington Street and Newcomb Street on the eastern side of Washington Street. The yellow-brick Gothic-style church contains design influences of northern Europe, particularly Germany and Scandinavia, influences rarely seen in Boston's ecclesiastical architecture. The yellow brick is interspersed with red bricks, creating a more textured exterior. The prominent feature of the building is the steeply pitched, slate-shingled intersecting gable-roof system. A low cross-surmounted steeple with a two-stage flared base rises from the intersection of the building's intersecting gables.

The building's more prominent north and west elevations are pierced with tall and broad pointed-arch windows with simple brick surrounds. The façade (west elevation) features a projecting one-story vestibule with a steeply pitched gable roof sheltering a central recessed main entrance. The entrance is capped by a decorative painted pointed-arch stained glass with "Grant A.M.E. Church" written in the arch above. Above the vestibule roof, the façade of the main building features a large pointed-arch stained-glass window. The façade of the building is framed by conically capped towers within the northwest and southwest corners of the building. The building's north elevation is dominated by a large pointed-arch stained-glass window in the

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transept. The rest of the elevation features narrow pointed-arch stained-glass windows. In 1966, the building withstood a fire, requiring the interior to be remodeled.

Pietro P. Caproni and Brother Plaster Casting Company Showrooms and Catalogue Offices (Photo #3; 1900; BOS.13074; contributing), 1914–1920 Washington Street, is located adjacent to the south elevation of the Church of the Ascension on the eastern side of Washington Street. The Colonial Revival style building extends to the northeast to form an L-shaped complex with the company's additional building located at 8 Newcomb Street. The façade of the Classical Revival six-bay, four-story building contains a two-story cast-metal framed storefront system with a central entrance. The two-story storefront is an original feature of the interior's double height showroom. The three-bay-wide storefront features a center entrance bay with a single metal door flanked by infilled sidelights and capped by three infilled rectangular former window openings. The two end bays feature three infilled first-floor window openings capped by an infilled window opening at the second floor. The three bays are divided by two-story metal pilasters extending to a narrow sign band extending the width of the building. The storefront system rests on a continuous raised cast-stone sill set above the at-grade basement-level windows.

The six-bay-wide third and fourth floors of the façade contain 1/1 double-hung sash windows enhanced with cast-stone sills and ornate splayed-arch lintels. The flat roof of the building is defined by an ornate, bracketed cast-metal cornice along the façade with returns extending along the north and south elevations. A brick parapet extends above the cornice. A one-story ell with a double-height interior and a glass hipped roof extends from the rear of the building.

Emmanuel Memorial House (Photo #6; 1905; BOS.15224; contributing), 11 Newcomb Street, is a four-story red brick Colonial Revival building set on a granite foundation rising to a flat roof. The west and south elevations are more highly ornamented, with red-brick quoins, painted limestone sills, and splayed, flat-arched stone lintels. A limestone stringcourse defines the watertable and a stone beltcourse runs above the rusticated brick first floor of the two elevations. The roof line is defined by a projecting cornice of large wood and metal brackets. The main entrance, enhanced by a limestone surround intricately carved with a stylized floral and ribbon edge, is recessed within the façade and accessed by granite steps. The entrance consists of double oak doors set in a carved oak surround enhanced with narrow fluted Doric pilasters supporting a carved cornice.

Pietro P. Caproni and Brother Plaster Casting Company Studios and Shipping Rooms (Photo #5; 1906; BOS.13069; contributing), 8 Newcomb Street (formerly 16 Newcomb Street), is situated on the southern side of Newcomb Street, across from the Emmanuel Memorial House. The four-story Colonial Revival red-brick rectangular building is set on a high basement and rises to a flat roof. Two brick additions—a two-story and a one-story structure, both constructed between 1908 and 1914—extend from the rear (south) elevation of the building.

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The five-bay-wide façade of the main building rises to an ornamental cornice. The brickwork of the façade is enhanced by a brown-brick header course set within every sixth course from the basement to the fourth-story sill, creating a polychrome facade. The basement level is defined by a red brick stretcher course set above a brown brick header course. Set on the granite foundation, the windows of the basement level are enhanced with brick splayed-arch lintels flanking the center entrance of the façade. The arched entrance is recessed within the plane of the elevation and is enhanced with a decorative arched-brick surround. The first floor contains a band of tall 4/4 double-hung windows with transoms divided by wood piers and capped by a wood cornice. The second and third floors contain small window openings enhanced with flat brick lintels and sandstone sills. A projecting terra-cotta sill course is set below the fourth floor, forming the sills of the fourth-floor rounded-arch windows. The cornice of the building consists of yellow-brick dentil molding surmounted by shallow terra-cotta modillions supporting a paneled frieze band and a simple cavetto molding. A stone gargoyle is located on the cornice as it extends to the west elevation. The west and east elevations are void of fenestration. On the west elevation, within the fourth-story, copper lettering reads “P.P. CAPRONI & BRO PLASTIC ARTS.”

The Sriberg Furniture Store (1916; BOS.13075; contributing), 1938–1940 Washington Street, is situated at the northeast corner of Washington and Thorndike streets on the eastern side of Washington Street. The four-story Colonial Revival buff-brick building is rectangular in plan with an irregular one-story ell extending from the rear elevation, which according to historic maps was constructed at the time of the main building.. The primary west and south elevations facing Thorndike Street and Washington Street contain the highest level of architectural detailing, including soldier courses, keystones, cast-stone sills and lintels, and a narrow metal beltcourse at the second floor. The first floor of the façade (west elevation) contains four square first-floor storefront windows framed by square, paneled-sandstone columns set on granite plinths with a paneled detail at the capitals. The columns flank recessed fully glazed replacement double doors. The first-floor columns support a metal sign band extending above the first-floor windows.

Chicago-style commercial windows are located within the second floor of the façade capped by three-part transom windows. The third- and fourth-floor 1/1 double-hung windows are enhanced with cast-stone sills and lintels, with keystones detail the third floor windows. The façade is capped by a cornice formed by patterned brick work set above the fourth floor windows. The building’s flat roof is enhanced by a cornice of brick corbelling of alternating soldier courses and three rows of stretcher courses.

The lowest level of corbeling features a band of diamond-shaped cast-stone elements framed by a chevron brick pattern and a date stone reading; “S. Sriberg 1916.” The fenestration and architecturally detailing of the façade continues onto the south elevation. The first floor of the elevation features two storefront windows within the western two bays. The rest of the first floor contains three decorative-brick-infilled former storefront openings.

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A one-story shed roof addition extends from the north elevation of the building, fronting Washington Street. Clad in vertical metal siding the addition contains a vehicle-entrance bay and a modern metal entrance within the façade. According to the City of Boston's Assessor's website the addition owned by the owner of the main building was constructed in 1988.

Goodman's Furniture Store (Photo #7; 1925; BOS.13076; contributing), 1960 Washington Street, is located at the southern side of the intersection of Washington Street and Thorndike Street on the eastern side of Washington Street. The two-story buff- and red-brick Classical Revival building is enhanced with cast-stone trim.. Resting on a granite foundation, the building rises to a flat roof. The building was constructed in phases beginning in 1922 with the construction of a two-story brick building adjacent to an existing one-story structure. In addition to the construction of the new structure, Goodman connected the interior of the two buildings at the first floor, and by 1946 a second floor had been added to the building; it is unclear if the 1917 building was demolished and replaced with a new two-story building or if a second floor was constructed to match the 1922 building.

The first floor of the more prominent north and east elevations features red-brick infilled between buff-brick pilasters. The façade of the building fronting Washington Street features one-story paired shallow buff-brick pilasters with no capitals at the center of the elevation. A single buff-brick pilaster is set at the southwest corner of the façade. The bays between the pilasters are infilled with red brick and rectangular windows with cast-stone sills covered with metal grills. The first-floor pilasters support a simple cast-stone cornice. The second floor features large replacement Chicago-style windows set between buff-brick Doric pilasters. The pilasters support a frieze with a cast-stone cornice, set below a buff-brick parapet. The fenestration and architectural detailing of the façade continue onto the north elevation, fronting Thorndike Street. One-story buff-brick pilasters resting on cast-stone bases extend to a cast-stone string course. The outermost bays have been infilled with red brick and rectangular windows with cast-stone sills and metal grills.

The three central bays contain buff-brick-panel infill capped by red-brick-infilled transoms. At the second floor, one-story buff-brick pilasters extend from the first floor stringcourse to the cornice of the building, in line with the first-floor pilasters. On the second floor, the three central bays feature buff-brick panels capped by aluminum-infilled transom windows. The outer bays feature Chicago-style replacement windows with aluminum-infilled transoms resting on buff brick, similar to those of the façade. The cast-stone cornice is capped by a buff-brick parapet with brick pilasters in line with the pilasters of the lower levels. A one-story red-brick ell constructed in the 1980s extends from the south elevation; the ell contains fenestration similar to that of the original building. The west elevation features two rectangular windows with cast-stone sills and covered with metal grills.

As part of a renovation project to convert the building to residential use, a two-story roof top addition and six-story rear addition are currently being added to the building.

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Hyman E. Cline-Daniel A. McLaughlin Garage (Photo #8; 1926; BOS.13077; contributing), 2000 Washington Street, forms the southern end of the district on the eastern side of Washington Street, between Thorndike Street and Melnea Cass Boulevard. The one-story Classical Revival L-shaped painted brick garage extends from Washington Street east to Reed Street. The flat roof of the building features a shouldered pediment centered on the parapet of the façade (Washington Street). The parapet is enhanced with stone urns on either side of the pediment and two corners of the façade. Five infilled bays separated by stone pilasters with decorative carved capitals form the façade of the building. The former automobile entrances and display windows of the façade were infilled by 1971.

The south elevation of the building features vehicular bays and narrow rectangular divided-light sash windows. The west and south elevations of the eastern portion of the building features large divided-light sash windows set on painted stone sills. In 1969, a one-story addition measuring 92 feet wide and 255 feet deep extended the building to the north. A large surface parking lot covers the southern portion of the parcel between the building and Melnea Cass Boulevard.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ART
ARCHITECTURE
COMMERCE
SOCIAL HISTORY

Period of Significance

1858-1969

Significant Dates

1905 (Construction of Emmanuel Memorial House)
1858 (Construction of 1900-1904 Washington Street attached row houses)
1900 (Construction of first Caproni and Brothers building in district)
1968 (Construction of last building in district)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Kilham and Hopkins
Alonzo Dexter
W. L. Clark, Morton and Chesley; Rotch and Tilden
Silverman Engineering Company

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Ascension-Caproni Historic District is a small well-preserved collection of late 19th and early 20th century institutional, commercial, and residential brick buildings in Boston's Lower Roxbury neighborhood. The district meets Criterion A for its collections of buildings representing the development phases of the Lower Roxbury between 1850 and 1930 in a transitional time when the neighborhood was redirecting from a majority commercial area to residential focus. It also meets Criterion Consideration A for the presence of two buildings constructed by religious institutions: The Church of the Ascension, primarily significant for its architectural distinction, and Emmanuel Memorial House, primarily significant for its importance to the history of social service activities locally. The district meets Criterion C for containing a grouping of institutional, commercial, and residential buildings in Italianate, Gothic Revival, and Colonial Revival styles designed by local architects.

Despite some modern alterations and modifications, the buildings retain their integrity of location, design, setting, materials, workmanship, feeling, and association and are significant at the local level. The period of significance for the district is from 1858 to 1969, beginning with the construction of the district's first contributing building.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

ART:

The district contains two significant buildings associated with the Pietro Caproni and Brother Plaster Casting Company. The plaster-casting company was internationally known for its plaster castings of original sculptures. The district contains the showrooms and catalogue offices (1914–1920 Washington Street) as well as the studios and shipping rooms (8 Newcomb Street). Pietro Caproni made direct molds from original works located in the Louvre, the Vatican, the Uffizi, and the British Museum. Caproni's ability to reproduce these castings provided a broader public audience access to these great works that would otherwise not have been possible. (While plaster casts of sculptures have fallen out of fashion, surviving examples of the company's work include the fourteen classical sculptures within the niches of Boston's Symphony Hall, supplied by the company in 1902.)

ARCHITECTURE:

The district contains examples of late 19th- and early 20th-century institutional, commercial, and residential brick buildings in Boston's Lower Roxbury neighborhood. The district showcases the phases of development of Lower Roxbury and the neighboring South End between the 1850s and 1960s. Each exhibited style retains character-defining features such as brick quoining, cornices, lintels, and decorative brickwork. Historic building materials include brick, cast stone, concrete,

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and terra-cotta. Despite replacement of some doors and windows, the buildings still possess architectural integrity. The district includes the Emmanuel Memorial House, constructed as a neighborhood settlement home, and the Gothic Revival-style Church of the Ascension, constructed in 1892, whose textured, multihued exterior and cross-gabled form reflect the influence of ecclesiastical architecture in Germany and Scandinavia, rarely seen in Boston's church architecture. Though the buildings are religious properties, they derive their primary significance from architectural distinction and historical importance.

SOCIAL HISTORY:

The district includes a settlement house, constructed by Emmanuel (Episcopal) Church, that is closely associated with the history of social services in the community and efforts to promote social welfare. The Emmanuel Memorial House was constructed in 1905. Reflective of a much broader settlement house movement, the Emmanuel Church operated the building as a social-service center for the South End and Lower Roxbury neighborhoods, focusing on education and self-improvement programs for families. The building was operated by the Episcopal Church until the 1930s, when it was ceded to the Catholic Archdiocese of Boston, and continued to provide social services until its rehabilitation for residential use in 2016.

COMMERCE:

The district contains multiple commercial and retail buildings showcasing the area's transition from residential to commercial use. By the 1930s the area was a center for the retail furniture trade in Boston with Frederick T. Matthew's Furniture located at 1902 Washington Street, Striberg's Furniture at 1938–1940 Washington Street, and Goodman's Furniture Store at 1960 Washington Street. Throughout the mid-to-late 20th century commercial uses continued to dominate the tenants of the buildings throughout the district.

Development of the Ascension–Caproni District

The Ascension-Caproni district is located in Boston's Lower Roxbury neighborhood. The neighborhood of Lower Roxbury was originally connected to Boston to the east by a narrow strip of land known as the Neck. Washington Street was the main thoroughfare that extended along the Neck from Boston to the mainland of Roxbury.

Roxbury was largely an agricultural community through the Colonial period, at which time an increase in tanning and cloth manufacturing began to form the industrial center of the community. Roxbury's development was largely influenced by its contiguity to Boston, with early settlement focused at the eastern end, adjacent to Boston. The two neighborhoods—Boston proper and Roxbury—continued to be integrated with the improvement of the city's transportation system.

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During the mid- 19th century former mud flats and bays north and south of the Neck were infilled to create a large area of new land that would become the new South End and Lower Roxbury neighborhoods. The South End was laid out as a grid pattern of streets that radiated from Washington Street. By the end of the decade there were four parallel thoroughfares connecting Roxbury to Boston: Tremont Street, Shawmut Avenue, Washington Street, and Front Street (Harrison Avenue). Secondary streets were laid out to connect these larger streets throughout the neighborhoods.

With the city's industrial prosperity the South End and Lower Roxbury developed rapidly between the 1830s and 1850s. With this industrial development there was an increase in the immigrant population throughout the city. The first groups to arrive were from the British Isles and Germany, followed by the Maritime Provinces of Canada. Following the potato famine of the 1840s, an influx of Irish immigrants was seen in Boston.

In 1855, Washington Street, connecting Boston and Roxbury, was widened for the construction of the street railway line in Roxbury. Laid in 1856, the rail line extended along Washington Street connecting Boston to Roxbury Crossing.

The Lower Roxbury area, stretching from the South End to Dudley Street, developed as a mixed industrial and residential area. Large amounts of mill-worker row houses were built near the factories of Roxbury. Worker housing and tenements were constructed adjacent to the residences of the upper class, with single and double houses, mixed-use commercial, and tenement buildings constructed on the larger thoroughfares while worker housing constructed by mill owners were built on the secondary side streets.

Suburbanization, made possible by the street-railway system, had a great impact on the development of Lower Roxbury. The first street-railway line in Roxbury was constructed in 1856 along Washington Street. By 1872, a street-railway line ran along Tremont Street with two- to three-minute service from Boston to Roxbury. By the 1870s, Roxbury and the South End began to see a shift from an industrial area to a middle-class residential community. The area was a convenient and affordable neighborhood for Boston's working-class and low-income residents due to its proximity to downtown Boston as well as the manufacturing centers and rail yards of Roxbury. With this population growth came public investment with the construction of schools, libraries, public buildings, and parks. Residential structures were constructed from stock plans with stock ornamentation, many being multi-family dwellings owned by resident and neighborhood landlords.

After the Panic of 1873, real estate prices in the area decreased and many single-family dwellings were converted to lodging houses and tenements. The densely settled, low-income neighborhood took on an even greater working class profile at this time. The neighborhood was composed primarily of Irish, French-Canadian, and Jewish residents in the late 19th and early 20th centuries. Employed in a variety of skilled and unskilled occupations, the majority of the

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population worked in the building trades and local factories. In the 1890s, African Americans from the Beacon Hill neighborhood began to migrate to the South End/Roxbury neighborhoods attracted by employment with local industries and the Boston & Providence Railroad yards.

Washington Street south of Massachusetts Avenue saw an increase in construction of commercial buildings in the second half of the 19th century. In 1870, the Washington Market was constructed at the southwest corner of the intersection of Washington Street and Lenox Street, located northeast of the district. The South End's equivalent of Quincy Market; the building contained 100 food stalls. At the turn of the century the neighborhood consisted of overcrowded lodging-houses and tenements with a majority of the residents Irish Roman Catholic. By the 1930s the area was a center for the retail furniture trade in Boston with Frederick T. Matthew's Furniture located at 1902 Washington Street, Striberg's Furniture at 1938–1940 Washington Street and Goodman's Furniture Store at 1960 Washington Street. Continued suburbanization and decline of industry in the early 20th century resulted in South End and Lower Roxbury's depopulation. The area saw a major influx of African Americans from the South in the 1940s and 1950s.

During the 1950s and 1960s much of the surrounding housing blocks were demolished as part of various urban renewal projects. Nineteenth-century row houses were demolished for Boston Housing Authority projects and surface parking lots. The city block west of Washington Street adjacent to the district formerly contained a network of dense urban housing. Throughout the 1960s and 1970s the area was demolished, leaving vacant lots. Between 1971 and 1978 the residential block, bound by Lenox Street, Shawmut Avenue, Melnea Cass Boulevard, and Washington Street was redeveloped as Ramsey Park, a Boston City park. Former row houses located on parcels east of the district along the side streets between Washington Street and Reed Street were demolished, leaving vacant lots currently containing surface parking lots.

Buildings

The three attached residential bow-front rowhouses at 1900–1904 Washington Street were constructed in 1858–1859. Located on the eastern side of Washington Street, the buildings form the northern corner of the intersection of Newcomb Street and Washington Street. The buildings' parcel of land was purchased by Alonzo Dexter in June of 1858 from Harlus W. Wetherell for \$7,500; "a certain lot of land on Washington street and Prescott Place." Prescott Place was laid out in the 1850s and was later renamed Newcomb Street. In the 1960s the three buildings were listed in the Boston City Directory as vacant and may have been slated for demolition as part of Boston's urban renewal program. During this time many row houses were demolished east of Washington Street bordering Newcomb and Thorndike streets.

Of the attached row houses, the northernmost building was constructed first, in 1858: **The Edward H. Sampson/George W. Singleton House** at 1900 Washington Street. The building was originally constructed as a four-story building capped by a mansard roof with a total of

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1,600 square feet. The building was first addressed as 1650 Washington Street; the street was renumbered to the current system in 1897. In 1912, the owner of the building was Julia A. Evan, who continued to own the building into the 1930s. According to the 1930 Boston Directory, the building was occupied by Mrs. Ruth Brown, Norvule Reames, porter, and Peter Smith. The storefront contained the shoe-repair shop of Giuseppe De Francesco. By 1938, the building was owned by Edward Bean, along with the adjacent properties of 1902 and 1904 Washington Street. At this time the upper levels contained residential units while the first floor housed retail space; in 1938, one retail space continued to be occupied by the shoe repair shop of Giuseppe De Francesco. In the 1960s the building had become vacant. In the 1990s the Boston Redevelopment Authority (BRA) acquired the property through an order of taking deed. The BRA sold the property in 1994 to Youth Build Boston Inc., who owned the property until 2011, when the building was sold to Children's Services of Roxbury, Inc.

The second rowhouse constructed was the central building, the **Albert Stone House** at 1902 Washington Street. The building was originally constructed as a four-story mansard-roof building with a total of 1,600 square feet. The building was first addressed as 1652 Washington Street; the street was renumbered to the current system in 1897. In 1908, both it and 1904 Washington Street were owned by Catherine B. Child; by 1912 the buildings had been sold to Edwin Wilcock. The building began to be occupied by furniture stores beginning in 1930 with the Frederick T. Matthew's Furniture. By 1938, the building, along with 1904 Washington Street, was owned by Edward Bean. In the 1950s, the first-floor retail space was occupied by Kessler's Furniture while the upper-level apartments were rented to single men and women of English, Irish, Italian, and African American heritage. While the building was unoccupied in the 1960s, it was continually owned by the Bean family from the 1930s until 2006. At this time the building was sold to Evian Place LLC, who in turn sold the property in 2015 to 11 Newbomb LLC. Under the ownership of 11 Newcomb LLC, the building underwent a substantial rehabilitation project to meet the Secretary of Interior's Standards. The building continues to function as a mixed-use building with commercial space on the first floor and residential units within the upper levels. As part of the rehabilitation project, the former mansard roof was reconstructed based on historic images.

The southernmost rowhouse, the **Samuel C. Capen House** at 1904 Washington Street, was the last of the three rowhouses constructed by Alonzo Dexter. The building was originally constructed as a four-story mansard-roof building with a total of 1,600 square feet. The building was first addressed as 1654 Washington Street; the street was renumbered to the current system in 1897. In 1908, it and 1902 Washington Street were owned by Catherine B. Child; by 1912 the buildings had been sold to Edwin Wilcock. In the early 1930s, renters of 1904 Washington Street included Mrs. Caroline Abbott, John F. Breen (an electrician), and Jennie Leavitt. In 1938, along with 1902 Washington Street, the building was owned by Edward Bean. In 1965 the building was occupied by Suffolk Loan, pawnbrokers. While the building was unoccupied in the 1960s, it was continually owned by the Bean family from the 1930s until 2006. At this time the building was sold to Evian Place LLC, who in turn sold the property in 2015 to 11 Newbomb

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LLC. Under the ownership of 11 Newcomb LLC, the building underwent a substantial rehabilitation project to meet the Secretary of Interior's Standards. The building continues to function as a mixed-use building with commercial space on the first floor and residential units within the upper levels. As part of the rehabilitation project the former mansard roof was reconstructed based on historic images.

The **Church of the Ascension**, 1906 Washington Street, is located at the southeastern corner of the intersection of Washington Street and Newcomb Street. The 5,000-square-foot corner lot was purchased in 1890 for the construction of the church. Built in 1892, the Gothic Revival-style church contains design influences of northern Europe, particularly Germany and Scandinavia. The church was designed by Rotch and Tilden as a mission chapel for the Emmanuel Church, located on Newbury Street at that time. Founding their firm in 1883, Arthur Rotch and George Tilden designed mainly institutional buildings throughout Boston including numerous churches, among them Church of the Holy Spirit (1886; BOS.6194) and the Church of Messiah Protestant Episcopal Church (1890-1892; BOS.7681). Despite differences in material these churches share similar characteristics common at the Gothic revival style; steeply pitched cross gable roofs with pointed arch windows and a prominent decorative window within the gable end façade. The church's general contractor was W. L. Clark and the masons were Morton and Chesky. The church was first built to hold 250 parishioners. The construction of the rear wing between 1895 and 1901 increased the capacity of the church to accommodate 500 parishioners. The church grew as a main focus of the spiritual, educational, and social life of the neighborhoods of the South End and Roxbury. In 1952, the church was granted to the Grant A.M.E Church. Founded in 1920, the Grant A.M.E church was originally located at 135 Vernon Street in Roxbury. The Grant A.M.E Church continues to occupy the church building. A fire in 1966 destroyed much of the interior, requiring it to be remodeled.

Located adjacent to the church's south elevation is the **Pietro P. Caproni and Brother Casting Company, Showrooms, and Catalogue Offices** building at 1914–1920 Washington Street. The P.P. Caproni and Brother Casting Company was the internationally known leader in high-quality plaster casts between 1892 and 1952.

Born in Barga, Italy, in 1862, Pietro Caproni arrived to Boston in 1876. Shortly after his arrival in Boston he is listed in the City Directory as an “image maker” working as an apprentice at the studio of Paul Garey & Company. Garey's company was originally established as the Francis Chickey Company in Boston in 1835 and was later renamed Chickey and Garey. When Garey purchased the company in 1860, it was renamed Paul A. Garey & Company. In 1874 Garey was listed in the *Cast Catalogue of Antique Sculpture* as the only master caster in the United States and one of only sixteen in the world. At the completion of his seven-year apprenticeship and the retirement of Paul Garey in 1894, Pietro Caproni and his brother Emilio purchased Garey's studio. The two brothers had worked independently in the country beginning in the 1870s. Additionally, two other brothers, John and Raffaello, worked periodically for the brothers without becoming partners.

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The building at 1914–1920 Washington Street was constructed by the Caproni Company to house the company’s showrooms and catalogue offices. In 1894, the brothers published their first catalog: *Catalog of Plaster Cast Reproductions from Antique, Medieval, and Modern Sculpture*. The catalogue showcases over a thousand casts and a variety of reproductions including Michelangelo’s Dying Slave. A 1976 gallery catalogue published by the Nasrudin Gallery on Boston’s Newbury Street stated “the Caproni Gallery became the leading art gallery of its kind in the world.”

A year later, in 1895, the Caproni brothers purchased two adjacent lots on Washington Street and built new studios. Caproni and Brother made casts of original European sculptures, with museums’ permission to make the molds, including the Louvre, the Vatican, the Uffizi Gallery, and the British Museum. As noted by the Guist Gallery, owner of the Caproni Collection, Pietro Caproni was “considered one of the greatest craftsmen of his time, Pietro was one of the last to be allowed the freedom to cast directly from museum objects.”¹ The building held five separate galleries containing casts from historic sculpture including Classical, Renaissance, Gothic, and Modern. Examples of their work include the full-size “Victory of Samothrace” and the “Laocoön Group.” In 1902 the company cast fourteen classical sculptures to be located within the niches of Boston’s Symphony Hall. In response to the installation of the Symphony Hall statues, a *Boston Herald* article dated October 9, 1902 stated; “the mounting of the statues into the niches is being done by the Capronis, while the choice of subjects was the taste of the ladies who provided them together with the judgment of the architect of the building, Charles Follen McKim.” By 1911, Caproni’s collection of molds had grown to over 4,000 pieces, which were made available to the public by illustrated catalogs. There was a great demand for quality plaster casts during the second half of the 19th and early 20th centuries for use in schools, museums, libraries, and by private individuals. Universities such as Harvard, Princeton, Cornell, Yale, and Stanford commissioned casts from Caproni for their halls and classrooms. The widespread distribution of Caproni-made plaster casts made high-quality sculpture available to a broader population who might not otherwise have access to it.

The company was known as P.P. Caproni and Brother until 1925, when Emilio returned to Braga, Italy, and the name was changed to Caproni Galleries. During this time a decline in the studio was seen due to a decrease in interest of classical sculpture casts as well as the economic demand of the world wars and the Depression. In reaction to this decline, the company worked with local sculptors Cyrus Dallin and Daniel Chester French, reproducing their work. Following the death of Pietro Caproni in 1928, the Caproni family continued to conduct limited business within the building until 1967. With the closing of the studio, some of Caproni’s molds were sold to Harold Studios, Inc. of Chicago while others were placed in storage in Boston. In 1971, Lino Giust purchased the building, restored the Caproni collection, reopened the company as The Giust Gallery. In 1992, the company was sold to sculptor Robert Shure, who changed the name to the Caproni Collection and relocated the gallery to Woburn, Massachusetts. In 1988, the

¹ Capronicollection.com

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building was converted into 9 condominium units and continues in this function today. Located on the northern side of Newcomb Street, the Colonial Revival-style **Emmanuel Memorial House**, 11 Newcomb Street, was designed by architects Kilham and Hopkins in 1905. The building was a gift of Mrs. Randolph Frothingham to Emmanuel (Episcopal) Church, 15 Newbury Street, as a memorial to her father Andrew Gray Weeks, Junior Warden of the Emmanuel Parish for many years².

The building was constructed on a vacant parcel previously owned by the Metropolitan Rail Road Company, as seen in the 1874 G.M. Hopkins Company Atlas. Part of the settlement house movement, the Emmanuel Church operated the building as a social-service center for the South End and Lower Roxbury neighborhoods, focusing on education and self-improvement programs for families. The settlement house movement began in the South End in 1892 with the South End House. The movement was founded by William Jewett Tucker, a professor at the Andover Theological Seminary. Prior to coming to Newcomb Street, the Emmanuel House was located on Pleasant Street. At the time of its construction the building was described by the architects as the following: "The new house as planned will have four stories and a basement. The front will have a width of forty feet and will be eighty feet in depth, with an L extension to give to the rear third a breadth of fifty feet."³

After the construction of the new building at 11 Newcomb Street, many organizations operated out of the building including the Girl's Friendly Society and the Brotherhood of St. Andrews. Between 1906 and 1937, the Episcopal Diocese housed industrial and educational work programs within the building, including shoe mending, printing, drawing, painting, cooking, laundry work, and sewing. These skills were taught to poor families of the neighborhood. Under the leadership of the Church of the Ascension's vicars, music, dancing, and gym classes were conducted. In addition, the building contained a library, a "stamp saving office," matron-in-charge's room, classrooms, and studios.

Due to the Depression, changing demographics, and the rise of the suburbs, the church was forced to relinquish several of its outreach mission buildings beginning in 1937. At this time the area served by the Emmanuel House was seeing an increase in Catholic residents; therefore the Episcopal Church chose to donate the building to Cardinal Archbishop William O'Connell for continued use as a social-service center. In 1938, the Emmanuel House reopened under the direction of the Catholic Charitable Bureau and was operated by the Sisters of St. Joseph by October of that year. The archdiocese operated a day-care and after-school programs within the building. The building is one of two settlement houses established by the archdiocese in the 1930s under Cardinal O'Connell. The archdiocese sold the building to Teen Challenge New England Inc. in 2007. In 2014 the property was purchased by Newcomb Street LLC and

² The National Cyclopaedia of American Biography, page 140

³ The Church Standard, New Series Vol. XXVII, May 6, 1905, Philadelphia, page 282

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underwent a substantial rehabilitation project meeting the Secretary of Interior's Standards for use as fourteen residential units.

Across the street from Emmanuel Memorial House, the **Pietro P. Caproni and Brother Plaster Casting Company Studios and Shipping Rooms** is located at 8 Newcomb Street. The building was constructed in 1906 by the Pietro P. Caproni and Brother Company for use as a studio and shipping rooms for the plaster-casting company. The building was constructed to the rear of the company's existing Washington Street showrooms and catalogue offices. The building continued in this function until the close of the Caproni studio and showroom in 1967. In 1988, the building was converted into nine condominium units.

Continuing south on Washington Street, the **Sriberg Furniture Store**, 1938–1940 Washington Street, was constructed in 1916 by the Silverman Engineering Company for Samuel Sriberg at an estimated cost of \$35,000. Prior to the construction of the existing building the parcel of land on the eastern side of Washington Street contained two 2 ½-story wood-frame buildings owned by Tim J. Sullivan et al. The current 5,560-square-foot building was constructed to house two retail spaces and eleven tenements within the upper levels. In the 1990s the building became home to Restoration Resources, an architectural salvage company.

The Goodman's Furniture Store, 1960 Washington Street, is situated on the eastern side of the street within the southeast corner of the intersection of Washington and Thorndike streets. In 1915, the building along with five attached rowhouses to the south were owned by Isaac Goodman, Grace T. Spear, and John H. Spear. In 1917, owned by Isaac Goodman, the parcel contained a one-story brick building, set back from Thorndike Street. Goodman's Furniture remained in business in the building until 1960.

Forming the southern end of the district, the **Hyman E. Cline – Daniel A. McLaughlin Garage (American Garage)**, 2000 Washington Street, was constructed in 1926. Prior to the construction of the existing building, in the late 19th century, the parcel of land contained a large carriage house and stable for the Metropolitan Rail Road Company. In the early 20th century, the size of the building was increased and the building was owned by the West End Street Railway Company. The West End Street Railway Company was founded in November of 1887 and provided electric railway service from Boston to Brookline. In the following years the company consolidated several horse-drawn streetcar companies and converted all of the lines from horse-drawn to electric-powered streetcars. By 1897, the last horse-drawn streetcar was retired and a fleet of 9,000 horses had been replaced with electric streetcars. The company changed names in the early 20th century to the Boston Elevated Railway Company and the surface rail lines were integrated with elevated lines and subway lines. All of the lines were operated by the Boston Elevated Railway Company, the country's first single comprehensive transit system.

The existing building first appears in the 1926 City Directory under the name Hyman Cline; the building is illustrated on the 1928 Bromley Atlas as a brick-and-concrete-block building. The

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building has changed ownership throughout the years but has continued to function as a garage. In 1930 the garage was owned by Daniel McLaughlin. In 1945 the garage was shared by three companies—the Boston Herald Traveler (garage), the W.L. Hallett Co. (trucking), and the Cullen Teaming & Rigging Company. The Boston Herald Traveler and Cullen Teaming & Rigging Company remained occupants of the garage into the 1950s. Beginning in the 1960s, the Capital Tire & Rubber Company Inc. occupied the garage. The company remained in the Washington Street garage until the early 1980s. The owner of the property, Smookler Nominee Trust, began to purchase properties north of the garage to Thorndike Street and multiple properties to the south of the garage. A one-story addition to the north of the building was constructed in 1969. In 1971 the building contained sales, offices, and automotive services. In 1993 a permit was filed to change the use of the garage for “114 vans, routine maintenance & dispatch, including school buses inside & outside of the building”; the building continues to function in this capacity today.

Architects and Builders

Kilham and Hopkins

The partnership of Walter H. Kilham and James C. Hopkins was a prominent architectural firm in Boston and New England. Both architects attended MIT and apprenticed in Boston architectural firms. The firm’s varied work included schools, churches, dwellings, gardens, and factories. The recipient of a Rotch Traveling Fellowship, Kilham opened his Boston office in 1898; two years later he began a partnership with James C. Hopkins. Roger Greeley joined as a partner in the firm in 1925, changing the name to Kilham, Hopkins and Greeley. Kilham and Hopkins designed Whitman and Bernard Halls at Radcliffe College (1912), Dedham High School (1914), Waltham City Hall (BOS.493, 1915), and the Faneuil branch of the Boston Public Library (BOS.8147, 1930).

Rotch and Tilden

Arthur Rotch and George Tilden formed a partnership in 1883. Together the firm designed various structures throughout Boston including churches, libraries, and schools. Examples of their work include Mattapan’s Church of the Holy Spirit (BOS.6194), town libraries in the communities of Bridgewater, Eastport, and Groton, and various schools within the campuses of Cambridge Rindge, Latin High School, and Wellesley College. Arthur Rotch graduated from Harvard in 1871 and studied at MIT and the École des Beaux-Arts in Paris. Rotch, along with his siblings and via the American Institute of Architects, founded the Rotch Traveling Scholarship. In the 1890s Rotch was the supervising architect of the Suffolk County Court House and the chairman of the Department of Architecture at MIT. George Tilden, born in Concord, New Hampshire, began his architectural training in the Boston offices of Ware and Van Brunt and studied at the Lowell Institute and in an atelier associated with the École des Beaux-Arts in Paris.

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Silverman Engineering Company

Founded by Nathaniel Lawrence Silverman (1881-1918) and his brother civil engineer Peyser Edward Silverman (1883-1936),⁴ the architectural/engineering firm is best known for numerous apartment blocks in the Fenway, Roxbury, and Allston neighborhoods of Boston. After graduating from Harvard, Silverman studied naval architecture in the Lawrence Scientific School, earning his A.B. degree in 1904. He studied as a draughtsman with the Boston-based R.G. Kimball Engineering Company before founding his own firm at 27 School Street in Boston. In 1917 the company's office was located at 43 Tremont Street in Boston. Work attributed to the company includes the A. Diamond Apartment Building, Boston (BOS.5356, 1914; Hillside Apartments, Boston (BOS.14636, 1911); the Eagle Theatre, Boston (BOS.11442, 1911); and the Panonia Building, Chelsea (CLS.174, 1900). Both Nathaniel and his wife Althea died in the great influenza epidemic in 1918.

⁴ "Peyser Edward Silverman," FindaGrave Memortial #196909652 (<https://www.findagrave.com/memorial/196909652/peyser-edward-silverman>)

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property approximately 5 acres

Use either the UTM system or latitude/longitude coordinates

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UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|--------------------|---------------------|
| 1. Zone: 19 | Easting: 328717.6 | Northing: 4689032.4 |
| 2. Zone: 19 | Easting: 328774.8 | Northing: 4688991.8 |
| 3. Zone: 19 | Easting: 328704.9 | Northing: 4688945.1 |
| 4. Zone: 19 | Easting : 328677.7 | Northing: 4688823.7 |
| 5. Zone: 19 | Easting : 328590.0 | Northing: 4688903.1 |

Verbal Boundary Description (Describe the boundaries of the property.)

The five-acre district is set along the eastern side of Washington Street, extending from 1900 Washington Street south to 2000 Washington Street. The district extends east along Newcomb Street at the northern end of the district.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are limited to the eastern side of Washington Street and the western half of Newcomb Street within Boston's South End neighborhood. The buildings within the district represent institutional, commercial and residential buildings in every phase of the development of South End and the adjacent Lower Roxbury neighborhood. The two buildings located along Newcomb Street are historical associated with Washington Street buildings; the P.P Caproni and Brother Company and the Church of the Ascension. Including these buildings within the district creates a more complete and cohesive representation of the neighborhood's history. The district is bound by surface parking lots to the east and Ramsay Park on the western side of Washington Street.

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11. Form Prepared By

name/title: Brielly Allen, Preservation Planner Doug Kelleher, Principal, Epsilon Associates, Inc, with Betsy Friedberg, National Register Director, Massachusetts Historical Commission

organization: Massachusetts Historical Commission

street & number: 220 Morrissey Boulevard

city or town: Boston state: MA zip code: 02125

e-mail betsy.friedberg@sec.state.ma.us

telephone: 617-727-8470

date: July 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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Photo Log

Name of Property: Ascension-Caproni Historic District
City or Vicinity: Boston
County: Suffolk State: MA
Photographer: Brielly Allen
Date Photographed: June 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo #1: View east toward 1900-1904 Washington Street
Photo #2: View east toward 1906 Washington Street
Photo #3: View east toward 1914-1920 Washington Street
Photo #4: View northeast along Washington Street
Photo #5: View southeast toward 8 Newcomb Street
Photo #6: View northeast toward 11 Newcomb Street
Photo #7: View south toward 1960 Washington Street
Photo #8: View southeast toward 2000 Washington Street

Maps and Figures

Figure 1: Key to photographs
Figure 2: 2017 aerial map showing district boundaries
Figure 3: Pietro P. Caproni and Brother Plaster Casting Washington Street Building
Figure 4: Image of Emmanuel Memorial House 11 Newcomb Street
Figure 5: Emmanuel Memorial House, March 9, 1910
Figure 6: 1897 Sanborn Map, South of Washington Street
Figure 7: 1908 G.W. Bromley & Co. Map, South of Washington Street
Figure 8: 1912 G.W. Bromley & Co. Map, South of Washington Street
Figure 9: 1914 Sanborn Map, North side of Newcomb Street
Figure 10: 1914 Sanborn Map, South of Washington Street
Figure 11: 1917 G.W. Bromley & Co. Map, South of Washington Street
Figure 12: 1938 G.W. Bromley & Co. Map, South of Washington Street

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Ascension-Caproni Historic District Data Sheet, Boston (Suffolk County), MA

Photo #	Assessors#	MHC#	Address	Historic Name	Date	Style	RT *	C/N C *
1	0801837000	BOS.13070	1900 Washington St	Edward H. Sampson – George W. Singleton House	1858	Italianate	B	C
1	0801837000	BOS.13071	1902 Washington St	Albert Stone House	1858, 2017	Italianate	B	C
1	0801835000	BOS.13072	1904 Washington St	Samuel C. Capen House	1858, 2017	Italianate	B	C
2	0801888000	BOS.13073	1906 Washington St	Church of the Ascension	1892, 1966	Gothic Revival	B	C
3	0801887000 0801887002 0801887004 0801887006 0801887008 0801887010 0801887012	BOS.13074	1914-20 Washington St	Pietro P. Caproni and Brother Plaster Casting Company Showrooms and Catalogue Offices	1900	Colonial Revival	B	C
6	0801876000	BOS.15224	11 Newcomb St	Emmanuel Memorial House	1905, 2017	Colonial Revival	B	C
5	0801889000 0801889002 0801889004 0801889006 0801889008 0801889010 0801889012 0801889014 0801889016 0801889018	BOS.13069	8 Newcomb St	Pietro P. Caproni and Brother Plaster Casting Company Studios and Shipping Rooms	1906, 1988	Colonial Revival	B	C
	0801884000 0801885000 0801886000	BOS.13075	1938-1940 Washington St / 4-6 Thorndike St	Sriberg Furniture Store	1916, 1988	Colonial Revival	B	C
7	0801948000	BOS.13076	1960 Washington St	Goodman’s Furniture Store	1925, 1946	Colonial Revival	B	C
8	0801946000	BOS.13077	2000 Washington St	Hyman E. Cline- Daniel A. McLaughlin Garage	1926, 1969	Classical Revival	B	C

*Abbreviations: RT = Resource Type; C/NC - Contributing / Non-contributing

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Figures



Figure 1. Key to photographs

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Figure 2. 2017 aerial map showing district boundaries

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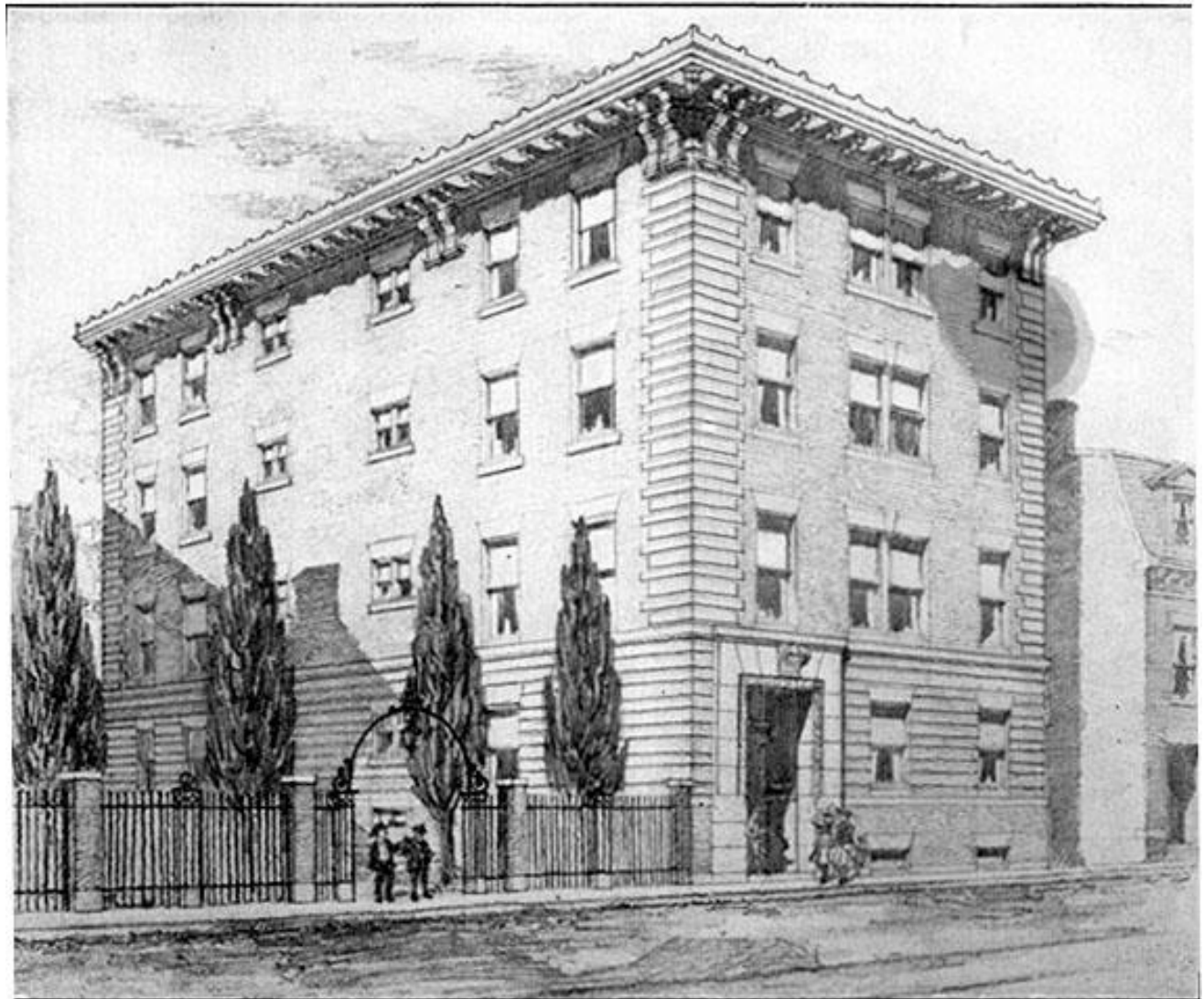
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Figure 3. Pietro P. Caproni and Brother Plaster Casting Company Showrooms and Catalogue Office 1914-1920 Washington Street. Source: *The Giust Gallery Caproni Collection* www.giustgallery.com

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EMMANUEL MEMORIAL HOUSE

Figure 4. Emmanuel Memorial House, 11 Newcomb Street.

Source: *Emmanuel Church in the City of Boston*

<https://www.emmanuelboston.org/tag/Emmanuel-memorial-house>

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Figure 5. Emmanuel Memorial House, March 9, 1910
Source: The American Architect, Vol. 97, Part 1

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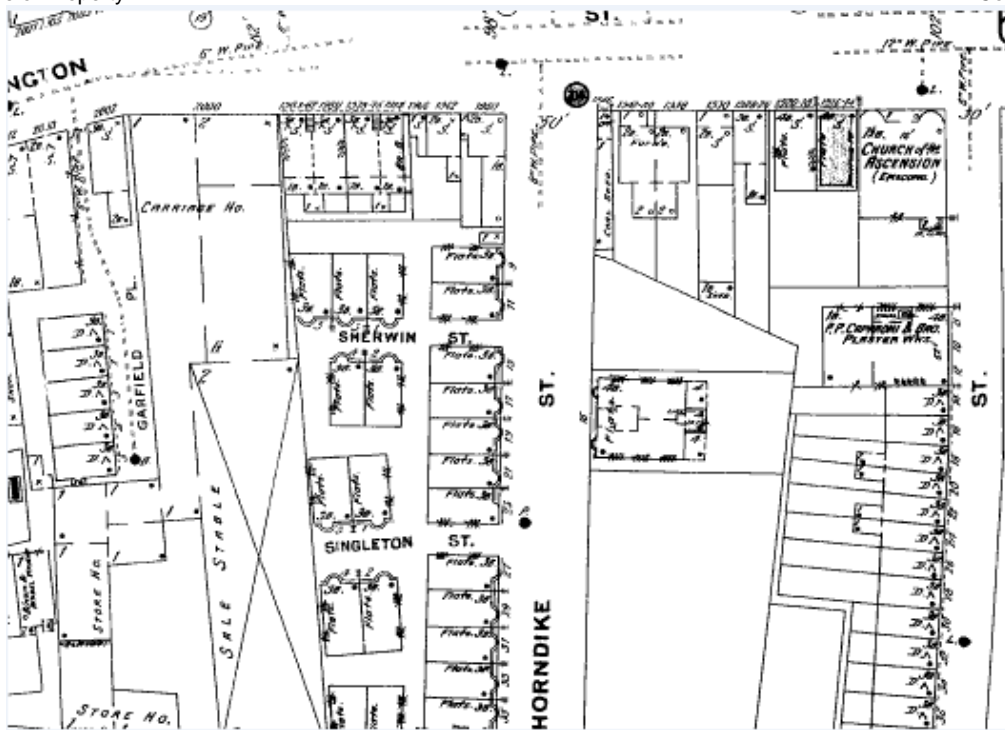


Figure 6. South of Washington Street
Source: Sanborn Fire Insurance Company, 1897

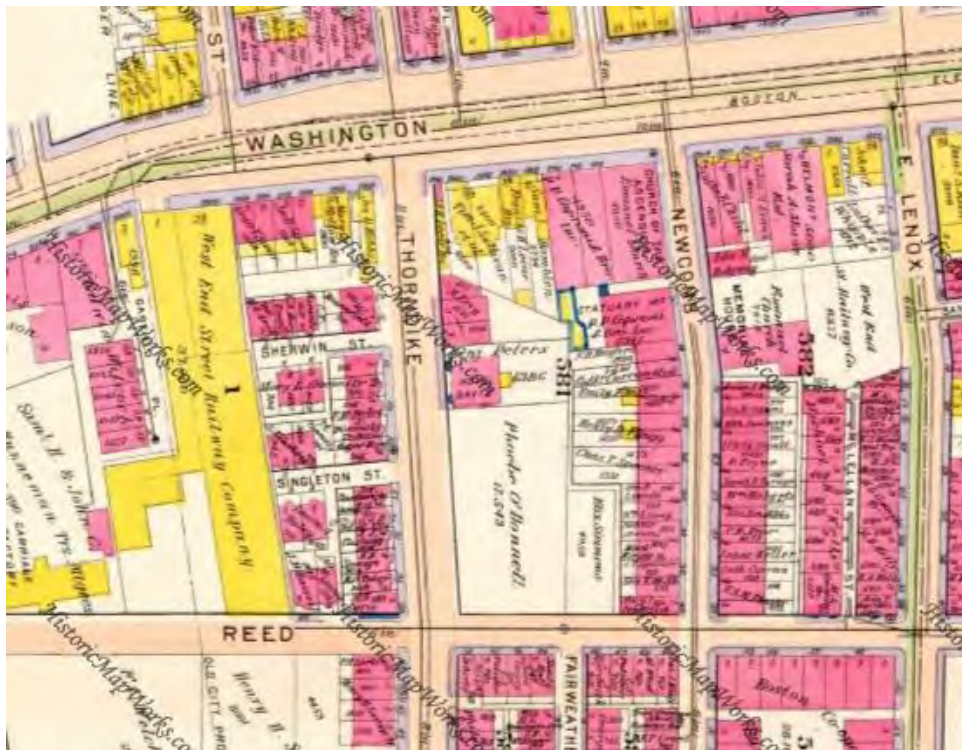


Figure 7: South of Washington Street
Source: Boston 1908 Proper and Back Bay, G.W. Bromley & Co.

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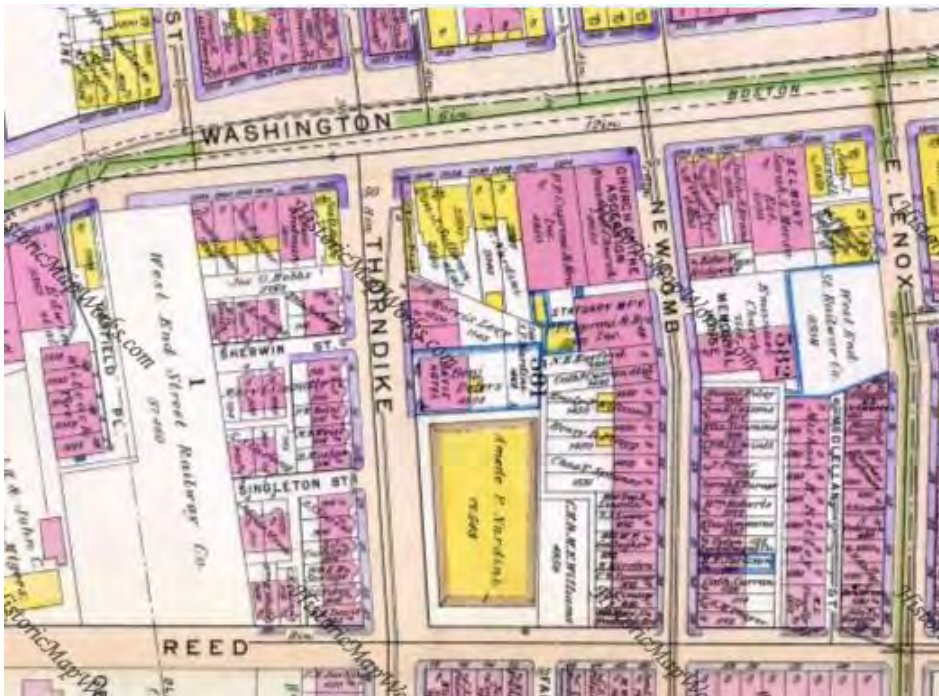


Figure 8: South of Washington Street
Source: Boston 1912 Proper and Back Bay, G.W. Bromley & Co.

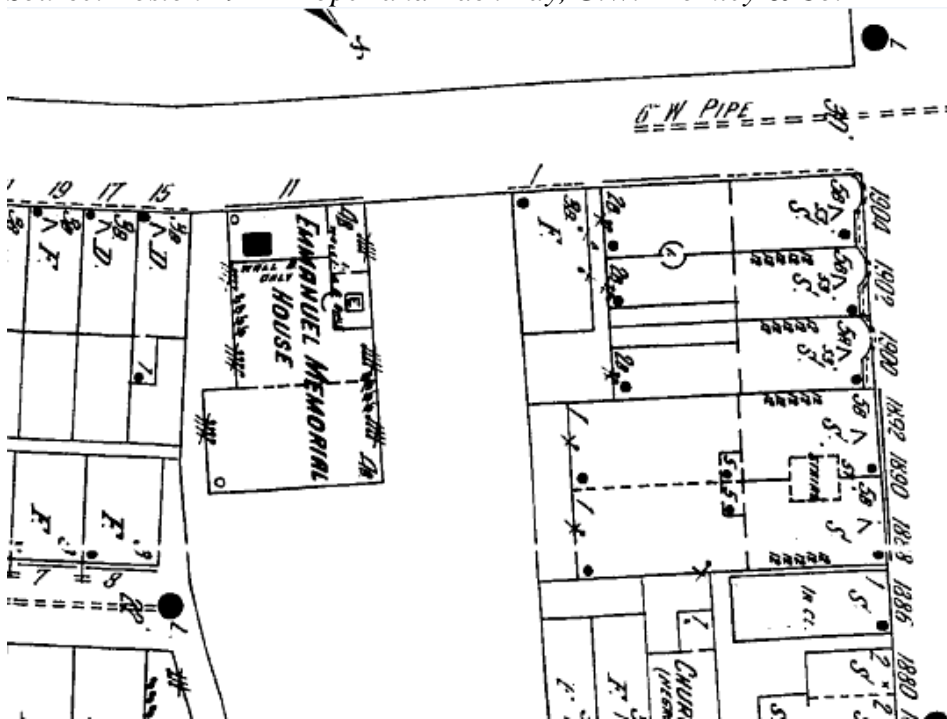


Figure 9: North side of Newcomb Street
Source: Sanborn Fire Insurance Company, 1914

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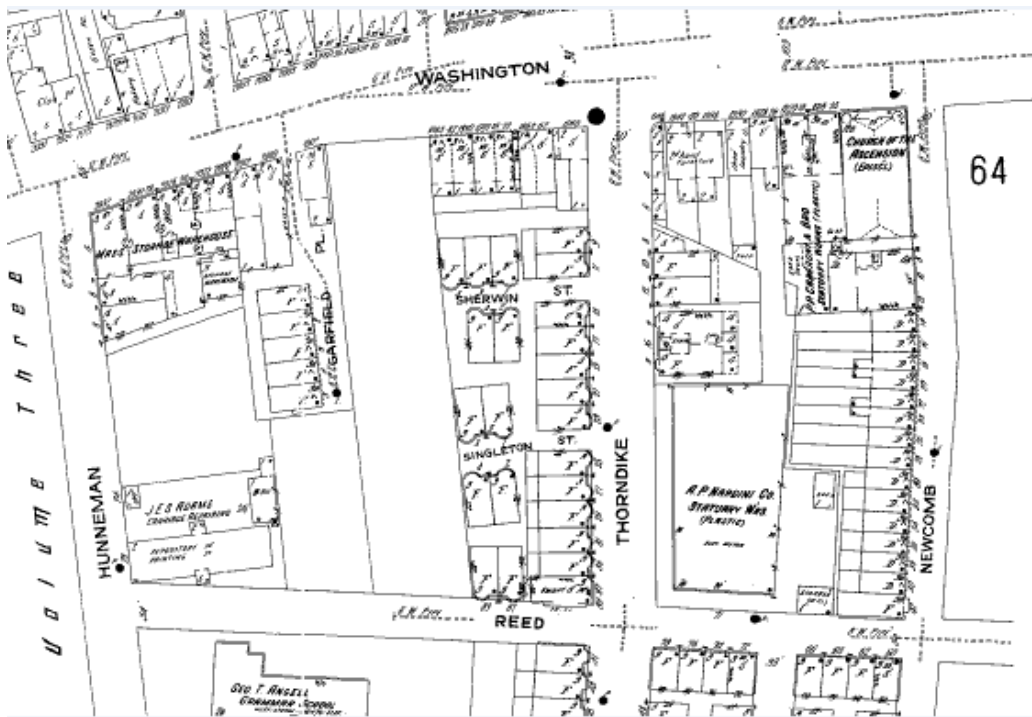


Figure 10: South of Washington Street
Source: Sanborn Fire Insurance Company, 1914



Figure 11: South of Washington Street
Source: Boston 1917 Proper and Back Bay, G.W. Bromley & Co.

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Figure 12: South of Washington Street

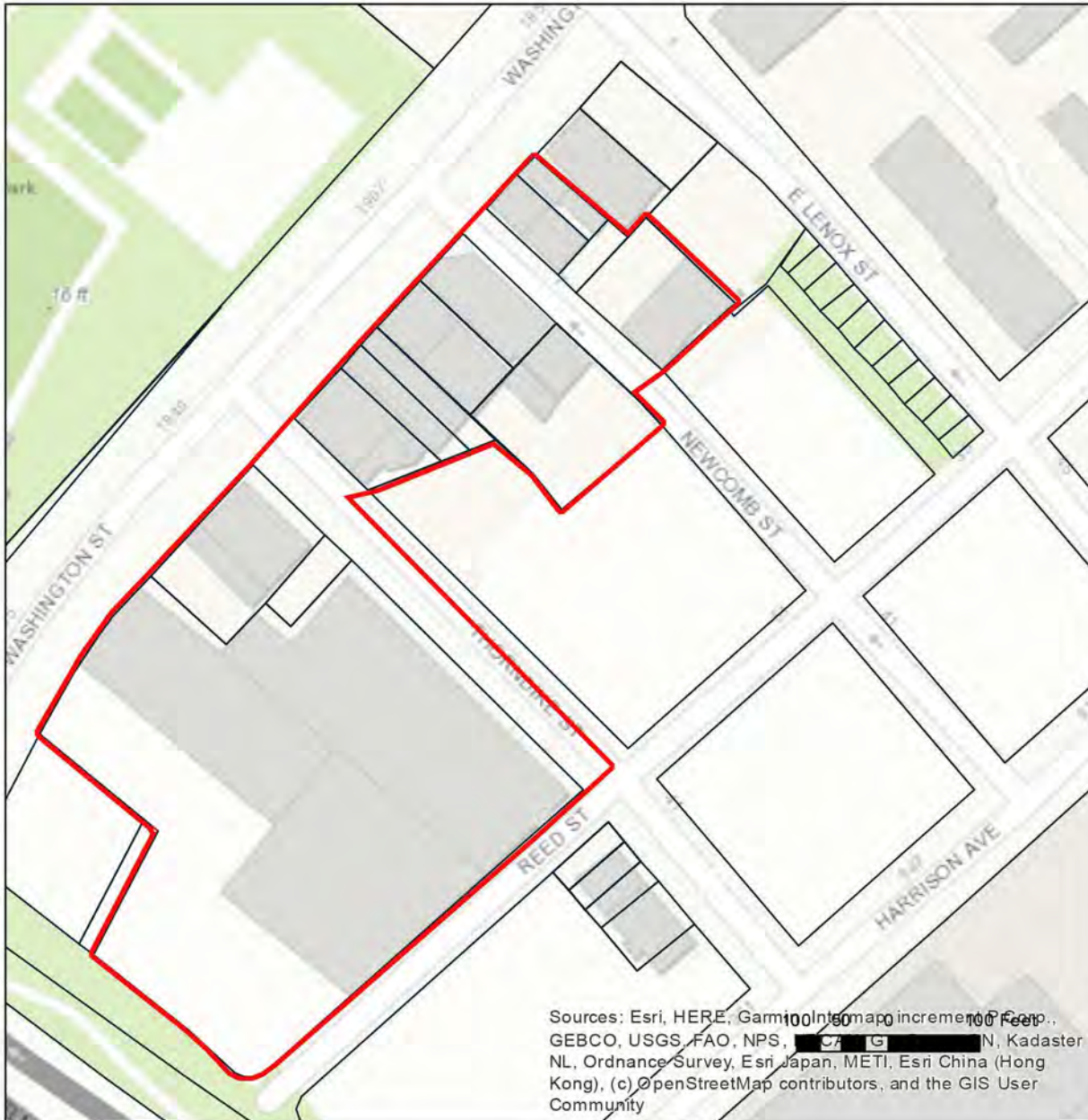
Source: *Boston 1938 Proper and Back Bay*, G. W. Bromley & Co.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Ascension-Caprioni Historic District

July 16, 2019

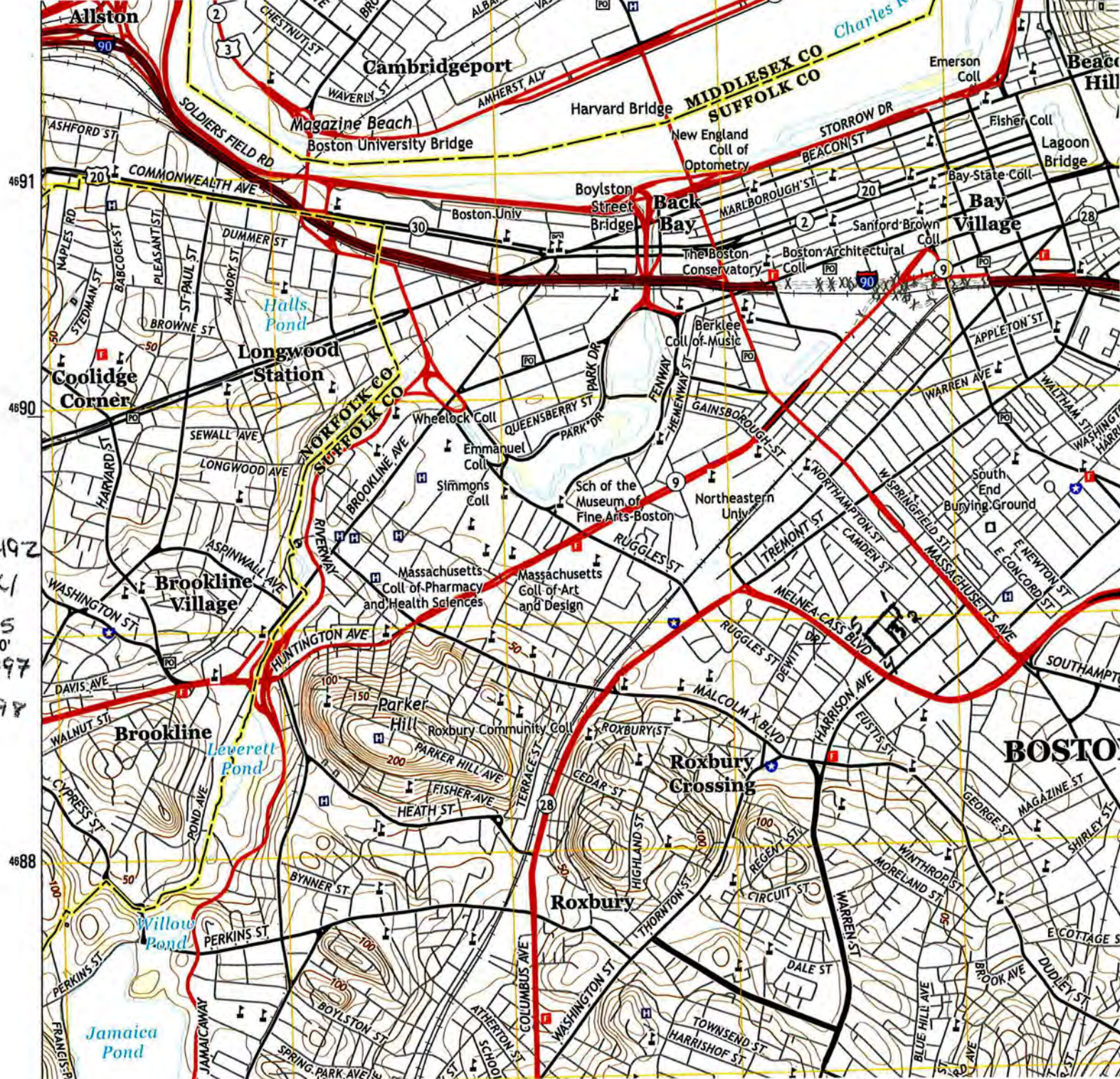


**MAP FOR REFERENCE ONLY
NOT A LEGAL DOCUMENT**

The City of Boston makes no claims, no representations, and no warranties, expressed or implied, concerning the validity (expressed or implied), the reliability, or the accuracy of the GIS data and GIS data products furnished by the City, including the implied validity of any uses of such data. The use of this data, in any such manner, shall not supercede any federal, state or local laws or regulations.



- | | | | |
|--------------|-------------|---------|-------------|
| 1. Zone: 19N | 3287176216 | Nothing | 4689032.492 |
| 2. Zone: 19N | 328774.8807 | | 4688991.84 |
| 3. Zone: 19N | 328704.9078 | | 4688945.185 |
| 4. Zone: 19N | 328677.7968 | | 4688823.797 |
| 5. Zone: 19N | 328590.011 | | 4688903.098 |



Ascension-Caproni Historic District, Boston (Suffolk Co.), MA



1. View east toward 1900-1904 Washington Street



2. View east toward 1906 Washington Street

Ascension-Caprioni Historic District, Boston (Suffolk Co.), MA



3. View east toward 1914-1920 Washington Street



4. View northeast along Washington Street

Ascension-Caproni Historic District, Boston (Suffolk Co.), MA



5. View southeast toward 8 Newcomb Street



6. View northeast toward 11 Newcomb Street

Ascension-Caproni Historic District, Boston (Suffolk Co.), MA



7. View south toward 1960 Washington Street



8. View southeast toward 2000 Washington Street

All photos: Brielly Allen, June 2019



1902

WASHINGTON ST

P. CAPRONI & BR
PLASTIC ARTS

1902

1902





GRAND CENTRAL A.M.E. CHURCH

1906

WELCOME
SUNDAY SCHOOL 9:30 A.M.
PRAYERS 10:00 A.M.
SERMON 10:30 A.M.
BIBLE CLASS 11:00 A.M.
MUSIC 11:30 A.M.
ALVAIN N. JOHNSON

numotion.com







P.P. CAPRONI & BRO
PLASTIC ARTS



PRIVATE
BUILDING
NO PARKING
EXCEPT
AS NOTED

11

NO PROBLEM
PROBLEM

BRUC LLC





National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Resubmission

Property Name: Ascension-Caproni Historic District

Multiple Name:

State & County: MASSACHUSETTS, Suffolk

Date Received: 11/6/2019 Date of Pending List: Date of 16th Day: Date of 45th Day: 12/23/2019 Date of Weekly List:

Reference number: RS100004335

Nominator: SHPO

Reason For Review:

Accept Return Reject 12/23/2019 Date

Abstract/Summary Comments: NR Criteria A and C. This district nomination is not precedent setting and should not be considered a model nomination.

Recommendation/ Criteria AOS: architecture, social history, commerce, art; LOC: local; POS: 1858-1969. Pietro Caproni and Brother Plaster casting artists.

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 12/23/19

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

July 15, 2019

Kathryn Smith
Deputy Keeper
Acting Chief, National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street NW, Stop 7228
Washington, DC 20240

Dear Ms. Smith:

Enclosed please find the following nomination form:

Ascension-Caproni Historic District, Boston (Suffolk County), Massachusetts

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of property in the district in the Certified Local Government community of Boston were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Doug Kelleher, consultant, Epsilon Associates
Brielly Allen, consultant, Epsilon Associates
Mayor Martin Walsh, City of Boston
Rosanne Foley, Executive Director, Boston Landmarks Commission
Kathleen Von Jena, Boston Landmarks Commission, CLG Coordinator
Lynn Smiledge, Chairperson, Boston Landmarks Commission

4335

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Ascension-Caproni Historic District

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Roughly bounded by Washington Street, Newcomb Street, Thorndike Street, Reed Street

City or town: Boston (Lower Roxbury) State: MA County: Suffolk

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local
Applicable National Register Criteria:

A B C D

Returned

<u>Brona Simon</u>	<u>July 15, 2019</u>
Signature of certifying official/Title:	SHPO Date
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title : State or Federal agency/bureau or Tribal Government	

Ascension-Caproni Historic District
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Returned

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>10</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>10</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

COMMERCE/TRADE: specialty store

RELIGION: religious facility

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

COMMERCE/TRADE: specialty store

DOMESTIC: multiple dwelling

RELIGION: religious facility

Returned

Ascension-Caproni Historic District
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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

MID-19TH CENTURY: Gothic Revival

LATE 19TH AND 20TH CENTURY REVIVALS: colonial revival

LATE 19th and 20th CENTURY REVIVALS: classical revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _

BRICK: cast stone

STONE: granite, cast stone, sandstone, slate

METAL: iron, copper, aluminum, cast iron

GLASS

CONCRETE CINDERBLOCK

TERRA COTTA

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Ascension-Caproni Historic District (BOS.RY) is located in Boston's Lower Roxbury neighborhood at the border of neighboring South End. The district (see sketch map) extends along the eastern side of Washington Street from Newcomb Street to the north and Melnea Cass Boulevard to the south, and extends east along Newcomb Street. The approximately five-acre district consists of ten contributing buildings representing commercial, residential, and institutional buildings. Most of the buildings are constructed of brick and range from three to five floors. The district includes the public streets as well as brick and concrete sidewalks.

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Narrative Description

The district consists of predominantly brick buildings averaging three to five stories in height constructed between 1859 and 1930. Of particular note within the area is the Gothic Revival Church of the Ascension (BOS.13073), the Colonial Revival Emmanuel Memorial House (BOS.15224), and the Colonial Revival Caproni and Brother Plaster Casting Company showroom and studio buildings (BOS.13075 and BOS.13069). Resources are listed below chronologically by construction date. The buildings retain overall form and massing with some alterations.

Buildings

The Edward H. Sampson/George W. Singleton House (Photo#1; 1858; BOS.13070; contributing), 1900 Washington Street, forms the northernmost building of three attached Italianate brick row houses located in the northeast corner of the intersection of Newcomb Street and Washington Street at the northern end of the district.

Originally constructed as a 4 ½-story brick row house capped by a mansard roof, the roof was removed and a mansard roof reconstructed in the early 21st century. The building's first floor features a recessed entrance within the northernmost bay and an infilled storefront containing two double-hung sash covered with metal grills. The first floor is capped by a metal stringcourse, extending south connecting the three attached row houses. The upper levels of the three-bay-wide façade are defined by a flat entrance bay and two-bay-wide bow front. An oriel window is located within the northern bay of the second floor, defined by a cornice of dentil molding. The remaining windows of the façade are enhanced with brownstone sills and lintels. A simple brick dentil mold within projecting eaves defines the cornice above the fourth floor windows. Above the cornice the reconstructed mansard roof contains two simple dormers within the eastern slope forming the fenestration of the building's fifth floor.

Albert Stone House (Photo#1; 1858; BOS.13071; contributing), 1902 Washington Street, is located on the eastern side of Washington Street and forms the center row house of the three attached Italianate brick row houses in the northeast corner of the intersection of Newcomb and Washington streets. Originally constructed as a 4 ½-story brick row house capped by a mansard roof, the original roof was removed and the mansard roof was reconstructed as part of a 2017 rehabilitation project. The ground floor of the façade contains a two-bay-wide storefront system and a recessed entrance and transom within the northernmost bay. The first floor is capped by a metal stringcourse, extending to the north and south connecting the three attached buildings. The three upper levels of the façade are formed by a two-bay-wide bow front and a flat entrance at the northern bay. A wood oriel window is located in the northern bay of the second floor, resting on the stringcourse of the first floor. The remaining windows of the façade are enhanced with brownstone sills and lintels. The fourth floor is capped by the cornice, consisting of a simple

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brick dentil mold and wood modillions. The fifth floor of the building is contained within the reconstructed mansard roof of the building and consists of two reconstructed pedimented dormers.

Samuel C. Capen House (Photo#1; 1858; BOS.13072; contributing), 1904 Washington Street, is the southernmost row house of the three attached Italianate brick row houses in the northeast corner of the intersection of Newcomb Street and Washington Street. Originally constructed as a 4 ½-story brick row house capped by a mansard roof, the roof was removed and reconstructed as part of a 2017 rehabilitation project.. The first floor of the façade contains a corner storefront and two recessed entrances with transoms. The first floor is capped by a metal stringcourse extending north to connect the three attached row houses. The three upper levels are formed by a two-bay-wide bow front and a flat entrance at the northern bay. A wood oriel window is located in the northern bay of the second floor, resting on the stringcourse of the first floor. The remaining windows of the façade are enhanced with brownstone sills and lintels. The fourth floor is capped by the cornice, consisting of a simple brick dentil mold and wood modillions. The fifth floor of the building is contained within the reconstructed mansard roof of the building and consists of two reconstructed pedimented dormers. The first floor storefront of the façade continues into the west elevation of the building's south elevation fronting Newcomb Street. In addition to the storefront bay, the south elevation features 2/2 double-hung sash windows within the west and east bays of the second and third floors. The formerly infilled fenestration of the south elevation was reengaged as part of the 2017 rehabilitation project. A two-story ell extends from the east elevation of the building. The formerly infilled fenestration of the south elevation was reengaged as part of the 2017 rehabilitation and features single fixed-sash first-floor windows and 2/2 double-hung-sash second-floor windows.

The Church of the Ascension (Photo #2; 1892; BOS.13073; contributing), located at 1906 Washington Street, is situated in the southwest corner of the intersection of Washington Street and Newcomb Street on the eastern side of Washington Street. The yellow-brick Gothic-style church contains design influences of northern Europe, particularly Germany and Scandinavia. The yellow brick is interspersed with red bricks, creating a more textured exterior. The prominent feature of the building is the steeply pitched, slate-shingled intersecting gable-roof system. A low cross-surmounted steeple with a two-stage flared base rises from the intersection of the building's intersecting gables.

The building's more prominent north and west elevations are pierced with tall and broad pointed-arch windows with simple brick surrounds. The façade (west elevation) features a projecting one-story vestibule with a steeply pitched gable roof sheltering a central recessed main entrance. The entrance is capped by a decorative painted pointed-arch stained glass with "Grant A.M.E. Church" written in the arch above. Above the vestibule roof, the façade of the main building features a large pointed-arch stained-glass window. The façade of the building is framed by conically capped towers within the northwest and southwest corners of the building. The building's north elevation is dominated by a large pointed-arch stained-glass window in the

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transept. The rest of the elevation features narrow pointed-arch stained-glass windows. In 1966, the building withstood a fire, requiring the interior to be remodeled.

Pietro P. Caproni and Brother Plaster Casting Company Showrooms and Catalogue Offices (Photo #3; 1900; BOS.13074; contributing), 1914–1920 Washington Street, is located adjacent to the south elevation of the Church of the Ascension on the eastern side of Washington Street. The Colonial Revival style building extends to the northeast to form an L-shaped complex with the company's additional building located at 8 Newcomb Street. The façade of the Classical Revival six-bay, four-story building contains a two-story cast-metal framed storefront system with a central entrance. The two-story storefront is an original feature of the interior's double height showroom. The three-bay-wide storefront features a center entrance bay with a single metal door flanked by infilled sidelights and capped by three infilled rectangular former window openings. The two end bays feature three infilled first-floor window openings capped by an infilled window opening at the second floor. The three bays are divided by two-story metal pilasters extending to a narrow sign band extending the width of the building. The storefront system rests on a continuous raised cast-stone sill set above the at-grade basement-level windows.

The six-bay-wide third and fourth floors of the façade contain 1/1 double-hung sash windows enhanced with cast-stone sills and ornate splayed-arch lintels. The flat roof of the building is defined by an ornate, bracketed cast-metal cornice along the façade with returns extending along the north and south elevations. A brick parapet extends above the cornice. A one-story ell with a double-height interior and a glass hipped roof extends from the rear of the building.

Emmanuel Memorial House (Photo #6; 1905; BOS.15224; contributing), 11 Newcomb Street, is a four-story red brick Colonial Revival building set on a granite foundation rising to a flat roof. The west and south elevations are more highly ornamented, with red-brick quoins, painted limestone sills, and splayed, flat-arched stone lintels. A limestone stringcourse defines the watertable and a stone beltcourse runs above the rusticated brick first floor of the two elevations. The roof line is defined by a projecting cornice of large wood and metal brackets. The main entrance, enhanced by a limestone surround intricately carved with a stylized floral and ribbon edge, is recessed within the façade and accessed by granite steps. The entrance consists of double oak doors set in a carved oak surround enhanced with narrow fluted Doric pilasters supporting a carved cornice.

Pietro P. Caproni and Brother Plaster Casting Company Studios and Shipping Rooms (Photo #5; 1906; BOS.13069; contributing), 8 Newcomb Street (formerly 16 Newcomb Street), is situated on the southern side of Newcomb Street, across from the Emmanuel Memorial House. The four-story Colonial Revival red-brick rectangular building is set on a high basement and rises to a flat roof. Two brick additions—a two-story and a one-story structure, both constructed between 1908 and 1914—extend from the rear (south) elevation of the building.

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The five-bay-wide façade of the main building rises to an ornamental cornice. The brickwork of the façade is enhanced by a brown-brick header course set within every sixth course from the basement to the fourth-story sill, creating a polychrome facade. The basement level is defined by a red brick stretcher course set above a brown brick header course. Set on the granite foundation, the windows of the basement level are enhanced with brick splayed-arch lintels flanking the center entrance of the façade. The arched entrance is recessed within the plane of the elevation and is enhanced with a decorative arched-brick surround. The first floor contains a band of tall 4/4 double-hung windows with transoms divided by wood piers and capped by a wood cornice. The second and third floors contain small window openings enhanced with flat brick lintels and sandstone sills. A projecting terra-cotta sill course is set below the fourth floor, forming the sills of the fourth-floor rounded-arch windows. The cornice of the building consists of yellow-brick dentil molding surmounted by shallow terra-cotta modillions supporting a paneled frieze band and a simple cavetto molding. A stone gargoyle is located on the cornice as it extends to the west elevation. The west and east elevations are void of fenestration. On the west elevation, within the fourth-story, copper lettering reads "P.P. CAPRONI & BRO PLASTIC ARTS."

The Sriberg Furniture Store (1916; BOS 13075; contributing), 1938–1940 Washington Street, is situated at the northeast corner of Washington and Thorndike streets on the eastern side of Washington Street. The four-story Colonial Revival buff-brick building is rectangular in plan with an irregular one-story ell extending from the rear elevation, which according to historic maps was constructed at the time of the main building. The primary west and south elevations facing Thorndike Street and Washington Street contain the highest level of architectural detailing, including soldier courses, keystones, cast-stone sills and lintels, and a narrow metal beltcourse at the second floor. The first floor of the façade (west elevation) contains four square first-floor storefront windows framed by square, paneled-sandstone columns set on granite plinths with a paneled detail at the capitals. The columns flank recessed fully glazed replacement double doors. The first-floor columns support a metal sign band extending above the first-floor windows.

Chicago-style commercial windows are located within the second floor of the façade capped by three-part transom windows. The third- and fourth-floor 1/1 double-hung windows are enhanced with cast-stone sills and lintels, with keystones detail the third floor windows. The façade is capped by a cornice formed by patterned brick work set above the fourth floor windows. The building's flat roof is enhanced by a cornice of brick corbelling of alternating soldier courses and three rows of stretcher courses.

The lowest level of corbeling features a band of diamond-shaped cast-stone elements framed by a chevron brick pattern and a date stone reading; "S. Sriberg 1916." The fenestration and architectural detailing of the façade continues onto the south elevation. The first floor of the elevation features two storefront windows within the western two bays. The rest of the first floor contains three decorative-brick-infilled former storefront openings.

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A one-story shed roof addition extends from the north elevation of the building, fronting Washington Street. Clad in vertical metal siding the addition contains a vehicle-entrance bay and a modern metal entrance within the façade. According to the City of Boston's Assessor's website the addition owned by the owner of the main building was constructed in 1988.

Goodman's Furniture Store (Photo #7; 1925; BOS.13076; contributing), 1960 Washington Street, is located at the southern side of the intersection of Washington Street and Thorndike Street on the eastern side of Washington Street. The two-story buff- and red-brick Classical Revival building is enhanced with cast-stone trim. Resting on a granite foundation, the building rises to a flat roof. The building was constructed in phases beginning in 1922 with the construction of a two-story brick building adjacent to an existing one-story structure. In addition to the construction of the new structure, Goodman connected the interior of the two buildings at the first floor, and by 1946 a second floor had been added to the building; it is unclear if the 1917 building was demolished and replaced with a new two-story building or if a second floor was constructed to match the 1922 building.

The first floor of the more prominent north and east elevations features red-brick infilled between buff-brick pilasters. The façade of the building fronting Washington Street features one-story paired shallow buff-brick pilasters with no capitals at the center of the elevation. A single buff-brick pilaster is set at the southwest corner of the façade. The bays between the pilasters are infilled with red brick and rectangular windows with cast-stone sills covered with metal grills. The first-floor pilasters support a simple cast-stone cornice. The second floor features large replacement Chicago-style windows set between buff-brick Doric pilasters. The pilasters support a frieze with a cast-stone cornice, set below a buff-brick parapet. The fenestration and architectural detailing of the façade continue onto the north elevation, fronting Thorndike Street. One-story buff-brick pilasters resting on cast-stone bases extend to a cast-stone string course. The outermost bays have been infilled with red brick and rectangular windows with cast-stone sills and metal grills.

The three central bays contain buff-brick-panel infill capped by red-brick-infilled transoms. At the second floor, one-story buff-brick pilasters extend from the first floor stringcourse to the cornice of the building, in line with the first-floor pilasters. On the second floor, the three central bays feature buff-brick panels capped by aluminum-infilled transom windows. The outer bays feature Chicago-style replacement windows with aluminum-infilled transoms resting on buff brick, similar to those of the façade. The cast-stone cornice is capped by a buff-brick parapet with brick pilasters in line with the pilasters of the lower levels. A one-story red-brick ell constructed in the 1980s extends from the south elevation; the ell contains fenestration similar to that of the original building. The west elevation features two rectangular windows with cast-stone sills and covered with metal grills.

As part of a renovation project to convert the building to residential use, a two-story roof top addition and six-story rear addition are currently being added to the building.

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Hyman E. Cline-Daniel A. McLaughlin Garage (Photo #8; 1926; BOS.13077; contributing), 2000 Washington Street, forms the southern end of the district on the eastern side of Washington Street, between Thorndike Street and Melnea Cass Boulevard. The one-story Classical Revival L-shaped painted brick garage extends from Washington Street east to Reed Street. The flat roof of the building features a shouldered pediment centered on the parapet of the façade (Washington Street). The parapet is enhanced with stone urns on either side of the pediment and two corners of the façade. Five infilled bays separated by stone pilasters with decorative carved capitals form the façade of the building. The former automobile entrances and display windows of the façade were infilled by 1971.

The south elevation of the building features vehicular bays and narrow rectangular divided-light sash windows. The west and south elevations of the eastern portion of the building features large divided-light sash windows set on painted stone sills. In 1969, a one-story addition measuring 92 feet wide and 255 feet deep extended the building to the north. A large surface parking lot covers the southern portion of the parcel between the building and Melnea Cass Boulevard.

Returned

Ascension-Caproni Historic District
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Returned

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Areas of Significance

(Enter categories from instructions.)

ART
ARCHITECTURE
RELIGION
COMMERCE

Period of Significance

1858-1969

Significant Dates

1905 (Construction of Emmanuel Memorial House)
1858 (Construction of 1900-1904 Washington Street attached row houses)
1900 (Construction of first Caproni and Brothers building in district)
1968 (Construction of last building in district)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Kilham and Hopkins
Alonzo Dexter
W. L. Clark, Morton and Chesley; Rotch and Tilden
Silverman Engineering Company

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Ascension-Caproni Historic District is a small well-preserved collection of late 19th and early 20th century institutional, commercial, and residential brick buildings in Boston's Lower Roxbury neighborhood. The district meets Criterion A for its collections of buildings representing the development phases of the Lower Roxbury between 1850 and 1930 in a transitional time when the neighborhood was redirecting from a majority commercial area to residential focus. It also meets Criterion Consideration A for the presence of several religious institutional buildings of historical importance. The district meets Criterion C for containing a grouping of institutional, commercial, and residential buildings in Italianate, Gothic Revival, and Colonial Revival styles designed by local architects.

Despite some modern alterations and modifications the buildings retain their integrity of location, design, setting, materials, workmanship, feeling, and association and are significant at the local level. The period of significance for the district is from 1858 to 1969, beginning with the construction of the district's first contributing building.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

ART:

The district contains two significant buildings associated with the Pietro Caproni and Brother Plaster Casting Company. The plaster-casting company was internationally known for its plaster castings of sculptures. The district contains the showrooms and catalogue offices (1914-1920 Washington Street) as well as the studios and shipping rooms (8 Newcomb Street). Pietro Caproni made direct molds from original works located in the Louvre, the Vatican, the Uffizi, and the British Museum. (While plaster casts of sculptures have fallen out of fashion, surviving examples of the company's work include the fourteen classical sculptures within the niches of Boston's Symphony Hall, supplied by the company in 1902.)

ARCHITECTURE:

The district contains examples of late 19th- and early 20th-century institutional, commercial, and residential brick buildings in Boston's Lower Roxbury neighborhood. The district showcases the phases of development of Lower Roxbury and the neighboring South End between the 1850s and 1960s. Each exhibited style retains character-defining features such as brick quoining, cornices, lintels, and decorative brickwork. Historic building materials include brick, cast stone, concrete, and terra-cotta. Despite replacement of some doors and windows, the buildings still possess architectural integrity.

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RELIGION:

The district contains two buildings associated with the Emmanuel (Episcopal) Church and the evolution of the neighborhood's religious community. The Church of the Ascension was constructed as a mission chapel in 1892 and in 1905 the Emmanuel House was constructed for use as a neighborhood settlement home. In the 1930s the neighborhood saw an increase in the Catholic families in the area and in response the Episcopal Church relinquished this outreach building to the Archdiocese of Boston.

COMMERCE:

The district contains multiple commercial and retail buildings showcasing the area's transition from residential to commercial use. By the 1930s the area was a center for the retail furniture trade in Boston with Frederick T. Matthew's Furniture located at 1902 Washington Street, Striberg's Furniture at 1938-1940 Washington Street, and Goodman's Furniture Store at 1960 Washington Street. Throughout the mid-to-late 20th century commercial uses continued to dominate the tenants of the buildings throughout the district.

Development of the Ascension-Caproni District

The Ascension-Caproni district is located in Boston's Lower Roxbury neighborhood. The neighborhood of Lower Roxbury was originally connected to Boston to the east by a narrow strip of land known as the Neck. Washington Street was the main thoroughfare that extended along the Neck from Boston to the mainland of Roxbury.

Roxbury was largely an agricultural community through the Colonial period, at which time an increase in tanning and cloth manufacturing began to form the industrial center of the community. Roxbury's development was largely influenced by its contiguity to Boston, with early settlement focused at the eastern end, adjacent to Boston. The two neighborhoods—Boston proper and Roxbury—continued to be integrated with the improvement of the city's transportation system.

During the mid- 19th century former mud flats and bays north and south of the Neck were infilled to create a large area of new land that would become the new South End and Lower Roxbury neighborhoods. The South End was laid out as a grid pattern of streets that radiated from Washington Street. By the end of the decade there were four parallel thoroughfares connecting Roxbury to Boston: Tremont Street, Shawmut Avenue, Washington Street, and Front Street (Harrison Avenue). Secondary streets were laid out to connect these larger streets throughout the neighborhoods.

With the city's industrial prosperity the South End and Lower Roxbury developed rapidly between the 1830s and 1850s. With this industrial development there was an increase in the immigrant population throughout the city. The first groups to arrive were from the British Isles

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and Germany, followed by the Maritime Provinces of Canada. Following the potato famine of the 1840s, an influx of Irish immigrants was seen in Boston.

In 1855, Washington Street, connecting Boston and Roxbury, was widened for the construction of the street railway line in Roxbury. Laid in 1856, the rail line extended along Washington Street connecting Boston to Roxbury Crossing.

The Lower Roxbury area, stretching from the South End to Dudley Street, developed as a mixed industrial and residential area. Large amounts of mill-worker row houses were built near the factories of Roxbury. Worker housing and tenements were constructed adjacent to the residences of the upper class, with single and double houses, mixed-use commercial, and tenement buildings constructed on the larger thoroughfares while worker housing constructed by mill owners were built on the secondary side streets.

Suburbanization, made possible by the street-railway system, had a great impact on the development of Lower Roxbury. The first street-railway line in Roxbury was constructed in 1856 along Washington Street. By 1872, a street-railway line ran along Tremont Street with two- to three-minute service from Boston to Roxbury. By the 1870s, Roxbury and the South End began to see a shift from an industrial area to a middle-class residential community. The area was a convenient and affordable neighborhood for Boston's working-class and low-income residents due to its proximity to downtown Boston as well as the manufacturing centers and rail yards of Roxbury. With this population growth came public investment with the construction of schools, libraries, public buildings, and parks. Residential structures were constructed from stock plans with stock ornamentation, many being multi-family dwellings owned by resident and neighborhood landlords.

After the Panic of 1873, real estate prices in the area decreased and many single-family dwellings were converted to lodging houses and tenements. The densely settled, low-income neighborhood took on an even greater working class profile at this time. The neighborhood was composed primarily of Irish, French-Canadian, and Jewish residents in the late 19th and early 20th centuries. Employed in a variety of skilled and unskilled occupations, the majority of the population worked in the building trades and local factories. In the 1890s, African Americans from the Beacon Hill neighborhood began to migrate to the South End/Roxbury neighborhoods attracted by employment with local industries and the Boston & Providence Railroad yards.

Washington Street south of Massachusetts Avenue saw an increase in construction of commercial buildings in the second half of the 19th century. In 1870, the Washington Market was constructed at the southwest corner of the intersection of Washington Street and Lenox Street, located northeast of the district. The South End's equivalent of Quincy Market; the building contained 100 food stalls. At the turn of the century the neighborhood consisted of overcrowded lodging-houses and tenements with a majority of the residents Irish Roman Catholic. By the 1930s the area was a center for the retail furniture trade in Boston with Frederick T. Matthew's

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Furniture located at 1902 Washington Street, Striberg's Furniture at 1938–1940 Washington Street and Goodman's Furniture Store at 1960 Washington Street. Continued suburbanization and decline of industry in the early 20th century resulted in South End and Lower Roxbury's depopulation. The area saw a major influx of African Americans from the South in the 1940s and 1950s.

During the 1950s and 1960s much of the surrounding housing blocks were demolished as part of various urban renewal projects. Nineteenth-century row houses were demolished for Boston Housing Authority projects and surface parking lots. The city block west of Washington Street adjacent to the district formerly contained a network of dense urban housing. Throughout the 1960s and 1970s the area was demolished, leaving vacant lots. Between 1971 and 1978 the residential block, bound by Lenox Street, Shawmut Avenue, Melnea Cass Boulevard, and Washington Street was redeveloped as Ramsey Park, a Boston City park. Former row houses located on parcels east of the district along the side streets between Washington Street and Reed Street were demolished, leaving vacant lots currently containing surface parking lots.

Buildings

The three attached residential bow-front row houses at 1900–1904 Washington Street were constructed in 1858–1859. Located on the eastern side of Washington Street, the buildings form the northern corner of the intersection of Newcomb Street and Washington Street. The buildings' parcel of land was purchased by Alonzo Dexter in June of 1858 from Harlus W. Wetherell for \$7,500; "a certain lot of land on Washington street and Prescott Place." Prescott Place was laid out in the 1850s and was later renamed Newcomb Street. In the 1960s the three buildings were listed in the Boston City Directory as vacant and may have been slated for demolition as part of Boston's urban renewal program. During this time many row houses were demolished east of Washington Street bordering Newcomb and Thorndike streets.

Of the attached row houses, the northernmost building was constructed first, in 1858: **The Edward H. Sampson/George W. Singleton House** at 1900 Washington Street. The building was originally constructed as a four-story building capped by a mansard roof with a total of 1,600 square feet. The building was first addressed as 1650 Washington Street; the street was renumbered to the current system in 1897. In 1912, the owner of the building was Julia A. Evan, who continued to own the building into the 1930s. According to the 1930 Boston Directory, the building was occupied by Mrs. Ruth Brown, Norvule Reames, porter, and Peter Smith. The storefront contained the shoe-repair shop of Giuseppe De Francesco. By 1938, the building was owned by Edward Bean, along with the adjacent properties of 1902 and 1904 Washington Street. At this time the upper levels contained residential units while the first floor housed retail space; in 1938, one retail space continued to be occupied by the shoe repair shop of Giuseppe De Francesco. In the 1960s the building had become vacant. In the 1990s the Boston Redevelopment Authority (BRA) acquired the property through an order of taking deed. The

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BRA sold the property in 1994 to Youth Build Boston Inc., who owned the property until 2011, when the building was sold to Children's Services of Roxbury, Inc.

The second row house constructed was the central building, the **Albert Stone House** at 1902 Washington Street. The building was originally constructed as a four-story mansard-roof building with a total of 1,600 square feet. The building was first addressed as 1652 Washington Street; the street was renumbered to the current system in 1897. In 1908, both it and 1904 Washington Street were owned by Catherine B. Child; by 1912 the buildings had been sold to Edwin Wilcock. The building began to be occupied by furniture stores beginning in 1930 with the Frederick T. Matthew's Furniture. By 1938, the building, along with 1904 Washington Street, were owned by Edward Bean. In the 1950s, the first-floor retail space was occupied by Kessler's Furniture while the upper-level apartments were rented to single men and women of English, Irish, Italian, and African American heritage. While the building was unoccupied in the 1960s, it was continually owned by the Bean family from the 1930s until 2006. At this time the building was sold to Evian Place LLC, who in turn sold the property in 2015 to 11 Newcomb LLC. Under the ownership of 11 Newcomb LLC, the building underwent a substantial rehabilitation project to meet the Secretary of Interior's Standards. The building continues to function as a mixed-use building with commercial space on the first floor and residential units within the upper levels. As part of the rehabilitation project, the former mansard roof was reconstructed based on historic images.

The southernmost row house; the **Samuel C. Capen House** at 1904 Washington Street was the last of the three rowhouses constructed by Alonzo Dexter. The building was originally constructed as a four-story mansard-roof building with a total of 1,600 square feet. The building was first addressed as 1654 Washington Street; the street was renumbered to the current system in 1897. In 1908, it and 1902 Washington Street were owned by Catherine B. Child; by 1912 the buildings had been sold to Edwin Wilcock. In the early 1930s, renters of 1904 Washington Street included Mrs. Caroline Abbott, John F. Breen (an electrician), and Jennie Leavitt. In 1938, along with 1902 Washington Street, the building was owned by Edward Bean. In 1965 the building was occupied by Suffolk Loan, pawnbrokers. While the building was unoccupied in the 1960s, it was continually owned by the Bean family from the 1930s until 2006. At this time the building was sold to Evian Place LLC, who in turn sold the property in 2015 to 11 Newcomb LLC. Under the ownership of 11 Newcomb LLC, the building underwent a substantial rehabilitation project to meet the Secretary of Interior's Standards. The building continues to function as a mixed-use building with commercial space on the first floor and residential units within the upper levels. As part of the rehabilitation project the former mansard roof was reconstructed based on historic images.

The **Church of the Ascension**, 1906 Washington Street, is located at the southeastern corner of the intersection of Washington Street and Newcomb Street. The 5,000-square-foot corner lot was purchased in 1890 for the construction of the church. Built in 1892, the Gothic Revival-style church was designed by Rotch and Tilden as a mission chapel for the Emmanuel Church,

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located on Newbury Street at that time. The church's general contractor was W. L. Clark and the masons were Morton and Chesky. The church was first built to hold 250 parishioners. The construction of the rear wing between 1895 and 1901 increased the capacity of the church to accommodate 500 parishioners. The church grew as a main focus of the spiritual, educational, and social life of the neighborhoods of the South End and Roxbury. In 1952, the church was granted to the Grant A.M.E Church. Founded in 1920, the Grant A.M.E church was originally located at 135 Vernon Street in Roxbury. The Grant A.M.E Church continues to occupy the church building. A fire in 1966 destroyed much of the interior, requiring it to be remodeled.

Located adjacent to the church's south elevation is the **Pietro P. Caproni and Brother Casting Company, Showrooms, and Catalogue Offices** building at 1914–1920 Washington Street. The P.P. Caproni and Brother Casting Company was the internationally known leader in high-quality plaster casts between 1892 and 1952. Born in Barga, Italy, in 1862, Pietro Caproni arrived to Boston in 1876. Shortly after his arrival in Boston he is listed in the City Directory as an "image maker" working as an apprentice at the Paul Garey plaster-cast studio. At the completion of his seven-year apprenticeship and the retirement of Paul Garey in 1894, Pietro Caproni and his brother Emilio purchased Garey's studio. The two brothers had worked independently in the country beginning in the 1870s. Additionally, two other brothers, John and Raffaello, worked periodically for the brothers without becoming partners.

The building at 1914–1920 Washington Street was constructed by the Caproni Company to house the company's showrooms and catalogue offices. In 1894, the brothers published their first catalog: *Catalog of Plaster Cast Reproductions from Antique, Medieval, and Modern Sculpture*. The catalogue showcases over a thousand casts and a variety of reproductions.

A year later, in 1895, the Caproni brothers purchased two adjacent lots on Washington Street and built new studios. Caproni and Brother made casts of original European sculptures, with museums' permission to make the molds. The building held five separate galleries containing casts from historic sculpture including Classical, Renaissance, Gothic, and Modern. Considered the greatest cast-maker of his day, Pietro Caproni made direct molds from works in the Louvre, the Vatican, the Uffizi, and the British Museum. Examples of their work include "Victory of Samothrace" and the "Laocoön Group." In 1902 the company cast fourteen classical sculptures to be located within the niches of Boston's Symphony Hall. In response to the installation of the Symphony Hall statues, a *Boston Herald* article dated October 9, 1902 stated; "the mounting of the statues into the niches is being done by the Capronis, while the choice of subjects was the taste of the ladies who provided them together with the judgment of the architect of the building, Charles Follen McKim." By 1911, Caproni's collection of molds had grown to over 4,000 pieces. There was a great demand for quality plaster casts during the second half of the 19th and early 20th centuries for use in schools, museums, libraries, and by private individuals. Universities such as Harvard, Princeton, Cornell, Yale, and Stanford commissioned casts from Caproni for their halls and classrooms.

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The company was known as P.P. Caproni and Brother until 1925, when Emilio returned to Braga, Italy, and the name was changed to Caproni Galleries. During this time a decline in the studio was seen due to a decrease in interest of classical sculpture casts as well as the economic demand of the world wars and the Depression. Following the death of Pietro Caproni in 1928, the Caproni family continued to conduct limited business within the building until 1967. With the closing of the studio, some of Caproni's molds were sold to Harold Studios, Inc. of Chicago while others were placed in storage in Boston. In 1971, Lino Giust purchased the building, restored the Caproni collection, reopened the company as The Giust Gallery. In 1992, the company was sold to sculptor Robert Shure, who changed the name to the Caproni Collection and relocated the gallery to Woburn, Massachusetts.

Located on the northern side of Newcomb Street, the **Emmanuel Memorial House**, 11 Newcomb Street, was designed by architects Kilham and Hopkins in 1905. The building was a gift of Mrs. Randolph Frothingham to Emmanuel (Episcopal) Church, 15 Newbury Street, as a memorial to her father Andrew Gray Weeks, Junior Warden of the Emmanuel Parish for many years¹.

The building was constructed on a vacant parcel previously owned by the Metropolitan Rail Road Company, as seen in the 1874 G.M. Hopkins Company Atlas. Part of the settlement house movement, the Emmanuel Church operated the building as a social-service center for the South End and Lower Roxbury neighborhoods, focusing on education and self-improvement programs for families. The settlement house movement began in the South End in 1892 with the South End House. The movement was founded by William Jewett Tucker, a professor at the Andover Theological Seminary. Prior to coming to Newcomb Street, the Emmanuel House was located on Pleasant Street. At the time of its construction the building was described by the architects as the following: "The new house as planned will have four stories and a basement. The front will have a width of forty feet and will be eighty feet in depth, with an L extension to give to the rear third a breadth of fifty feet."²

After the construction of the new building at 11 Newcomb Street, many organizations operated out of the building including the Girl's Friendly Society and the Brotherhood of St. Andrews. Between 1906 and 1937, the Episcopal Diocese housed industrial and educational work programs within the building, including shoe mending, printing, drawing, painting, cooking, laundry work, and sewing. These skills were taught to poor families of the neighborhood. Under the leadership of the Church of the Ascension's vicars, music, dancing, and gym classes were conducted. In addition, the building contained a library, a "stamp saving office," matron-in-charge's room, classrooms, and studios.

Due to the Depression, changing demographics, and the rise of the suburbs, the church was forced to relinquish several of its outreach mission buildings beginning in 1937. At this time the

¹ The National Cyclopaedia of American Biography, page 140

² The Church Standard, New Series Vol. XXVII, May 6, 1905, Philadelphia, page 282

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area served by the Emmanuel House was seeing an increase in Catholic residents; therefore the Episcopal Church chose to donate the building to Cardinal Archbishop William O'Connell for continued use as a social-service center. In 1938, the Emmanuel House reopened under the direction of the Catholic Charitable Bureau and was operated by the Sisters of St. Joseph by October of that year. The archdiocese operated a day-care and after-school programs within the building. The building is one of two settlement houses established by the archdiocese in the 1930s under Cardinal O'Connell. The archdiocese sold the building to Teen Challenge New England Inc. in 2007. In 2014 the property was purchased by Newcomb Street LLC and underwent a substantial rehabilitation project meeting the Secretary of Interior's Standards for use as fourteen residential units.

Across the street from Emmanuel Memorial House the **Pietro P. Caproni and Brother Plaster Casting Company Studios and Shipping Rooms** is located at 8 Newcomb Street. The building was constructed in 1906 by the Pietro P. Caproni and Brother Company for use as a studio and shipping rooms for the plaster-casting company. The building was constructed to the rear of the company's existing Washington Street showrooms and catalogue offices. The building continued in this function until the close of the Caproni studio and showroom in 1967. In 1988, the building was converted into nine condominium units.

Continuing south on Washington Street, the **Sriberg Furniture Store**, 1938–1940 Washington Street, was constructed in 1916 by the Silverman Engineering Company for Samuel Sriberg at an estimated cost of \$35,000. Prior to the construction of the existing building the parcel of land on the eastern side of Washington Street contained two 2 1/2-story wood-frame buildings owned by Tim J. Sullivan et al. The current 5,560-square-foot building was constructed to house two retail spaces and eleven tenements within the upper levels. In the 1990s the building became home to Restoration Resources, an architectural salvage company.

The Goodman's Furniture Store, 1960 Washington Street, is situated on the eastern side of the street within the southeast corner of the intersection of Washington and Thorndike streets. In 1915, the building along with five attached rowhouses to the south were owned by Isaac Goodman, Grace T. Spear, and John H. Spear. In 1917, owned by Isaac Goodman, the parcel contained a one-story brick building, set back from Thorndike Street. Goodman's Furniture remained in business in the building until 1960.

Forming the southern end of the district, the **Hyman E. Cline – Daniel A. McLaughlin Garage (American Garage)**, 2000 Washington Street, was constructed in 1926. Prior to the construction of the existing building, in the late 19th century, the parcel of land contained a large carriage house and stable for the Metropolitan Rail Road Company. In the early 20th century, the size of the building was increased and the building was owned by the West End Street Railway Company. The West End Street Railway Company was founded in November of 1887 and provided electric railway service from Boston to Brookline.,. In the following years the company consolidated several horse-drawn streetcar companies and converted all of the lines

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from horse-drawn to electric-powered streetcars. By 1897, the last horse-drawn streetcar was retired and a fleet of 9,000 horses had been replaced with electric streetcars. The company changed names in the early 20th century to the Boston Elevated Railway Company and the surface rail lines were integrated with elevated lines and subway lines. All of the lines were operated by the Boston Elevated Railway Company, the country's first single comprehensive transit system.

The existing building first appears in the 1926 City Directory under the name Hyman Cline; the building is illustrated on the 1928 Bromley Atlas as a brick-and-concrete-block building. The building has changed ownership throughout the years but has continued to function as a garage. In 1930 the garage was owned by Daniel McLaughlin. In 1945 the garage was shared by three companies—the Boston Herald Traveler (garage), the W.L. Hallett Co. (trucking), and the Cullen Teaming & Rigging Company. The Boston Herald Traveler and Cullen Teaming & Rigging Company remained occupants of the garage into the 1950s. Beginning in the 1960s, the Capital Tire & Rubber Company Inc. occupied the garage. The company remained in the Washington Street garage until the early 1980s. The owner of the property, Smookler Nominee Trust, began to purchase properties north of the garage to Thorndike Street and multiple properties to the south of the garage. A one-story addition to the north of the building was constructed in 1969. In 1971 the building contained sales, offices, and automotive services. In 1993 a permit was filed to change the use of the garage for "114 vans, routine maintenance & dispatch, including school buses inside & outside of the building"; the building continues to function in this capacity today.

Architects and Builders

Kilham and Hopkins

The partnership of Walter H. Kilham and James C. Hopkins was a prominent architectural firm in Boston and New England. Both architects attended MIT and apprenticed in Boston architectural firms. The firm's varied work included schools, churches, dwellings, gardens, and factories. The recipient of a Rotch Traveling Fellowship, Kilham opened his Boston office in 1898; two years later he began a partnership with James C. Hopkins. Roger Greeley joined as a partner in the firm in 1925, changing the name to Kilham, Hopkins and Greeley. Kilham and Hopkins designed Whitman and Bernard Halls at Radcliffe College (1912), Dedham High School (1914), Waltham City Hall (BOS.493, 1915), and the Faneuil branch of the Boston Public Library (BOS.8147, 1930).

Rotch and Tilden

Arthur Rotch and George Tilden formed a partnership in 1883. Together the firm designed various structures throughout Boston including churches, libraries, and schools. Examples of their work include Mattapan's Church of the Holy Spirit (BOS.6194), town libraries in the

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communities of Bridgewater, Eastport, and Groton, and various schools within the campuses of Cambridge Rindge, Latin High School, and Wellesley College. Arthur Rotch graduated from Harvard in 1871 and studied at MIT and the École des Beaux-Arts in Paris. Rotch, along with his siblings and via the American Institute of Architects, founded the Rotch Traveling Scholarship. In the 1890s Rotch was the supervising architect of the Suffolk County Court House and the chairman of the Department of Architecture at MIT. George Tilden, born in Concord, New Hampshire, began his architectural training in the Boston offices of Ware and Van Brunt and studied at the Lowell Institute and in an atelier associated with the École des Beaux-Arts in Paris.

Silverman Engineering Company

Founded by Nathaniel Lawrence Silverman, the architectural/engineering firm is best known for numerous apartment blocks in the Fenway, Roxbury, and Allston neighborhoods of Boston. After graduating from Harvard, Silverman studied naval architecture in the Lawrence Scientific School, earning his A.B. degree in 1904. He studied as a draughtsman with the Boston-based R.G. Kimball Engineering Company before founding his own firm at 27 School Street in Boston. In 1917 the company's office was located at 43 Tremont Street in Boston. Work attributed to the company includes the A. Diamond Apartment Building, Boston (BOS.5356, 1914; Hillside Apartments, Boston (BOS.14636, 1911); the Eagle Theatre, Boston (BOS.11442, 1911); and the Panonia Building, Chelsea (CLS.174, 1900).

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9. Major Bibliographical References

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Returned

10. Geographical Data

Acreege of Property approximately 5 acres

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 19	Easting: 328717.6	Northing: 4689032.4
2. Zone: 19	Easting: 328774.8	Northing: 4688991.8
3. Zone: 19	Easting: 328704.9	Northing: 4688945.1
4. Zone: 19	Easting: 328677.7	Northing: 4688823.7
5. Zone: 19	Easting: 328590.0	Northing: 4688903.1

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Verbal Boundary Description (Describe the boundaries of the property.)

The five-acre district is set along the eastern side of Washington Street, extending from 1900 Washington Street south to 2000 Washington Street. The district extends east along Newcomb Street at the northern end of the district.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are limited to the eastern side of Washington Street and the western half of Newcomb Street within Boston's South End neighborhood. The buildings within the district represent institutional, commercial and residential buildings in every phase of the development of South End and the adjacent Lower Roxbury neighborhood. The two buildings located along Newcomb Street are historical associated with Washington Street buildings; the P.P Caproni and Brother Company and the Church of the Ascension. Including these buildings within the district creates a more complete and cohesive representation of the neighborhood's history. The district is bound by surface parking lots to the east and Ramsay Park on the western side of Washington Street.

Returned

11. Form Prepared By

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date: July 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

Ascension-Caproni Historic District
Name of Property

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- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Ascension-Caproni Historic District
City or Vicinity: Boston
County: Suffolk State: MA
Photographer: Brielly Allen
Date Photographed: June 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo #1: View east toward 1900-1914 Washington Street
Photo #2: View east toward 1906 Washington Street
Photo #3: View east toward 1914-1920 Washington Street
Photo #4: View northeast along Washington Street
Photo #5: View southeast toward 8 Newcomb Street
Photo #6: View northeast toward 11 Newcomb Street
Photo #7: View south toward 1960 Washington Street
Photo #8: View southeast toward 2000 Washington Street

Maps and Figures

Figure 1: Key to photographs
Figure 2: 2017 aerial map showing district boundaries
Figure 3: Pietro P. Caproni and Brother Plaster Casting Washington Street Building
Figure 4: Image of Emmanuel Memorial House 11 Newcomb Street
Figure 5: Emmanuel Memorial House, March 9, 1910
Figure 6: 1897 Sanborn Map, South of Washington Street
Figure 7: 1908 G.W. Bromley & Co. Map, South of Washington Street
Figure 8: 1912 G.W. Bromley & Co. Map, South of Washington Street
Figure 9: 1914 Sanborn Map, North side of Newcomb Street
Figure 10: 1914 Sanborn Map, South of Washington Street
Figure 11: 1917 G.W. Bromley & Co. Map, South of Washington Street
Figure 12: 1938 G.W. Bromley & Co. Map, South of Washington Street

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Ascension-Caproni Historic District Data Sheet, Boston (Suffolk County), MA

Photo #	Assessors#	MHC#	Address	Historic Name	Date	Style	RT *	C/N C *
1	0801837000	BOS.13070	1900 Washington St	Edward H. Sampson – George W. Singleton House	1858	Italianate	B	C
1	0801837000	BOS.13071	1902 Washington St	Albert Stone House	1858, 2017	Italianate	B	C
1	0801835000	BOS.13072	1904 Washington St	Samuel C. Capen House	1858, 2017	Italianate	B	C
2	0801888000	BOS.13073	1906 Washington St	Church of the Ascension	1892, 1966	Gothic Revival	B	C
3	0801887000 0801887002 0801887004 0801887006 0801887008 0801887010 0801887012	BOS.13074	1914-20 Washington St	Pietro P. Caproni and Brother Plaster Casting Company Showrooms and Catalogue Offices	1900	Colonial Revival	B	C
6	0801876000	BOS.15224	11 Newcomb St	Emmanuel Memorial House	1905, 2017	Colonial Revival	B	C
5	0801889000 0801889002 0801889004 0801889006 0801889008 0801889010 0801889012 0801889014 0801889016 0801889018	BOS.13069	8 Newcomb St	Pietro P. Caproni and Brother Plaster Casting Company Studios and Shipping Rooms	1906, 1988	Colonial Revival	B	C
	0801884000 0801885000 0801886000	BOS.13075	1938-1940 Washington St / 4-6 Thorndike St	Sriberg Furniture Store	1916, 1988	Colonial Revival	B	C
7	0801948000	BOS.13076	1960 Washington St	Goodman's Furniture Store	1925, 1946	Colonial Revival	B	C
8	0801946000	BOS.13077	2000 Washington St	Hyman E. Cline- Daniel A. McLaughlin Garage	1926, 1969	Classical Revival	B	C

*Abbreviations: RT = Resource Type; C/NC - Contributing / Non-contributing

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Figures



Figure 1. Key to photographs

Ascension-Caproni Historic District
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Figure 2. 2017 aerial map showing district boundaries

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WASHINGTON STREET BUILDING
Entrance to Galleries of P. P. Caproni and Brother

Figure 3. Pietro P. Caproni and Brother Plaster Casting Company Showrooms and Catalogue Office
1914-1920 Washington Street. Source: *The Giust Gallery Caproni Collection* www.giustgallery.com

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EMMANUEL MEMORIAL HOUSE

Figure 4. Emmanuel Memorial House, 11 Newcomb Street.
Source: *Emmanuel Church in the City of Boston*
<https://www.emmanuelboston.org/tag/Emmanuel-memorial-house>

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Figure 5. Emmanuel Memorial House, March 9, 1910
Source: The American Architect, Vol. 97, Part 1

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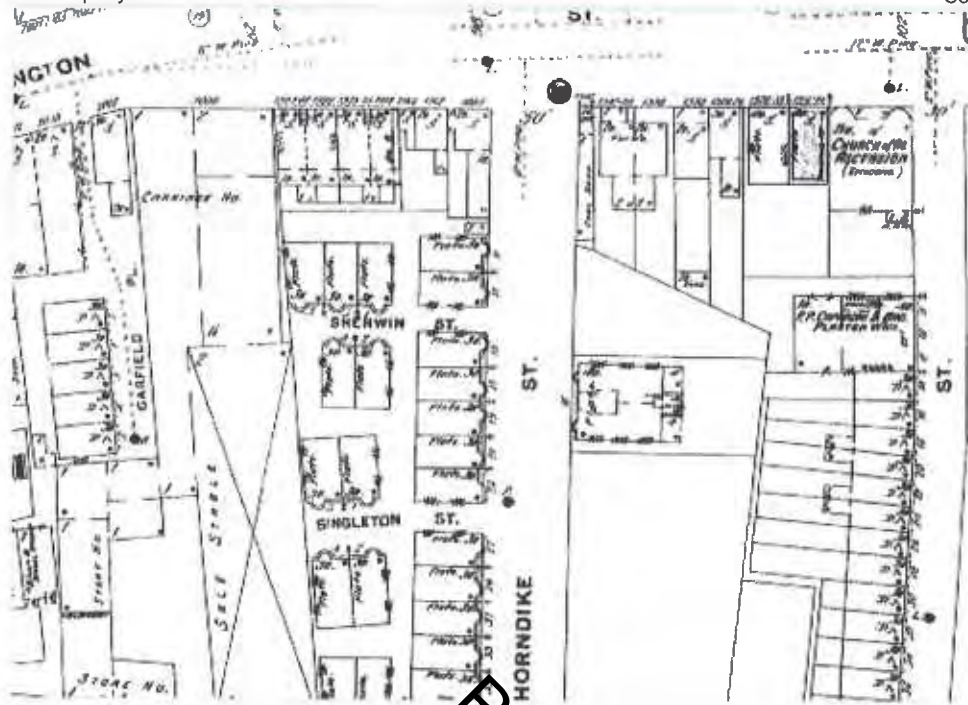


Figure 6. South of Washington Street
Source: Sanborn Fire Insurance Company, 1897



Figure 7: South of Washington Street
Source: Boston 1908 Proper and Back Bay, G.W. Bromley & Co.

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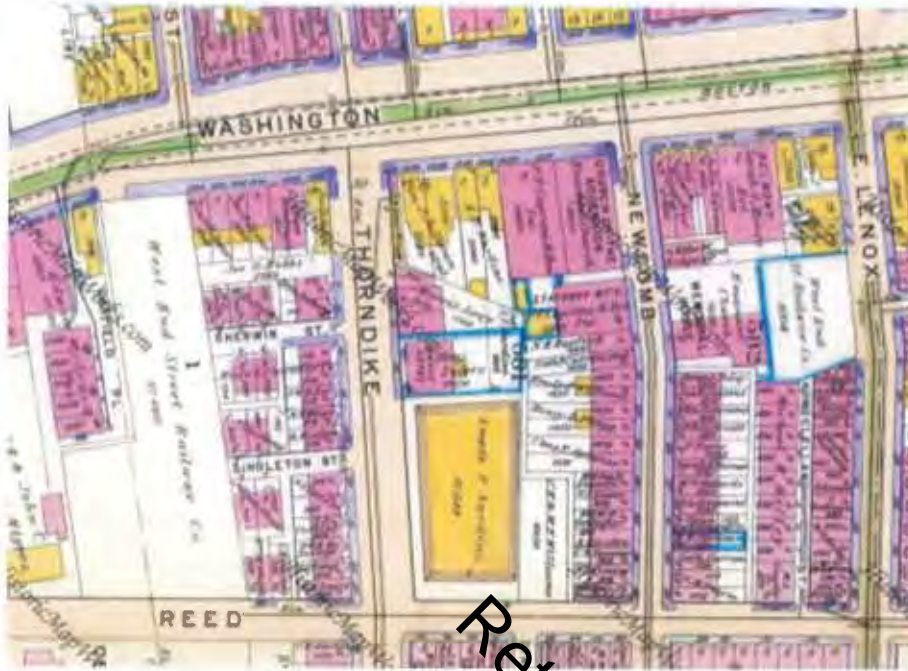


Figure 8: South of Washington Street
Source: Boston 1912 Proper and Back Bay, W. Bromley & Co.



Figure 9: North side of Newcomb Street
Source: Sanborn Fire Insurance Company, 1914

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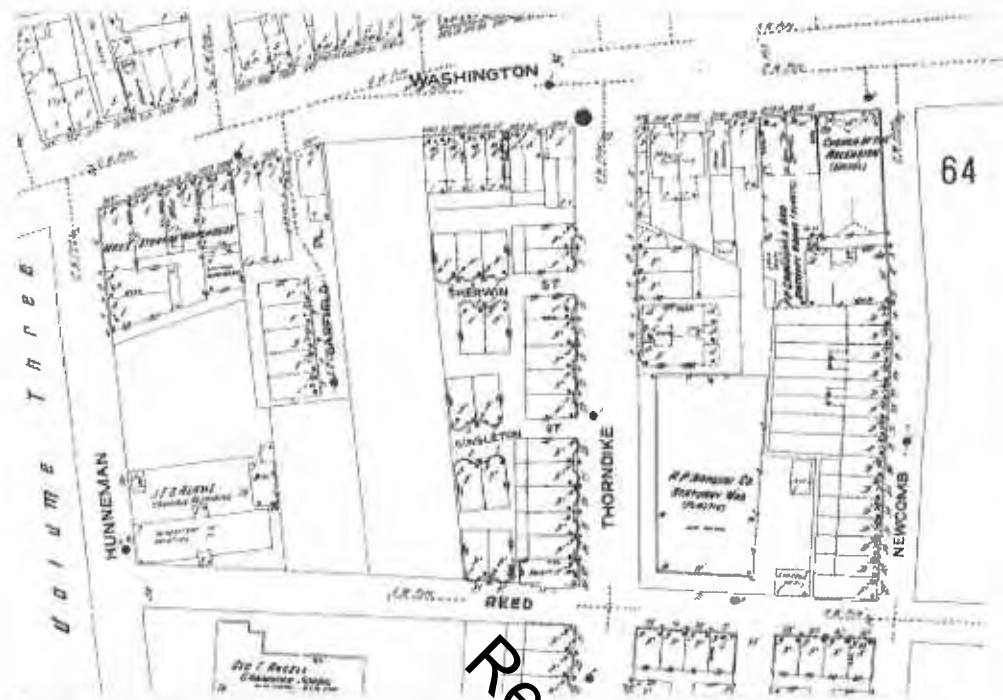


Figure 10: South of Washington Street
Source: Sanborn Fire Insurance Company, 1914



Figure 11: South of Washington Street
Source: Boston 1917 Proper and Back Bay, G.W. Bromley & Co.

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Figure 12: South of Washington Street
Source: *Boston 1938 Proper and Back Bay*, G. W. Bromley & Co.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Ascension-Caproni Historic District

July 16, 2019



MAP FOR REFERENCE ONLY
NOT A LEGAL DOCUMENT

The City of Boston makes no claims, no representations, and no warranties, expressed or implied, concerning the validity (expressed or implied), the reliability, or the accuracy of the GIS data and GIS data products furnished by the City, including the implied validity of any uses of such data. The use of this data, in any such manner, shall not supercede any federal, state or local laws or regulations.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Ascension-Caproni Historic District

Multiple Name:

State & County: MASSACHUSETTS, Suffolk

Date Received: 7/22/2019 Date of Pending List: 8/9/2019 Date of 16th Day: 8/26/2019 Date of 45th Day: 9/5/2019 Date of Weekly List:

Reference number: SG100004335

Nominator: SHPO

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input checked="" type="checkbox"/> CLG | |

Accept Return Reject 9/5/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 9/5/19

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**United States Department of the Interior
National Park Service
National Register of Historic Places
Comments
Evaluation/Return Sheet**

Property Name: Ascension-Caproni Historic District
Property Location: Boston, Suffolk County, MA
Reference Number: SG - 4335
Date of Return: 10/7/2019

Nomination Summary

The Ascension-Caproni Historic District nomination is being returned for substantive issues. The nomination claims local significance under Criteria A and C, with the areas of significance of art, architecture, religion, and commerce. The period of significance is 1858-1969.

Issues

The nomination requires further justification for significance under Religion and Criterion Consideration A. The fact that the district contains “several religious institutional buildings of historic importance” is insufficient and requires additional clarification. Additional context is also needed for significance under Art.

Under religion, a property is eligible if it derives its primary significance from architectural, artistic, or historical importance. Criterion Consideration A: Religious Properties requires a separate paragraph or paragraphs explaining why the property is significant – in this case for the Emmanuel Memorial House – as a social-service center for the community and to avoid any perception of validating a particular faith. For the Church of the Ascension, it is unclear if significance is for Architecture or for Religion. If architecture, then this needs to be clarified under Criterion Consideration A. If religion, then an explanation is needed of its contributions in also providing social services for the neighborhood. The use of Criterion Consideration A is necessary “to avoid any appearance of judgement by government about the validity of any

religion or belief.” (Refer to the National Register Bulletin, *How to Apply the National Register Criteria for Evaluation*, pgs. 26-28). With this nomination, further explanation is needed.

Note: Often for social-service activities, nomination preparers use significance under “Social History,” for the “history of efforts to promote the welfare of society” rather than “religion” as the area of significance under Criterion A. Please refer to the data category definitions in the National Register Bulletin, *How to Complete the National Register Registration Form*, pgs. 40-41.

Significance under art is claimed for the creation of plaster-casted sculpture as a decorative art form by the Pietro Caproni and Brother Plaster Casting Company; however, the nomination provides minimal context on local plaster casting companies and the appeal of plaster-casted sculpture as a decorative art form during this time period. If the Caproni enterprise is considered, “the internationally known leader” and Pietro Caproni, “the greatest cast-maker of his day,” what comparative analysis was done to reach these conclusions? Please clarify.

If you have any questions about these comments, please feel free to call me at 202-354-2239 or email me at Lisa_Deline@nps.gov.

Lisa Deline, Historian
National Register of Historic Places



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

October 30, 2019

Kathryn Smith
Deputy Keeper
Acting Chief, National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street NW, Stop 7228
Washington, DC 20240

RE: Ascension-Caproni Historic District, Boston

Dear Ms. Smith:

Enclosed please find the following nomination form, reference number SG - 4335, which the MHC is resubmitting:

Ascension-Caproni Historic District, Boston (Suffolk County), Massachusetts

MHC staff worked with the preservation consultants who had prepared the original nomination on the revisions. The substantive issues for which the nomination was returned on October 7, 2019, have been resolved.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg". The signature is written in a cursive style.

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Doug Kelleher, consultant, Epsilon Associates
Brielly Allen, consultant, Epsilon Associates
Mayor Martin Walsh, City of Boston
Rosanne Foley, Executive Director, Boston Landmarks Commission
Kathleen Von Jena, Boston Landmarks Commission, CLG Coordinator
Lynn Smiledge, Chairperson, Boston Landmarks Commission