

United States Department of the Interior
National Park Service

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MAY 31 1988

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Eliot Hall
other names/site number The Footlight Club

2. Location

street & number 7A Eliot Street N/A not for publication
city, town Jamaica Plain (Boston) N/A vicinity
state Massachusetts code 025 county Suffolk code 025 zip code 02116

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u> </u>	<u> </u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.
Valerie Talmage
Signature of certifying official 5/29/88
Date
Executive Director, Massachusetts Historical Commission;
State or Federal agency and bureau State Historic Preservation Officer

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____
Beth Sarge 7-15-88
Signature of the Keeper Date of Action

6. Function or Use <u>Eliot Hall, Boston, Massachusetts</u>	
Historic Functions (enter categories from instructions) <u>Recreation and Culture/theater</u>	Current Functions (enter categories from instructions) <u>Recreation and Culture/theater</u>
<u>Social/meeting hall</u>	

7. Description	
Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
<u>Mid-19th Century:</u>	foundation <u>stone</u>
<u>Greek Revival/Italianate</u>	walls <u>wood/weatherboard</u>
	<u>metal/aluminum</u>
	roof <u>stone/slate</u>
	other _____

Describe present and historic physical appearance.

Eliot Hall, Boston, built as a public meeting hall ca. 1832 and home of the Footlight Club (the oldest continuing amateur theater organization in the United States) since 1878, is a two-story gable front Greek Revival/Italianate frame structure of L-shape plan with corner wood-block quoins, prominent cornice with returns on the gable end, and three-bay street facade. It is located on Eliot Street in Jamaica Plain, a neighborhood of Boston, Massachusetts.

Eliot Hall occupies nearly the entirety of its 8,000 square foot lot, and directly abuts the sidewalk. Most of the building, supported by sixteen internal brick piers, sits on a rubble stone foundation wall which rises approximately two feet above grade level; the rear and ell portions of the structure rest on short brick pilings, with no foundation. There is a full basement underneath the main portion of the structure. The roof is covered with slate and the ridge is punctured by four decorative metal ventilators (three to four feet tall), evenly spaced along its length. The building has two chimneys, both ca. 1889: one (measuring seven feet wide and eight inches deep) is located on the north exterior wall near the northwest corner of the hall and possesses a decided tilt toward the ridge above the roof line; the other is a narrow rectangular interior stack located to the south of the ridge in the ell.

Originally set back from the street approximately twenty-five feet, the building was enlarged in 1889 by three two-story additions: a western (front) extension measuring approximately twenty by forty-five feet, an eastern (rear) addition with hipped roof, measuring approximately fourteen by forty-three feet; and a southern ell with hipped roof at the rear measuring approximately twenty-one by forty-five feet. On the basis of stylistic evidence, the front facade is earlier than the 1889 date, appearing to be reconstructed at its current location. A second remodeling in 1924 erected a "penthouse" addition over part of the roof of the eastern (rear) extension which houses the stage. This increase in height allowed the Footlight Club to "fly" scenery-- i.e. raise it up out of sight without dismantling it -- over the stage when not in use.

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Boston, MassachusettsSection number 7 Page 1

The front or western facade of Eliot Hall is the most interesting architecturally, with its Greek Revival and Italianate ornamentation. Large wood-block quoins of alternating sizes decorate the two corners of the facade and lead the eye upward to the prominent but simple gable cornice with returns. The right-hand quoin bears a small marker which briefly describes the history of the building. Of the three bays in each story, the central is the most elaborate. That on the first floor features a pedimented hood with curved brackets over the double doors; the entrance is reached by a short flight of four concrete steps. A metal marquee shelters the entryway and extends over the sidewalk to the curb. The central bay at the second story has paired round-arched 6/7 windows inset within a single round-arched hoodmold, while a tripartite arched window (2/2, 4/2, 2/2) above it illuminates an attic. To either side of the central bay on both first and second floors is a 6/6 window with cornice head.

The rest of the building exhibits little in the way of architectural ornamentation. The northern elevation, the only one with surviving clapboard siding, measures just over 118 feet in width and includes a portion of the 1889 rear addition. On the main building, fenestration was once six bays of evenly spaced 6/6 windows. This pattern has been altered by the insertion of two small square hatch openings, three feet square, one located between the second and the third and one between the third and fourth bays (reading from left to right) on the first floor; one narrow 4/4 window between the fourth and fifth bays; and two 2/2 second floor windows on either side of the chimney -- part of the western extension of 1889. Each window on the elevation (except the hatches) features two seven-inch fillet moldings, one underneath each corner of the sill. The second floor windows of the main building are framed into the entablature, except for the 2/2 windows flanking the chimney. On the north elevation toward the rear of the building, marking the back of the original hall building and the location of the 1889 rear addition, is a column of wooden quoin blocks of alternating sizes. The northern wall of the rear addition contains a single second floor window horizontally aligned with the other second floor windows, but not framed into the cornice. Like the other windows on this facade, it features a seven inch fillet molding below each corner of the sill. The basement level contains five shallow window openings. The cornice is wide and the roof overhang is deep.

The eastern or rear elevation measures approximately sixty-six feet in width and is composed of two portions of the building: the rear addition and the southern ell, both constructed in 1889. The facade is completely blank, with no openings or decoration of any kind, but it is vertically divided in half by the use of two different types of

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siding: asphalt shingles on the rear addition (the right-hand side), and vertical wood weatherboarding on the ell (the left-hand side).

The southern elevation of the ell measures approximately forty-five feet wide, is covered in asphalt shingles, and features a pair of 2/2 windows on the first floor, located towards the right-hand side of the wall. A single 2/2 window is located almost directly between them at the second floor level. All three of these windows have aluminum frames, in contrast to the building's other windows, which feature wide wooden frames.

The eastern wall of the ell (approximately twenty-one feet wide) is sided with aluminum and contains four openings. On the first floor, a large loading door (six feet wide by eight feet tall) is framed into the juncture between the main building and the ell. A concrete loading ramp extends from this door approximately twelve feet to west. The date of the ramp and loading door have not been determined. Next to but not aligned with the door is a 6/6 window, whose wooden frame is almost obscured by the siding. On the second floor, centrally located on the elevation, is a pair of 2/2 windows placed very close together.

The southern elevation of the main building (approximately seventy-five feet wide) is also covered with aluminum siding, and its fenestration has been altered from an earlier, more regular pattern to its present haphazard state. Like the northern elevation, there appear to have been six regularly spaced bays of first and second floor 6/6 windows. Six bays are still discernible today, despite the loss of the sixth bay of the original building due to the ell addition; one second floor 6/6 window was built into the western extension. Today, the first bay (reading from left to right) contains only that second floor 6/6 window; a small (three feet square) window has been inserted between the first and second bays on the first floor; the second bay is missing its second floor window; a narrow 4/4 window lies between the third and fourth bays; a 6/6 window has been inserted between the fifth and sixth bays; and the sixth bay is missing its floor window. All of the second floor windows except that in the first bay are framed into the wide entablature. On the basement level, an entrance to the basement aligns with the third bay, while two shallow windows align with the fourth and fifth bays.

The plan of Eliot Hall reflects its use as a theater, and is the result of remodeling done for the Footlight Club in 1889. The original building apparently measured approximately forty feet wide by eighty feet long; the plan was perhaps composed of a large, open meeting space on both floors, with several smaller rooms at the rear; on the first floor one passed through an entrance hallway with one or

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two rooms at each side, before entering the main hall.

The front and rear additions of 1889 nearly doubled the length of the building, while the 1889 ell contributed to the building's current L-shape plan. On the first floor today are an entry foyer and lobby, with an office, two costume storage rooms, two lounges, the box office, and the rest rooms distributed to either side. The main stair rises from the right hand side of the lobby to a wide landing, then rises against the front wall to the second floor. To the east/rear of this block of rooms is the Parker Room, a large (forty-three feet square) reception room used for meetings, refreshments served during intermissions, and as an arena theater for smaller productions. The ceiling features three exposed transverse beams and is supported by six chamfered posts. The Parker Room is actually under the audience space on the second floor; the four rooms behind it are underneath the stage. They include two storage rooms for scenery flats, a small kitchen and a large closet. Further to the right is the southern ell; it contains the back stair, several closets, and the Green Room, which is now used to store Footlight Club memorabilia but has served as a green room in the theatrical sense -- an area where children scheduled to perform in the productions were supervised between their appearances onstage. The Green Room contains a late Victorian fireplace (whose chimney is visible outside); other details include four exposed ceiling beams supported by decorative S-curve brackets and wainscot molding at an eight to ten foot height on the walls.

From the main staircase at the front of the building, one enters the upper lobby, which contains a late Victorian fireplace. That this room is part of an addition to the main building (1889 western extension) is evident by a slight difference in the alignment of its floor with that of the "house" or audience space and the stage at the rear of the building, which take up the bulk of the second floor. The auditorium has a seating capacity of approximately 320 people; the floor is flat, but wooden risers are used to give the floor an appropriate slope for seating an audience. The ceiling slopes at the northern and southern sides and is supported by three wooden ties with decorative brackets and trusses. The stage is moderately generous, its proscenium arch being approximately fourteen feet tall; depth is approximately thirty-two feet, the result of a second remodeling in 1924. At that time the height of the stage area was increased by eighteen feet to allow for space to fly the scenery; there are two operating levels above the stage housing an outmodel lighting board, portable modern lighting equipment, and operating space for the technicians who operate the mechanicals of the sets. This space is

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unusually roomy for an amateur theater. Storage rooms and dressing rooms are distributed behind the stage and to the right, in the ell, which also contains the stage door, opening onto the landing of the back stairs.

The attic is a small space over the upper lobby and is used for storage; the basement contains two furnaces and storage space for scenery. The fieldstone foundation walls of the original building are visible in the basement.

The Footlight Club has practiced deferred maintenance on Eliot Hall due to the small size of its operating budget; nevertheless, the building has few serious structural problems. The brick foundation piers in the basement need repair and reinforcement; beam failure under the Parker Room has given a decided slope to the floor; inadequate ceiling support for the Green Room has led to some concern about the safety of the floor above. Other problems include deterioration of the juncture between the rear addition and the original building, behind the stage; some water damage resulting from poor flashing, and missing slates on the roof. The interior needs a good cleaning, replastering, and new paint; the aluminum siding should come off and the clapboard siding restored. The Footlight Club has taken steps toward initiating and maintaining a proper maintenance and repair schedule.

The immediate area surrounding Eliot Hall is characterized by a dense mix of mid- to late 19th-century two and three story wood frame residences; directly across Eliot Street is the First Church, Unitarian, of Jamaica Plain (1853-54) with its small associated cemetery. Although Eliot Street is a quiet, primarily residential street, less than one hundred feet to the south of Eliot hall lies the junction of two prominent commercial thoroughfares, Centre Street and South Street, a major intersection known as Monument Square because of the Civil War monument in its center island. This area has historically been considered a political and social center of Jamaica Plain: in addition to the Unitarian Church, the area contains Jamaica Plain's old town hall and was the site of the original Eliot School, erected in the late 17th century. The fourth Eliot School, located at 24 Eliot Street (less than a block away from Eliot Hall), is a striking Greek Revival structure dedicated in 1832 and may have served as the inspiration for the design of Eliot Hall -- the two resemble each other closely.

As Eliot Hall occupies most of its lot and there is a full basement beneath the main portion of the structure, it is unlikely that the site contains any significant archaeological deposits.

8. Statement of Significance Eliot Hall, Boston, Massachusetts

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Performing Arts
Architecture

Period of Significance

ca. 1832-1938

Significant Dates

1878
1889-1890

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
N/A

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Since 1878, Eliot Hall, Boston, has been the home of the Footlight Club of Jamaica Plain, which has been recognized by the New England Theater Conference as the oldest continuing amateur theatrical organization in the United States. The building is an architecturally notable Greek Revival/Italianate frame meeting hall located near what has been the historic, social, and political center of Jamaica Plain, and has provided a public meeting space for the community since its construction ca. 1832. The building retains integrity of location, design, setting, materials, workmanship, feeling, and association, and meets Criteria A and C of the National Register of Historic Places on the local level.

The Reverend John Eliot, Apostle to the Indians, donated a seventy-five acre tract of land to the town of Roxbury in 1689, the income from which was to be used to endow and maintain a public school. In 1821, the Trustees of the Eliot School were empowered by an act of the Massachusetts General Court to sell twenty-one of those acres, in whole or in part; a portion of the land (2 1/4 acres) was sold to the prominent Greenough family in 1822, and they deeded approximately one third of the property to the equally prominent Weld family in 1845. Contemporary maps and deeds indicate that Eliot Hall was built on this property sometime between 1832 and 1845, probably soon after the fourth Eliot School (located nearby at 24 Eliot Street, built in 1832), which it closely resembles. Its Greek Revival/Italianate framing and ornamentation corroborate this estimate. The original purpose and use of Eliot Hall are unknown; however, it is certain that the building was designed to serve a public function (it may have served as a temporary town hall), and was never intended for use as a private residence.

See continuation sheet

9. Major Bibliographical References

Eliot Hall, Boston, Massachusetts

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Boston Landmarks Commission

10. Geographical Data

Acreage of property less than one acre

Quad - Boston South Scale 1:25000

UTM References

A	<u>1</u> <u>9</u>	<u>3</u> <u>2</u> <u>5</u> <u>5</u> <u>8</u> <u>0</u>	<u>4</u> <u>6</u> <u>8</u> <u>6</u> <u>1</u> <u>9</u> <u>0</u>
	Zone	Easting	Northing
C			

B			
	Zone	Easting	Northing
D			

See continuation sheet

Verbal Boundary Description

See assessors map.

See continuation sheet

Boundary Justification

The boundary includes the entire city lot that has historically been associated with the property, which is indicated on the attached assessors map.

See continuation sheet

11. Form Prepared By

name/title Betsy Friedberg, National Register Director/MHC with Kathryn J. Cavanaugh, Preservation
 organization Massachusetts Historical Commission date March 1987 Consultant
 street & number 80 Boylston Street telephone (617)727-8470
 city or town Boston state Massachusetts zip code 02116

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The first reliable documentation of Eliot Hall comes from its association with the First Congregational Society of Jamaica Plain (the Third Parish Church in Roxbury), now known as the First Church, Unitarian, of Jamaica Plain. The church is located directly across Eliot Street from Eliot Hall. The Third Parish was formed in 1769 and its original church built that same year. By 1851, the Congregation had outgrown this space; to accommodate the construction of a new, large building, the old church (minus its spire) was sold to Stephen M. Weld, who moved it across Eliot Street to his property at the site currently occupied by Eliot Hall. (At the time Eliot Hall's facade was set back from the street much further than it is today; its current setback was achieved after a remodeling in 1889/1890 which included a front extension). The church building was converted to stables but destroyed by a suspicious fire in 1853. (Eliot Hall was apparently unharmed.) Meanwhile, the Unitarians built their new church, but in 1865 began to lease Eliot Hall as a parish house, as there was none attached to the church itself. Sunday school classes and parish meetings were held in Eliot Hall until the building was sold, in 1889, to the Eliot Hall Association for the benefit of the Footlight Club.

The Footlight Club began as a small local amateur dramatic club at the instigation of Miss Caroline Morse, a Jamaica Plain resident who first proposed the idea in 1876. On January 4, 1877, the Footlight Club was formally organized as an unincorporated association with thirty active members and seventy-five associate members. Caroline Morse served as the Club's first and only vice president, for despite her primary role in organizing the club, a man was selected as president. (The office of vice president was discontinued after Morse's death in 1879.) Thomas Ticknor, who as the club's first president held the office for twenty years, was also one of the club's more talented actors. "A Scrap of Paper", the inaugural production, was presented on February 9, 1877 in the German Theater, then located in the Boylston Street Railway Station in Jamaica Plain.

The German Theater quickly proved too small for the Footlight Club's productions (its audience capacity was very limited), so the Club moved its center of operation to Eliot Hall in the Autumn of 1878. The building's previous function as the Unitarian Church parish house had not prepared it for theatrical tenants; during the summer, before the Footlighters began using the hall, a stage was erected and a few sets of scenery installed in the second floor meeting space. The hall was leased to the Club by the trustees of Stephen M. Weld's estate.

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The Footlight Club soon became fashionable and a waiting list for associate membership was instituted soon after the move to Eliot Hall. In 1884, the Club expanded its performance schedule by repeating each of its three annual productions; this system allowed the club to increase its membership and in turn to afford the installation of a series of removable wooden risers for the seats -- an improvement greatly appreciated by the audience.

In 1889, the trustees of the Weld estate announced their decision to raze Eliot Hall and sell the land. Seeing the Footlight Club threatened with homelessness, three prominent Boston businessmen-- Robert M. Morse, A. Davis Weld and Thomas B. Ticknor -- organized the Eliot Hall Trust and sold nearly 1,500 shares of stock in the Eliot Hall Association to 124 subscribers in order to raise the money to buy the building. The venture was successful, and Eliot Hall was thoroughly remodelled to better accomodate its theatrical function. The building was enlarged at the front (creating the present setback from the street), at the rear, and at the south side; chimneys and stairways were relocated, gas foot and head lights were added to the stage, the roof slated, and paint applied both inside and out. In January 1890 the "new" Eliot Hall was the scene of the Footlight Club's 50th Performance.

The Footlight Club continued to prosper and grow, and made changes to the building when needed. Electric lighting replaced the familiar gas in 1903. The stage was modernized, in 1924, with a penthouse addition designed to provide the space used to fly the scenery. Also during the 1920s, the depth of the stage was increased, a sprinkler system and a completely new lighting system were installed. Upholstered seats were added in 1939. Aluminum siding was applied to the east, south, and west sides of the building in 1973. A small fire in 1982 damaged one main door, some interior walls, and a bit of first floor ceiling; the interior walls have been replaced, and repairs continue to be made as funds become available.

In 1927, the Club was legally incorporated as a non-profit organization. The shares in the Eliot Hall Association were either sold back or donated to the club, which achieved full ownership of the building in 1937. It continues to own and use Eliot Hall today.

As an amateur dramatic society, the Footlight Club had two main categories of membership: those who participated in the actual production of the plays -- actors, directors, stage crew -- were considered to active members, while those who preferred to be part of

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the audience were classified as associate members. The Club's activities were undertaken strictly for the members' amusement; the Footlighters had no aspiration of attaining professional recognition. The plays were performed only for the benefit of Club members and their families and friends; drama critics were not invited in their professional capacity, and any publicity was discouraged, despite the fact that many of the Club's members were prominent figures in Boston society. Both onstage and backstage participants in the productions were considered equally responsible for the success of the show, and no curtain calls for the actors were allowed on the grounds that there were no individual stars.

The Footlight Club has often been an innovative force on the Boston theater scene. Although always an amateur dramatic society, between 1929 and 1939 the Footlight Club presented fifteen Boston premieres, three of which were American premieres as well: "Hail Nero!" by Mary Stocks (1935), "Bees on the Boat Deck" by J.B. Priestley (1937), and "Busman's Honeymoon" by Dorothy Sayers (1939). Plays by Jean-Jacques Bernard, Somerset Maugham, Robert Hare Powel, and Maxwell Anderson, to name a few, had their Boston premieres in Eliot Hall under the auspices of the Footlight Club.

Soon after the 1878 occupation of Eliot Hall by the Footlight Club, the owners of the hall began to lease space for weekly dance classes for young boys and girls. The Eliot Hall Association, and later the Footlight Club, as owner of Eliot Hall, continued to lease space in the building for dance classes and other social functions (meetings, lectures, teas, recitals, etc.), including theatrical productions by groups other than the Footlight Club. The stage at Eliot Hall, for example, was used by the Tuesday Club of Jamaica Plain and by the Comedy Club of Cambridge on several occasions. For many decades some of the most fashionable dance classes in Boston were taught in Eliot Hall by Miss Marguerite Souther, who began her career in 1912 and was associated with Eliot Hall from the late 1920s to the early 1970s. Miss Souther also organized dances as social functions at Eliot Hall, and prominent Boston names such as Cabot, Lowell, Lodge, Coolidge, Adams, Forbes, Gardner, and Hallowell have appeared on patronesses lists, invitations, and class rosters. Miss Souther retired in the 1970s, but dance classes are still held at Eliot Hall. The Footlight Club continues its tradition of leasing space to performing arts groups, such as Boston's Handel and Hayden Society, which rents rehearsal space in the building.

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The Footlight Club has increased its production schedule over the years from three to five plays annually, each of which runs an average of four nights. The officers of the Club intend to rehabilitate the building into a performing arts center for the community, which will continue to house the Footlight Club but also become more involved in other performing arts.

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PRIMARY SOURCES

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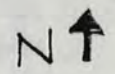
Semi-Annual Report of the Board of Directors of the Footlight Club, June 3, 1878; December 2, 1878; June 2, 1879; June 2, 1890; November 12, 1934. Harvard Theater Collection, Pusey Library, Harvard University: The Footlight Club Collection.

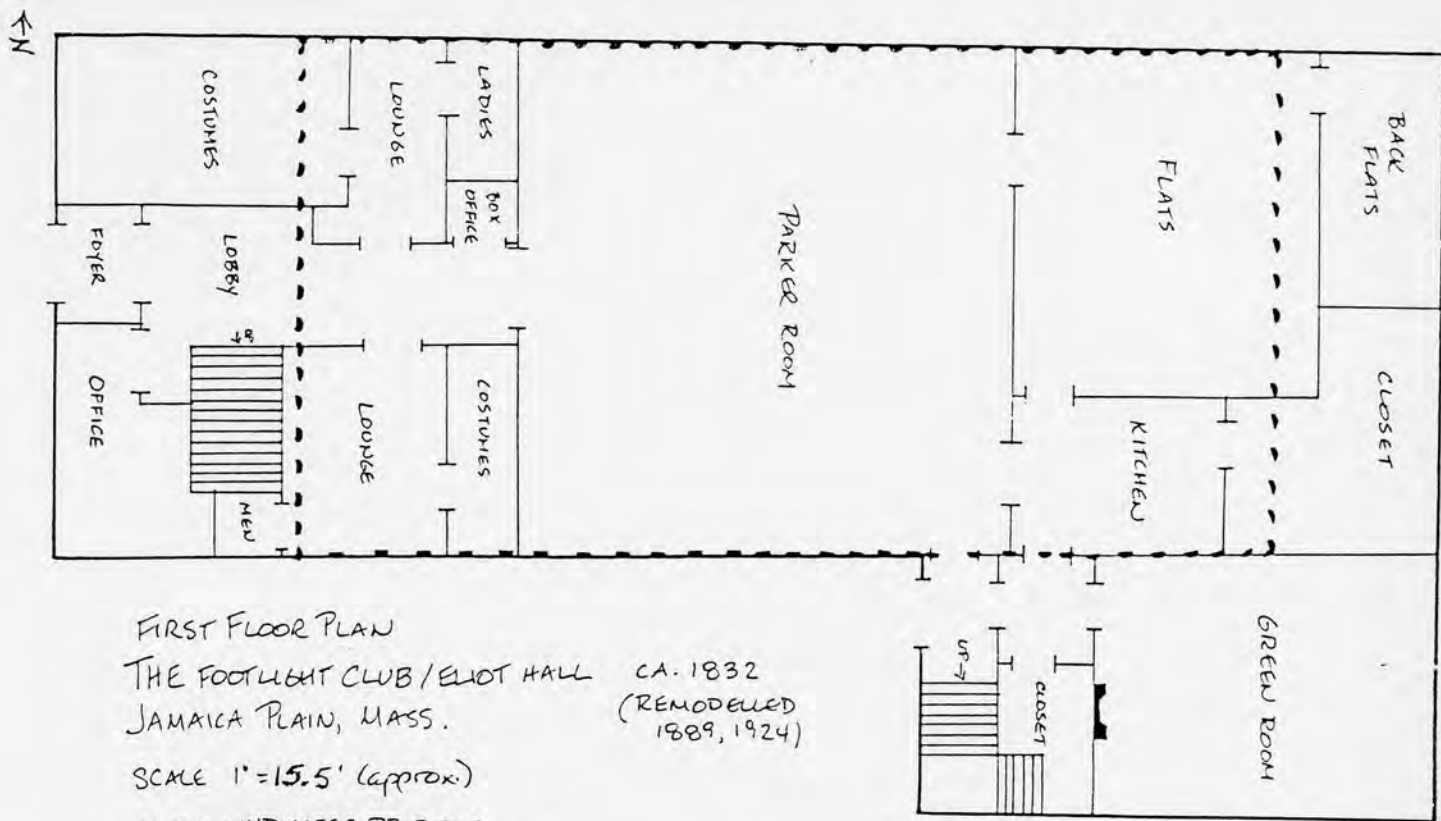
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"The Footlight Club"
 ELIOT HALL
 7A Eliot St.
 Jamaica Plain, MA

BRA Map #16N-7E,
 Scale 1" = 100'





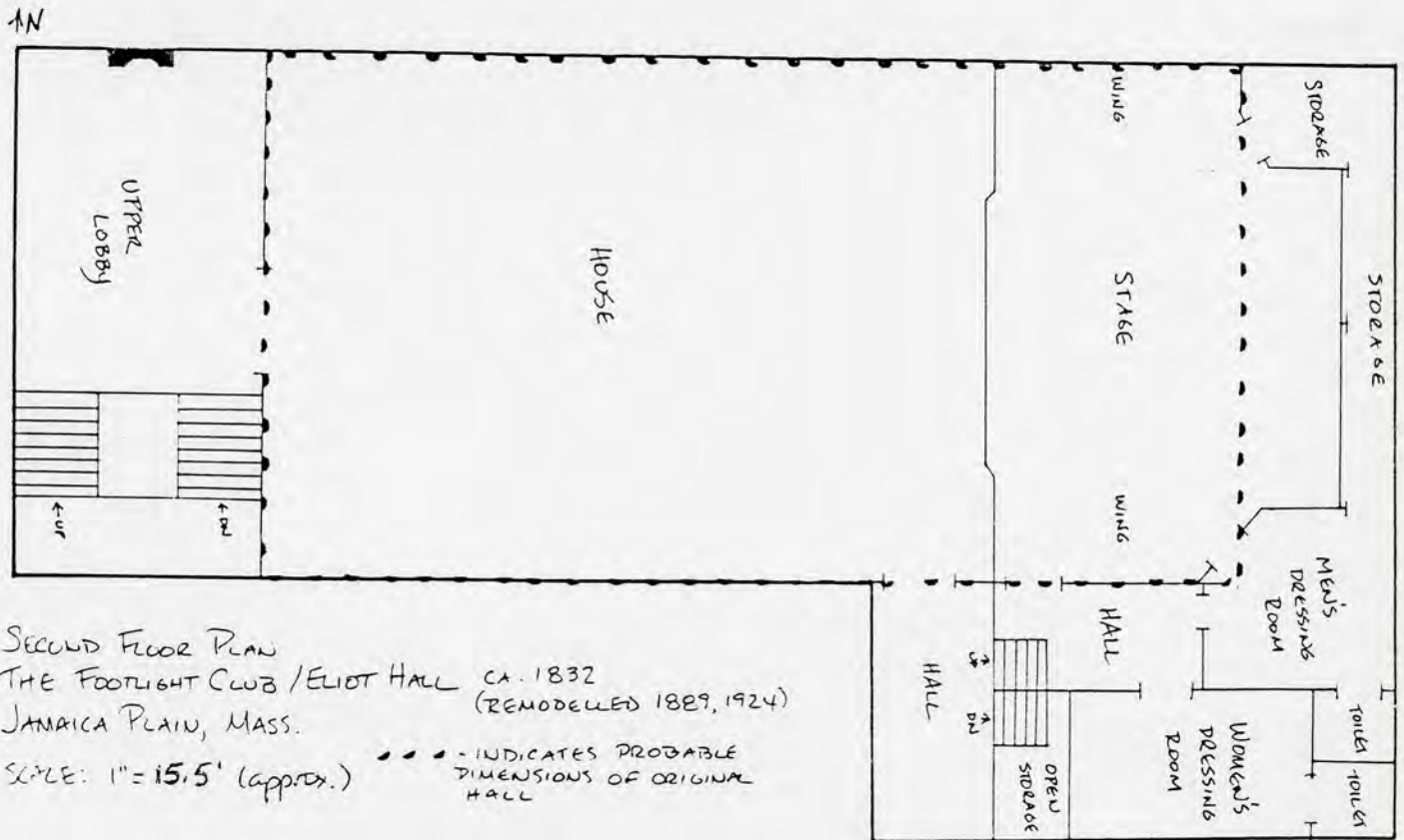
FIRST FLOOR PLAN

THE FOOTLIGHT CLUB / ELIOT HALL
 JAMAICA PLAIN, MASS.

CA. 1832
 (REMODELLED 1889, 1924)

SCALE 1" = 15.5' (approx.)

- - - - - INDICATES PROBABLE DIMENSIONS OF ORIGINAL HALL



SECOND FLOOR PLAN

THE FOOTLIGHT CLUB / ELIOT HALL
 JAMAICA PLAIN, MASS.

CA. 1832
 (REMODELLED 1889, 1924)

SCALE: 1" = 15.5' (approx.)

- - - - - INDICATES PROBABLE DIMENSIONS OF ORIGINAL HALL

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Eliot Hall
Suffolk County
MASSACHUSETTS

Substantive Review

MAY 31 1998

Working No. _____
Fed. Reg. Date: _____
Date Due: 6/30/88 - 7/15/88
Action: ACCEPT 7-15-88
 RETURN
 REJECT
Federal Agency: _____

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review: sample request appeal NR decision

Reviewer's comments:

Locally significant property associated with the performing arts in the Jamaica Plain area of Boston. Architecturally it represents an amalgam retaining

Recom./Criteria Accept A+C
Reviewer Savall
Discipline Architectural History
Date 7/15/88
_____ see continuation sheet

Nomination returned for: _____ technical corrections cited below *some significant features of the Greek Revival period.*
_____ substantive reasons discussed below

1. Name _____

2. Location _____

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property _____

5. Location of Legal Description _____

6. Representation in Existing Surveys
Has this property been determined eligible? yes no

7. Description

Condition	Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	
	<input type="checkbox"/> unaltered	
	<input type="checkbox"/> altered	

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

8. Significance

Period _____ Areas of Significance—Check and justify below _____

Specific dates _____ Builder/Architect _____
Statement of Significance (*in one paragraph*) _____

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____
Quadrangle name _____
UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

_____ national _____ state _____ local

State Historic Preservation Officer signature _____

title _____ date _____

13. Other

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____



THE HALL
MEMBERSHIP
RENTAL OFFICE
EST. 1911

The
Starlight
Club

CHEVROLET

ELIOT HALL / "THE FOOTLIGHT CLUB"
7A ELIOT STREET, JAMAICA PLAIN, MASS.
ca 1832, additions ca 1889, 1924

Photo by K. Cavanaugh March 1987
Negatives at Historic Boston, Inc.
3 School St. Boston MA

Street facade (west),
South elevation, west elevation of ell



ELIOT HALL / "THE FOOTLIGHT CLUB"

7A ELIOT ST., JAMAICA PLAIN, MASS.

ca 1832, additions ca 1889, 1924

Photo by K. Cavanaugh March 1987

Negatives at Historic Boston, Inc.

3 School St., Boston MA

Southern ell (west, south elevations), ca 1889

Penthouse ca 1924



Eliot Hall / "THE FOOTLIGHT CLUB"

74 Eliot St, JAMAICA PLAIN, MASS.

ca 1832, additions ca 1889, 1924

Photo by K. Cavanaugh March 1987

Negatives at Historic Boston, Inc
3 School St Boston MA

East / rear elevation (ca 1889)

Penthouse ca 1924



Evot Hall / "THE FOOTLIGHT CLUB"

1A Evot St JAMAICA PLAIN, MASS.

ca 1832, additions ca 1889, 1924

Photo by K. Cavanaugh March 1987

Negatives at Historic Boston Inc

3 School St, Boston MA

North elevation



Footlight Club / Eliot Hall

7A Eliot St.

Jamaica Plain (Boston) MA

Kathryn Cavanaugh, photographer

1987

Negatives on file with Historic Boston, Inc

Interior, stair hall (from lobby)

Photo #5 of 6



Footlight Club / Eliot Hall
7A Eliot St.
Jamaica Plain (Boston) MA

Kathryn Cavanaugh, photographer
1987

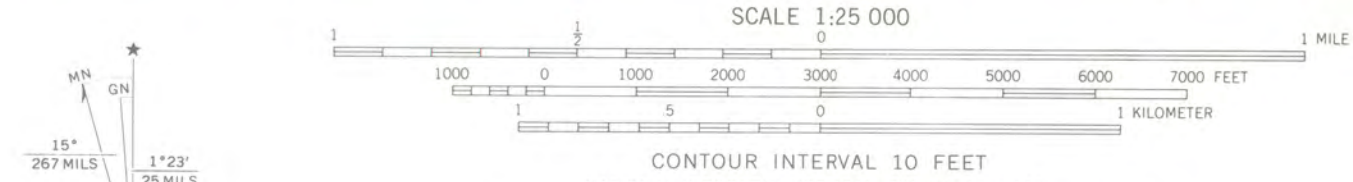
Negatives on file at Historic Boston, Inc.,
Interior view towards Eliot St.

Photo 6 of 6

Eliot Hall / "The Footlight Club"
7A Eliot Street
Jamaica Plain, MA
UTM: 19 325580 4686190
Quad - Boston South
Scale 1:25000



Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and Massachusetts Geodetic Survey
Topography by planetable surveys 1943. Revised from
aerial photographs taken 1969. Field checked 1970
Selected hydrographic data compiled from USC&GS Charts 246
and 248 (1971). This information is not intended for navigational
purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system,
mainland zone
1 000-meter Universal Transverse Mercator grid,
zone 19
Boundaries in tidewater areas from information supplied
by Massachusetts Department of Public Works
Red tint indicates areas in which only landmark buildings are shown



ROAD CLASSIFICATION

Primary highway, improved surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

There may be private inholdings within the boundaries of
the National or State reservations shown on this map
Revisions shown in purple compiled in cooperation with the State of
Massachusetts agencies from aerial photographs taken 1975 and other
source data. This information not field checked. Map edited 1979

BOSTON SOUTH, MASS.
N4215—W7100/7.5
1970
PHOTOREVISED 1979
AMS 6768 1 S—SERIES V814



May 27, 1988

Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
P.O. Box 37127
Washington, DC 20013-7127

Dear Ms. Shull:

Enclosed you will find the nomination forms for the following properties:

There are three properties in Boston:

Eliot Hall; 7A Eliot Street

First Church of Jamaica Plain; 6 Eliot Street

Greek Orthodox Cathedral of New England; 520 Parker Street

Haverhill, Intervale Factory; 402 River Street

Lincoln, Woods End Road Historic District; 68 Baker Bridge Road, 1, 5, 9,
and 10 Woods End Road

Lowell, Merrimack-Middle Streets Historic District (Boundary Increase);
Merrimack, Middle, Prescott, Central, and Market Streets;

A. Hocum Hosford Building HPCA# 10283MA

Vestry Building HPCA# 10207MA

D. L. Page Building HPCA# 1081MA

Quincy, Massachusetts Fields School; Rawson Road and Beach Street;
HPCA# 0570-84-MA

Massachusetts Historical Commission, Valerie A. Talmage, *Executive Director, State Historic Preservation Officer*
80 Boylston Street, Boston, Massachusetts 02116 (617) 727-8470

Office of the Secretary of State, Michael J. Connolly, *Secretary*

They have been voted eligible by the State Review Board and have been signed by the State Historic Preservation Officer. Owners were notified of pending State Review Board consideration 30-75 days before the meeting and were afforded the opportunity to comment. No comments have been received to date.

Sincerely,

Betsy Friedberg

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

BF/es

Enclosure

MAY 31 1988