

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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name THE PEABODY

other names/site number _____

2. Location

street & number 195-197 Ashmont Street not for publication

city or town Boston (Dorchester) vicinity _____

state Massachusetts code MA county Suffolk code 025 zip code 02124

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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
☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Brona Simon
Signature of certifying official/Title
Deputy State Historic Preservation Officer, Massachusetts Historical Commission

June 27, 2001
Date

State or Federal agency and bureau _____

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional Comments.)

Signature of certifying official/Title _____

Date _____

State or Federal agency and bureau _____

4. 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): _____

Edson H. Beall
Signature of the Keeper

8/8/01
Date of Action

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NARRATIVE DESCRIPTION

The Peabody, a 3 1/2-story apartment building built in 1896-1897, is an early example of the open-courtyard, brick, Tudoresque apartment house which became pervasive in the early 20th-century/ Designed by prominent local architect, Edwin J. Lewis, Jr., a resident of Ashmont, it is grandly executed in style and material to suggest the form of an English manor house organized around a small, raised, landscaped courtyard partially screen from Ashmont Street by a low brick wall.

The building fronts Peabody Square, the intersection of Dorchester and Talbot Avenues with Ashmont Street in the south-central Ashmont section of Dorchester, a streetcar suburb of upscale, late 19th/early 20th century residences. The square itself, centered by the small, triangular Peabody Park, boasts high-quality commercial, ecclesiastical, municipal and residential buildings, including the red-brick and shingle, Queen Anne O'Brien's Market building (1884, 1911-13 Dorchester Avenue), the complementary, brick and shingle Hotel Argyle with red brick stable (1888/92, 174 Ashmont Street), the Ashmont Block (1892, 164 Ashmont Street), the Renaissance Revival, yellow brick Ashmont Fire Station (1895, 1890 Dorchester Avenue) and the gray, ashlar granite, modern Gothic All Saints' Episcopal Church (1891/94, 211 Ashmont Street, NRIND 1990), an early masterpiece of Ralph Adams Cram and Bernard Grosvenor Goodhue.

Form, design and finishes assimilate The Peabody to its setting in the high-style neighborhood. The building provided an early acceptable solution to the intense demand for apartment housing, even among the upper middle class during the intense urbanization of the late 19th century. The Peabody was considered sufficiently elegant to be immediately included as an address in Clark's Boston Blue Book, a directory of Boston's social elite. Its accommodation of professional office space at street level address the commercial focus of Peabody Square.

Located on the south side of Ashmont Street between Dorchester Avenue and Bushnell Street, the Peabody nearly covers its entire lot. The 3 1/2-story apartment building rises from a cut-stone foundation to dark brick walls set in Flemish bond above grade. A combination of variegated, deep-red stretchers and burnt-black headers moderates the contrast between the dark gay granite of All Saints' Church and the bright red-brick of the market building and the hotel on the other side of the square. The form of the Peabody consists of four adjoining but not interconnected sections separated by a fire wall. The sections, originally comprised of one apartment per floor, are combined at their narrow ends to form a U-shaped apartment building around a small, picturesque courtyard (see attached floor plan). This configuration allows maximum light and ventilation for each flat. Sections A and D which form the wings of the U are identical in elevation and originally had the same floor plan. Sections C and D differ in both elevation and floor plan. The raised courtyard is accessed by granite steps and is screened by a low stone wall surmounted by a wrought-iron fence. Originally twice as high, the brick wall formerly boasted taller sections at the stairway which supported a decorative arch holding a lantern. This decoration has been replaced by a simple bar suspended between the gable-roof porches to

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support an arched metal sign identifying the property as "The Peabody." The courtyard itself is almost entirely paved with asphalt, but includes decoratively landscaped planting areas along the foundation. A low brick wall extends between the closed brick rails of the interior corner entry porches. Extending as a retaining wall below grade, it creates a well for basement windows.

Although all elevations are irregular, massing and composition present an image of symmetry. Wall detail on all building sections includes: 1- and 2-bay wide, gable-roofed, wall-dormered areas on each elevation; a 3-story, angled bay centered by a chimney on the west elevation of section C; wide string course above the first floor and variously between the second and third stories, and doubled corbelled arches over stair hall windows. The complex, slate-tiled roof combining hipped sections with cross gables is interrupted by gable-roofed, half-timbered dormers and massive, tall, corbelled, Jacobean chimney stacks with decorative brickwork. Gables have shaped parapets with limestone caps, while projecting eaves present exposed rafters. Garden entries of heavy, paneled wooden doors with multi-paned lights are located at the interior corners of the courtyard and a cross gables near the north end of the interior elevations of Sections A and D. Corner entries (accessing Sections B and C) are sheltered by the hip-roofed, half-timbered porches with closed, brick rails. Other courtyard entries (admission to Sections A and D) have gable-roofed porches. Recessed office entrances front Ashmont Street.

Fenestration on all elevations principally consists of 4/1, double-hung sash grouped in paired and tripart formation; some 1/1, 6/1 double-hung sash as well as casement windows also exist. Most windows are surmounted by flat arches with radiating voussoirs and are trimmed with limestone sills. Casement windows illuminate stair halls and some closet areas. Originally fitted with leaded glass, many have now been replaced with single-paned lights. Except for the northernmost bay near Ashmont Street, courtyard windows of Sections A and D are shortened.

Identical Sections A and D form the sides of the U-shaped plan. Their north (Ashmont Street) elevations have 2 bays: tripart windows occupy each level of the projecting, 3 1/2-story, gable-roofed bays. The interior bay on the main plane incorporates 1-story, shed-roofed sections that house office entries recessed behind segmental-arched openings as well as small, double-leafed casement windows for the waiting room. Second and third levels in the interior bay respectively have paired and single windows.

The asymmetrical, 8-bay, east (Bushnell Street) elevation of the Peabody consists of the east longitudinal side of Section A and the east short side of Section B. paired windows occupy each bay except for the single window in the first floor, northernmost bay (office), tiny casement windows in the fourth bay from the south corner (closets), and tripart windows in the first bay (parlors Section B) and third bay (dining rooms section A) from the south end and on the first floor in the second bay (parlor) from the northeast corner. The six northern bays on the west (Dorchester Avenue) elevation of Section D are identical to the corresponding bays on the east

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elevation (Bushnell Street) of Section A. A projecting section at the south end of the Dorchester Avenue elevation represents the west elevation of Section C. It includes an angled bay centered by a chimney (parlor Section C) and flat bays with single windows (bedroom Section C) in both the west and north walls.

The 8-bay, rear (south) elevation (Sections B and C) is also irregular with small, single windows illuminating the central, gabled section (adjacent rear stair halls for each section separated by a fire wall). Shortened, tripart windows (kitchens Sections B and C) occupy the bays on either side of the gabled section. Full-size tripart windows define the second bay from the west end (dining rooms Section C). Shortened single windows are located in the third bay from the east end (bathrooms Section B).

The identical, 8-bay, side elevations of the courtyard represent the west and east elevations of Sections A and D respectively. In the gabled stair hall bays above the porches, small, double-leafed casement windows on the second floor are surmounted by blind, Gothic arches; small four-part casement windows on the third floor are set beneath flat arches. Shortened windows stand in single (first, third, and fifth bays from the interior corner), paired (fourth bay from the north end), and tripart formation (second bay from the interior corner).

The 3-bay wall fronting the south end of the courtyard is comprised of sections of the north elevations of Sections B and C. The left (east) bay is occupied by double-leafed casement windows (the front stair hall Section B). Tripart windows define the center bay (dining rooms Section B). The right (west) bay is delineated by a single 6/1, double-hung sash window (bedroom, Section C).

On the interior, public vestibules and stair halls illuminated by either paired or four-part, casement windows are enhanced with bright oak woodwork including stairs, balustrades, and wainscoting. Rear stairways are more modestly detailed with painted, period trim, dumbwaiters and wainscoting. Wood-burning fireplaces with period mantels remain in each suite. Unit layout varies with location. Apartments in Sections A and D were subdivided in the 1930s. Some were returned to single units in a recent, certified rehabilitation, but original floor plans remain compromised in some areas. Standing trim, however, remains substantially intact. Bathroom and kitchens have been upgraded with modern casework and appliances.

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The Peabody Apartments

Name of Property

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.)

Property is:

- ☐ **A** owned by 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Suffolk, MA

County and State

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

COMMUNITY DEVELOPMENT

Period of Significance

1896-1951

Significant Dates

1896/1897

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/a

Architect/Builder

Edwin J. Lewis, Jr.

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository: _____

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STATEMENT OF SIGNIFICANCE

The Peabody, erected in 1896/97 at 195-197 Ashmont Street in the Dorchester section of Boston, possesses integrity of location, design, materials, settings, and workmanship, and is significant as an early example of the popular, turn-of-the-century, suburban, brick, Tudoresque, open-courtyard apartment building. The Peabody is also significant for its association with its owners and namesakes Col. Oliver W. Peabody and Mary Lothrop Peabody, and its architect Edwin J. Lewis, Jr., all of whom played important roles in the development of the vicinity known as Ashmont. For these reasons, the Peabody meets Criteria A and C at the local level of the National Register of Historic Places.

The Peabody was constructed on land transferred to Col. Peabody in 1895 from the neighboring Parish of All Saints' Church. After the death of his widow, Peabody's estate transferred it, along with all the property the couple had owned in Ashmont, to the Protestant Episcopal Church for benefit of the interests of the parish, which retained control until 1961. According to published vestry minutes, design of the Peabody was intended to compliment the new All Saints' Church (1892-4, NR 1980) at 211 Ashmont Street of which Oliver and his wife, Mary Lothrop Peabody were principal benefactors.¹ All Saints' Ashmont was the first church designed by America's foremost ecclesiastic architect, Ralph Adams Cram, and his partner, Bernard Grosvenor Goodhue. The Peabody's continued to secure the church's immediate vicinity by also sponsoring construction on its other sides: the parish house to the east (1906, also designed by Cram), and the rectory across Ashmont Street to the north (1912, designed by Lewis).

PEABODY SQUARE

Vantage of the church from the major intersection of Talbot and Dorchester Avenues with Ashmont Street was safeguarded by the Peabodys with the creation of Peabody Square (1891, originally Ashmont Square). Described as one of Boston's finest plazas, Peabody Square functions as the focal point and commercial center of Ashmont. The square was formally planned in 1891 when Talbot Avenue was laid out. Col. Peabody purchased the center lot to prevent construction which could block the view of All Saints' Church. He donated the property to the city in 1893 with the expectation that it would become a circular park centered by a fountain. In the end, an oblong, granite basin was donated to the site in the colonel's memory by his brother, Francis Peabody. The Boston City Council renamed the square in 1893 in honor of its patron. In 1911 a Howard clock was added by the city, largely at the behest of Mayor John F. Fitzgerald, also an Ashmont resident. Designed by Dorchester architect William D. Austin, it consists of a four-dial case, adorned with scrolls and animal heads and surmounted by a pineapple, symbol of hospitality, set atop a fluted, square pillar.

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ASHMONT

The area of Ashmont, centered on Dorchester Avenue, remained largely unsettled from the 1630 founding of Dorchester (later incorporated into the city of Boston in 1870) until the early 1800s. It grew in the 1870s as a small, upper-middle class village on the hills to either side of Peabody Square. Development first advanced as a result of construction in the square of Ashmont Station (1871) on the Old Colony Railroad.

The western hill, now known as Ashmont Hill (Welles Hill in the 19th century), was formerly the site of the 100-acre Welles estate, occupied at the end of the American Revolution by Gen. John Knox. The holding subsequently became the home of John Welles, a 1782 graduate of Harvard. Welles' varied career included stints as an associate of Welles and Co., the first prominent American banking house in Paris; a prominent local politician, president of the Boston Common Council, state senator; pioneer horticulturalist and President of the Massachusetts Agricultural Society. The town of Wellesley and Wellesley College both derive from the family name. Senator Welles moved his family to the Natick MA estate of his wife's branch of the Welles family. The Ashmont property was then leased to a number of notable individuals including Daniel Webster.

The eastern hill, now known as Carruth's Hill (Ashmont Hill in the 19th century), was the site of two estates. The area north of Ashmont Street was occupied by the Newhall Estate, summer home between 1824 and 1878 of the Chester Newhall family. A prosperous boot and shoe manufacturer, he was also a founder of the Massachusetts Horticultural Society, and participated in establishment of Cambridge's Mt. Auburn Cemetery. After 1845 the southern portion of the hill was held by the Carruth Estate (named either Ashmont or Beaumont), the home of Nathan Carruth. Born in North Brookfield, MA, in 1810, Carruth came to Boston at age 15, earned his fortune through the West Indian trade, became an anti-slavery activist, and a benefactor of many western mission colleges.

Such country seats were fashionable among elite men of affairs. Merchants, financiers, and manufacturers who transformed the Massachusetts economy from its origins in agriculture to one consecutively driven by commerce, then industry, identified ownership of a rural manor with a patrician lifestyle. Dorchester, Ashmont in particular, had a high concentration of such country manors, at the time sufficiently removed from Boston. These businessmen, although interested in preserving and enhancing the landscape, were also concerned with remuneration. Newhall's attention focused on design, otherwise expressed in his involvement with Mt. Auburn. Carruth's pursuit was development. As the first president of the Old Colony Railroad, he built the line through Dorchester in 1845, the same time that he established his estate in Ashmont. Ashmont Street was laid out four years later. In 1870, the year of Dorchester's annexation to Boston, Carruth was involved in routing a branch rail line through Ashmont to Milton.

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Annexation was popular in Ashmont and local landowners quickly moved to benefit. Carruth Street, named for Nathan, was laid out and subdivisions were devised between it and Dorchester Avenue. Most of the Welles estate was platted by 1871. Ashmont Station was sited the same year. In 1873, a trestle was added to carry trains above Ashmont Street allowed creation of the square which centers the village.

The financial depression of the 1870s inhibited development until 1884 when a brick and shingle market building, designed by Boston architect W. Whitney Lewis, was constructed on the square by Jacques & Griffin. The complementary-designed, Hotel Argyle (1882-92, possibly by Lewis) was built across Ashmont Street with an adjoining red-brick stable (remodeled to a car barn in 1910 by architects Guy and Proctor). Next door, the 1892 Ashmont Block (designed by local architect-builder H.M. Wallis) housed club rooms and a large, second-floor function hall. These buildings formed the nucleus of Ashmont's village center. In the early 1990s these three buildings were successfully rehabilitated into condominiums named Ashmont Commons according to the plans of Sutphin Associates of Cambridge. Jacques & Griffin, who built the market, were also real estate developers. Jacques built several houses on Ashmont Street, at least one of which was designed by Edwin Lewis, Jr.

ALL SAINTS' CHURCH AND THE PEABODY CONNECTION

All Saints' Episcopal Church, built at the corner of Ashmont and Bushnell Streets on a lot donated to the parish by Oliver Peabody, is one of only two parishes of the High Church tradition in the Episcopal Diocese of Massachusetts. As such, it attracts a congregation from all over Greater Boston. Initiated in 1867 at Dorchester Lower Mills, All Saints' became a parish in 1874.

Tradition holds that on their way from their Milton estate to attend services at King's Chapel in downtown Boston on Holy Innocents' Day, December 28, 1879, Col. Oliver and Mary Lothrop Peabody were faced with a snow squall. As an alternative, they stopped to worship at the nearby Episcopalian chapel of All Saints' then located on Dorchester Avenue between Codman and Richmond Streets. Having lost an infant daughter, the Peabodys were especially moved by the sermon on the Holy Innocents delivered by the rector who himself had recently lost a baby daughter. Although each was a life-long Unitarian and the child of a notable minister, the Peabodys became regular worshippers at All Saints'. Confirmed in the church in 1882, they remained earnest Episcopalians, generous promoters and benefactors of the parish.

Oliver White Peabody (b. Springfield, May 9, 1834; d. Milton, October 23, 1896), a scion of one of the oldest and most distinguished families in Boston, was orphaned at age 13 and forced to make his own way. His mother, Amelia White Peabody, having died around the time of his birth. His father, Rev. William B. Peabody, minister of the Unitarian Church in Springfield, died in 1847. Having graduated from Phillips Exeter Academy, but lacking the funds to enter Harvard,

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Oliver Peabody and his brother Francis joined the banking house, John E. Thayer & Bro. Oliver advance quickly. In 1859 he married Mary Lothrop, daughter of Boston clergyman S.K. Lothrop, but his career was interrupted by the Civil War. Peabody enlisted in the first company of cadets in September 1862 and helped recruit Company H of the 45th Massachusetts volunteers. First appointed Captain, he became a Lieutenant Colonel, before being mustered out of service in July of 1863, where he reentered the employ of John Thayer. In 1865, Colonel Peabody, his brother Francis, and Henry P. Kidder founded Kidder, Peabody and Company as the successor to the former firm. Kidder, Peabody became a leading investment bank of international importance. In contrast, Oliver Peabody's private life was not without tragedy. His brother Everett was killed during the Civil War, and his only child, a daughter Amelia White Peabody, died in 1866 at age two.

In 1882 the Peabodys funded the relocation of the frame chapel of All Saints' from Lower Mills to Ashmont. Its new location was the current site of the subway station, immediately southwest of the Peabody. Upon erection of the new stone church designed by Cram, Oliver and Mary Peabody donated some \$85,000 of the required \$105,000. The death of his twin brother William prompted Oliver to fund construction of the church's stone tower, completed in 1894 in memory of his deceased brothers. Four years later, Colonel Peabody himself died. Mary Peabody continued to fund improvements at All Saints', including the construction of the parish house and rectory. Upon her demise in 1910, Mary Peabody endowed the church with a substantial fortune.

By the turn of the century All Saints' Ashmont had earned an international renown for its beauty. It became a paradigm for American parish church architecture in the first half of the 20th century. Its chancel is recognized as one of the world's finest Gothic Revival interiors. Cram's work launched the school of Boston Gothicists at the end of the contemporary Arts and Crafts movement.

EDWIN J. LEWIS, JR. AND THE PEABODY

The English Village Gothic charm, high artistic standard and new aesthetic sensibility of All Saints' were welcomed in Ashmont and emulated by Edwin J. Lewis, Jr. at the Peabody. Colonel Peabody, as one of his last undertakings, commissioned Lewis to devise the Peabody in a manner to compliment as well as protect the church. Peabody's memorial in All Saints' vestry's minutes reported that, uncharacteristic of a businessman, he ignored the developer's primary concern for profitability and set as the first standard of design that the apartment house enhance rather than obscure the church. Given the Peabodys standing relationship with Ralph Adams Cram, the choice of Lewis for this commission as well as that of the church rectory is a testimonial to the respect that Lewis commanded.

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Designer of many of the finest houses in the area, Edwin James Lewis, Jr. (b. Roxbury, May 1, 1859; d. October 16, 1937) was an important architect in Ashmont. Approximately fifty properties in the neighborhood dating between 1887 and 1912 have been attributed to him. After graduating from M.I.T. School of Architecture in 1881, he apprenticed for nine years with Timothy Walsh at the firm of Peabody & Stearns. Lewis established his own immediately-successful practice in 1887. He was elected to the Boston Society of Architects the same year, and became a Fellow of the American Institute shortly thereafter. Known for his distinguished plans for homes, mostly in Boston but also in surrounding communities, Lewis also won a national reputation as the designer of more than 35 churches throughout the United States and Canada. His first ecclesiastical commission may have been Christ Church in Dorchester built in 1894. Lewis' important works include the Fassett Estate House in Gloucester, Dearborn School in Roxbury (NR 2000), Danielson Library in Brimfield, the Dedham Historical Society, and All Souls' Church in Braintree. He contributed designs for Draper Corporation worker housing and the church in the company town of Hopedale, Massachusetts. Lewis also served as president of the Dorchester Historical Society, sustained an active membership in the Unitarian Association, acted as a municipal reformer, maintained a lifelong membership in the Boston Society of Architects, and retained membership in the Boston Art Club. In 1907, an article by Frank Croteau Brown in the *Architectural Record* included Lewis among the leading architects of suburban Boston. Other Lewis properties listed on the National Register of Historic Places include: 748 Columbus Avenue, Boston; South Congregational Church, Brockton; Second Unitarian Church and Prescott Hall House, Brookline; and the Wollaston Unitarian Church, Quincy.

Grandly rendered in style and material, the Peabody combines four sections to create a U-shaped plan suggesting the form of a Tudor manor house configured around a picturesque, if not imposing, landscaped courtyard open to the street. In connecting the sections at their narrow ends, Lewis gained maximum window exposure for light and ventilation. This organization, common in Europe where Lewis frequently visited, was more fully expressed a year later in Cram's significantly elaborated design of Richmond Court (NR) in Brookline, generally credited in being the first and often-emulated apartment house in the Boston area to be designed in the Jacobean or English manor style arranged around a central open courtyard.

The actual nature of the relationship between Lewis, the Peabodys, and Cram is unclear, but the opportunity for interactive influence is apparent. As an Ashmont resident, Lewis may have known both the Peabodys and Cram. The latter may have been approached regarding design of the apartment building. Both architects maintained offices in the same building during the early 1890s. Construction of the Peabody proceeded while Cram remained involved with development of All Saints' Church, completing ongoing commissions for Mary Lothrop Peabody over the remaining fourteen years of her life. Cram's Richmond Court was built for the Richmond Court Trust which included Francis Peabody as a trustee.

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Similarities between Richmond Court and the Peabody are found not only in the orientation of the buildings, but also in the location of entrances, including vestibules and stair halls, at the interior corners and in the middle of the forward wings. Floor plans have similarities in layout with kitchens and dining rooms in larger units separated from the parlor by the interposition of bedrooms and a bathroom. Amenities are also similar with well-lit stair halls finished with oak paneling and balustrades, dumbwaiters in rear stair halls and working fireplaces in each unit. Plans and a photograph of the Peabody were published in *The Brickbuilder* in 1900 (see illustration).

The Peabody was considered sufficiently elegant to be immediately included in Clark's Blue Book. Characteristic of early apartments, the Peabody catered to demographic extremes, colloquially described as "the newly wed and the nearly dead." Typically, these groups included those yet unable to afford a single-family home during this period of escalating prices in the rapidly-developing suburbs and those attracted to the easier lifestyle afforded by single-floor living available in a "flat." Early tenants included salesmen, a bank teller, small business owners, a civil an engineer, and a physician. Proximity to All Saints' drew clerics, while design accommodations catered to other professionals. Street-level plans had offices with entrances for waiting rooms fronting Ashmont Street, and separate, residential entrances accessed off the courtyard. A tradition of doctors as residents began with Dr. Robert Miller, a dentist who moved in 1899 to the Peabody where he maintained an office for thirty years. George C. Phelps, music teacher and organist for All Saints' lived at the Peabody during the 1920s.

Apartment units in sections A and D were subdivided ca. 1930. The Peabody passed from control of the parish of All Saints' to secular ownership in 1974, but has remained rental housing. It has recently undergone a certified rehabilitation in accordance with the standards of the Secretary of the Interior.

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ⁱ Shand-Tucci, Douglass. *All Saints' Ashmont Dorchester, Boston: A Centennial History of the Parish*, 1975, p. 30.

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 _____ Built in Boston: City and Suburb, 1800-1950. Amherst, 1988.
 _____ Gothic Churches of Dorchester. Ann Arbor: University Microfilms, 1974.
 Withey, Henry F. and Withey, L.C. Rathburn. Biographical Dictionary of American Architects Deceased. Los Angeles, 1970 reprint of the 1956 publication.

(end)

The Peabody Apartments
Name of Property

Suffolk, MA
County, State

10. Geographical Data

Acreage of Property less than one acre

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet)

1. 19	329760	4683300	3.		
Zone	Easting	Northing	Zone	Easting	Northing
2.			4.		
Zone	Easting	Northing	Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Dianne Siergiej, consultant with Betsy Friedberg, MHC

organization Massachusetts Historical Commission date June 2001

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Peabody Realty Trust

street & number 195-197 Ashmont Street telephone 617-282-0700

city or town Boston state MA zip code 02124

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

**The Peabody
Boston (Dorchester) (Suffolk Co.), MA**

Section number 10 Page 1

GEOGRAPHICAL DATA

Verbal Boundary Description

The nomination is confined to the parcel occupied by the Peabody as identified by the City of Boston's Assessing Department: Ward 16, Parcel No. 4753000. See attached assessor's map.

Boundary Justification

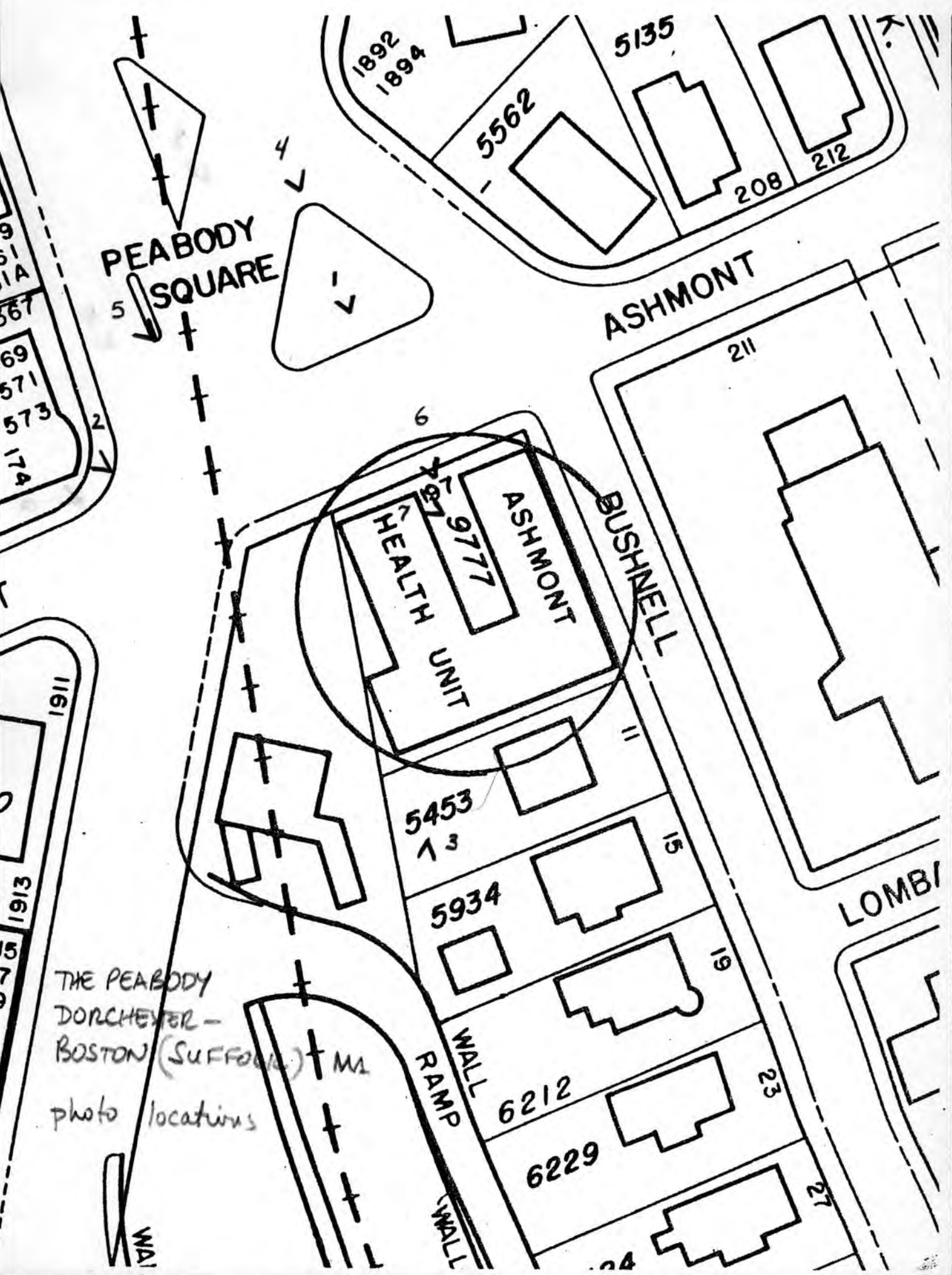
The boundary is defined by the lot of land associated with the property as recorded in the Suffolk County Registry of Deeds Book No. 1132, page 30.

(end)

PHOTOGRAPHS

Photographer: Dianne L. Siergiej Date: February 1999 / April 2001
Negatives: located at Massachusetts Historical Commission, 220 Morrissey Boulevard.

1. North elevation of the Peabody.
2. West elevation of the Peabody.
3. East and South Elevation of the Peabody.
4. Peabody Square, showing granite basin, clock, North elevation of the Peabody
5. Peabody Square, clock, North and West elevations of the Peabody.
6. Center courtyard of the Peabody.
7. West elevation of the East wing facing courtyard of the Peabody.





APARTMENT HOUSE ASHMONT, MASS.
EDWIN J. LEWIS, ARCHTCT.

THE BRICKBUILDER,
SEPTEMBER,
1900.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Peabody, The
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Suffolk

DATE RECEIVED: 7/05/01 DATE OF PENDING LIST: 7/17/01
DATE OF 16TH DAY: 8/02/01 DATE OF 45TH DAY: 8/20/01
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 01000872

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 8/8/01 DATE

ABSTRACT/SUMMARY COMMENTS:

ENTERED AUG 08 2001

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



PHOTO NO. 1

THE PEABODY

195-197 ASHMONT STREET

(DORCHESTER) BOSTON, MASSACHUSETTS

Kodak
PREMIUM
Processing
FEB 1999



PHOTO NO. 2

THE PERABODY

195-197 ASHMONT STREET

(DORCHESTER) BOSTON, MASSACHUSETTS

MAR99 P563

30 0122N-4N324086



PHOTO NO. 3

THE PEABODY

195-197 ASH MONT STREET

(DORCHESTER) BOSTON, MASSACHUSETTS

Kodak
PREMIUM
Processing
FEB 1999



PEABODY
SQUARE

PHOTO NO. 4

THE PEARBODY

196-197 ASHMONT STREET

(DORCHESTER) BOSTON, MASSACHUSETTS

Kodak
PREMIUM
Processing
FEB 1999



PHOTO NO. 5

THE PEARODY

195-197 ASHMONT STREET

(DORCHESTER) BOSTON, MASSACHUSETTS

Kodak
PREMIUM
Processing

FEB 1999



PHOTO NO. 6

THE PEARBODY

195-197 ASHMONT STREET

(DORCHESTER) BOSTON, MASSACHUSETTS

Kodak
PREMIUM
Processing

FEB 1999



195
810
GROUP

The Peabody

PHOTO NO. 7

THE PEARBODY

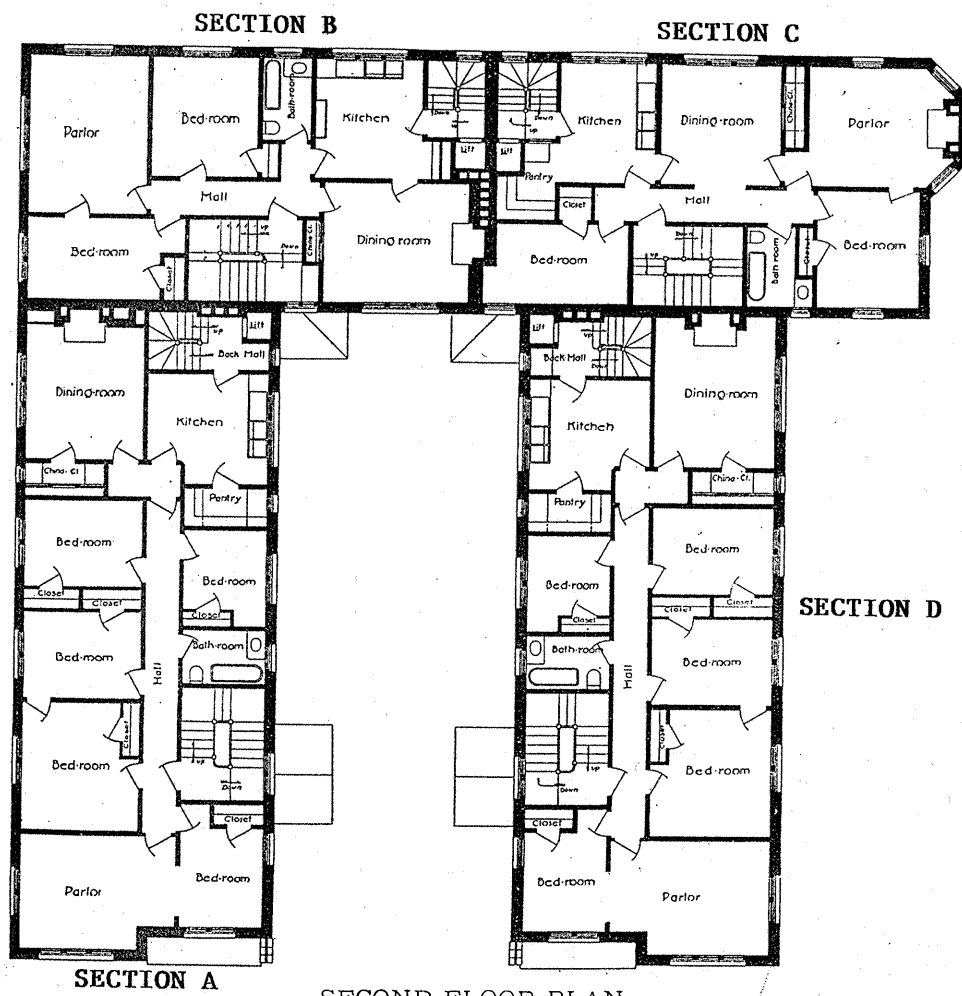
195-197 ASHMONT STREET

(DOHCHESTER), BOSTON, MASSACHUSETTS

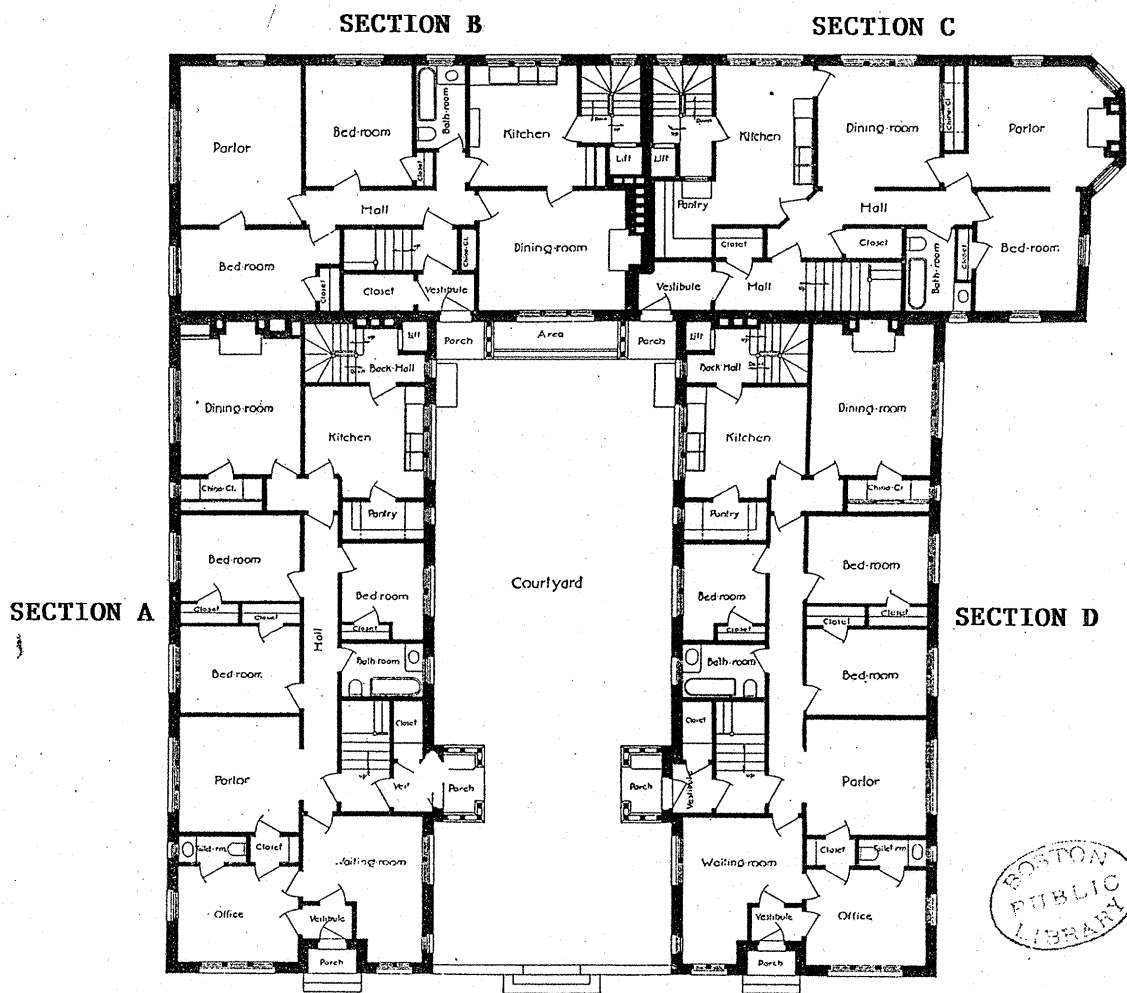
Kodak
PREMIUM
Processing

FEB 1999

TOPOGRAPHIC AND PLANIMETRIC SURVEY



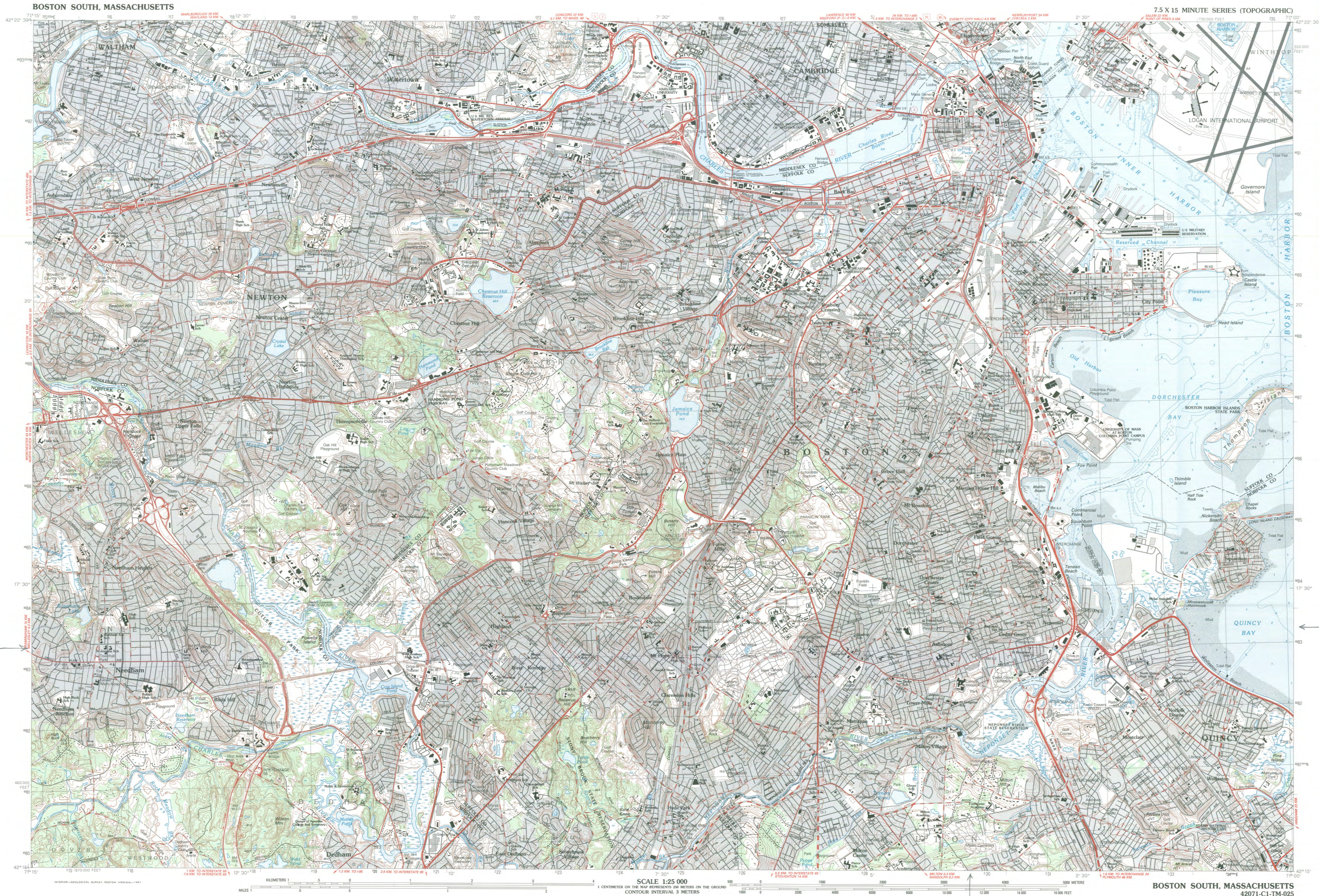
SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

APARTMENT HOUSE, ASHMONT, MASS.
EDWIN J. LEWIS, ARCHITECT.





THE PEABODY
BOSTON (SUFFOLK) MA

Boston South MASSACHUSETTS

1:25 000-scale metric
topographic map

7.5 X 15 MINUTE QUADRANGLE
SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names

1987

MOOR & MOUNTAIN
3 RAILROADS
ANDOVER, MA 01810
TEL. 860-747-2645

Produced by the United States Geological Survey
in cooperation with Massachusetts Department
of Public Works
Control by USGS, NOS-NOAA, and Commonwealth
of Massachusetts agencies

Compiled by photogrammetric methods from aerial photographs
taken 1978. Field checked 1979. Map edited 1987.
Supersedes Newton and Boston South 1:25,000-scale
maps dated 1970.

Selected hydrographic data compiled from NOS charts 13270 (1982)
and 13272 (1982). This information is not intended for navigational purposes.

Projection and 1000-meter grid: Universal
Transverse Mercator, zone 19
10,000-foot grid ticks based on Massachusetts coordinate
system, modified zone.

1927 North American Datum
To place on the predicted North American Datum 1983,
move the projection lines 6 meters south and
42 meters west as shown by dashed corner ticks.
There may be private inholdings within the boundaries of
the National or State Reservations shown on this map.

CONTOUR INTERVAL 3 METERS
NATIONAL GEODETIC VERTICAL DATUM of 1929
CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.3 METER
DEPTH CURVES AND SOUNDINGS IN METERS
DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE SHOWN ELEVATIONS REPRESENTS THE APPROXIMATE LINE
OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 2.9 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE

Meters	Feet
1	3.2808
2	6.5617
3	9.8425
4	13.1234
5	16.4042
6	19.6850
7	22.9659
8	26.2467
9	29.5276
10	32.8084

To convert meters to feet
multiply by 3.2808

To convert feet to meters
multiply by 0.3048

DECLINATION DIAGRAM

1° 18' 15" N
1° 18' 15" E
25 MILES

UTM grid convergence
(GN) at center of map
(declination) (MI)
Diagram is approximate

ADJOINING MAPS

1	2	3
1	2	3
4	5	6
7	8	9

1 Maynard
2 Boston North
3 Lynn
4 Framingham
5 Hull
6 Medford
7 Norwood
8 Weymouth

ISBN 0-407-00135-6
9 780607 001356

Topographic Map Symbols

Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road, trail
Route marker: Interstate, U. S. State
Railroad: standard gauge; narrow gauge
Bridge: drawbridge
Footbridge; overpass; underpass
Bailway: water; only selected locomotive buildings shown
House; barn; church; school; large structure
Boundary:
National, with monument
State
County, parish
Civil township, precinct, district
Incorporated city, village, town
National or State reservation; small park
Land grant with monument; head section corner
U. S. public lands survey: range, township, section
Range, township; section line: location approximate
Fence or field line
Power transmission line, isolated tower
Dam; dam with lock
Cemetery; grave
Campground; picnic area; U. S. location monument
Whitlock; water well; spring
Mine shaft; prospect; adit or cave
Control: horizontal station; vertical station; spot elevation
Contours: index; intermediate; supplementary; depression
Distorted surface: strip mine, lava, sand
Soundings: depth curve
Perennial lake and stream; intermittent lake and stream
Rapids, large and small; falls, large and small
Submerged marsh; marsh, swamp
Land subject to controlled inundation; woodland
Scrub; mangrove
Orchard; vineyard

A pamphlet describing topographic maps is available on request

FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092

1987



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

June 27, 2001

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
Mail Stop 2280, Suite 400
1849 C Street, NW
Washington, DC 20240

Dear Ms. Shull:

Enclosed please find the following nomination form:

Peabody Apartments, 195-197 Ashmont Street, Boston, (Suffolk), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. State Historic Preservation Officer. The owners of the properties 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 cursive script that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: John Bowman, Chair, Boston Landmarks Commission
Dianne Siergiej, Preservation Consultant
Hon. Thomas Menino, Mayor, City of Boston
Ellen Lipsey, Executive Director, Boston Landmarks Commission
Peabody Realty Trust