1. NAME OF PROPERTY

Historic Name: Gibson House

Other Name/Site Number:

2. LOCATION

Street & Number: 137 Beacon Street Not for publication:__

City/Town: Boston Vicinity:__

State: Massachusetts County: Suffolk Code: 025 Zip Code: 02116

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	x	Building(s):	x
Public-Local:	___	District:	__
Public-State:	___	Site:	__
Public-Federal:	__	Structure:	__
		Object:	__

Number of Resources within Property

Contributing	Noncontributing
1	___ buildings
___	___ sites
___	___ structures
___	___ objects
1	___ Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

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
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain):

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub:	single dwelling
Current:	Recreation and Culture	Sub:	museum

7. DESCRIPTION

Architectural Classification: Late Victorian: Second Empire

Materials:

Foundation:	Stone and brick
Walls:	Sandstone (brownstone) veneer and brick (front); brick (rear)
Roof:	Slate (north slope) and copper sheathing (south slope); rubber membrane on upper north and south slopes
Other:	

Describe Present and Historic Physical Appearance

Location and Setting

The Gibson House is located at 137 Beacon Street in Boston's Back Bay National Register District. A City of Boston Registered Landmark, it is also on the *Commonwealth of Massachusetts' Register of Historic Places* and is a part of the City of Boston Back Bay Architectural District.

The Back Bay was originally a tidal backwash separating the western side of the Boston peninsula from Brookline. In the 1810's Uriah Cotting, a Boston entrepreneur, launched a scheme to dam the tidal waters of the Back Bay in order to provide power to mills he wished to build. The dam was finished in 1821. It was one and a half miles long, stretching in a straight line from the foot of the Boston Common (at the intersection of Beacon and Charles Streets), to Sewall's Point in Brookline. The mill scheme was a failure. However, the future shape of Boston had been established, as Beacon Street was extended all the way to Brookline along the top of the dam. It would become the northern boundary of the landfill project that would create Boston's Back Bay neighborhood, but it would be three and a half decades before a plan would be developed and work begun.

During the first half of the nineteenth century Boston's population grew at a rapid rate. In 1800 it had 25,000 inhabitants; by 1850, 137,000. This rapid growth naturally taxed all aspects of the city's infrastructure, and, as Boston was located on a peninsula that originally had only 783 acres, land for growth was urgently needed. Schemes for filling in the Back Bay were proposed in the 1840's, but it was not until 1852 that a commission was established to take on the project. Work began in 1856 and continued for forty years. In all, 570 acres of land were created, making it one of the largest land reclamation projects ever undertaken in the United States. As a result of its location, its slow, steady growth, and Boston's interest in architecture and residential urban design, the Back Bay is today a unique and remarkable record of the evolution of American architecture during the four decades following the Civil War.

The planning of the Back Bay is significant in the history of American city planning. The new land was laid out as a fashionable residential district following an axial plan by the architect Arthur Gilman. Gilman had traveled to Paris to study the rebuilding of large portions of that city, and his design for the Back Bay is a reflection of the growing interest in America in French architecture and city planning. This was a radical shift from the residential squares and crescents found on Beacon Hill, the North End and the area that now comprises Boston's financial district, all of which followed English patterns in urban design.

The cohesiveness of the plan was ensured by a number of farsighted zoning and building restrictions. These included mandatory building setbacks, height limits, and the use of selected building materials, masonry and brick. Other planning considerations designed to safeguard the area's residential character were the conscious exclusion of almost all business and commercial facilities, the introduction of service alleys, the setting aside and occasional donation of chosen building lots for parks and public institutions, and the Commonwealth Avenue boulevard plan to create a main street through the Back Bay. (Today, the Back Bay is renowned as one of the most ambitious campaigns of urban neighborhood design and planning in the country's history.)

In this Back Bay area five- and six-story row houses and a handful of detached mansions were built in the architectural styles of post-Civil War America. It included works by many of America's leading architects of the period, such as Edward Clarke Cabot, Robert Swain Peabody, Charles Follen McKim, and Henry Hobson Richardson. The neighborhood survives as an important document of the evolution of American domestic architecture from 1860-1914.

The first block of the extension of Beacon Street, between Arlington and Berkeley streets, was one of the first

blocks of the Back Bay to be developed. It was on this block, on the south side of the dam and about three quarters of the way down the block to Berkeley Street, that the Gibson House was built.

Type and use
The Gibson House is a single-family residential row house, one in a series along the south side of Beacon Street between Arlington and Berkeley streets. It was one of the first houses built in the Back Bay. Next door at 135 Beacon is its twin. Both houses were built in 1859 and designed by noted Boston architect Edward Clarke Cabot.

Current appearance- Exterior
The Gibson House sits on a rectangular lot 22 feet wide and 112 feet long on the south side of Beacon Street, six houses east of Berkeley Street. Set back 20 feet from the sidewalk,the house is reached from the street by a bluestone walkway that bisects the front yard. Along the sidewalk there is a cast-iron fence. The house has a footprint of 22 feet by 58 feet.

The house rises five stories above a raised basement. The Beacon Street façade is of brownstone (basement and first floor) and red brick with brownstone trim (second to fourth floors). The roof, which begins at the fifth floor level, is of mansard design, with fish-scale slates covering the gently curved sloped surface visible from Beacon Street, and copper sheathing the south slope, which is visible from the alley.

The street façade appears today exactly the way it did in 1859. Restoration of the façade, which included repointing and restoring the brownstone, repainting and reglazing the windows, and restoring the oriel (roof, replacement of rotted wood, and painting) was conducted over the years 1996-99.

The façade has a center entrance flanked by two arched 1/1 windows. The double entrance doors are recessed into the façade and are reached by a set of seven brownstone steps. The second floor of the facade is characterized by a central, octagonally-bayed oriel that projects over the entranceway. It is of wood painted to match the brownstone and has three 1/1 windows and a copper roof. The third floor has two large 2/2 windows spaced evenly across the façade. The fourth floor has three 2/2 windows grouped together and centered. The fifth floor mansard is broken by a single, central dormer with double 2/2 windows.

At first glance, the Beacon Street façade is an early essay in the French Empire style, just coming into vogue in America. Its use of brownstone at the first story level with red brick above and a mansard roof are all elements of the style. However, upon closer examination, we see that Cabot interprets and adapts key features of the façade in a wholly personal way, making the final product something individual and new. For example, the engaged columns flanking the front entrance exhibit an Egyptian Revival sensitivity, with stylized lotus capitals.

Compared to the other row houses on the block, 135-137 Beacon Street have the quietest, most restrained facades. This is principally due to the relative lack of decorative detail on their facades, and to front doors recessed into the voids of the central arched openings. The fifth floor dormers echo the voids of the entryways, receding into the mansard roof instead of projecting from it. On the third and fourth floors, the only details are the gently arched lintels in brownstone. The lack of window frames in brownstone, a common detail of the period and style, is especially noticeable (compare with 139-141 Beacon Streets, or the "Renwick" Triangle [1859-61], 114-128 E. 10th St in New York, where all the windows above the first floor have wide brownstone frames against the red brick of the upper stories.) The overall effect is of a house that does not call attention to itself, in a row of more detailed and demonstrative townhouses.
The rear façade of the house is of red brick. An octagonally-bayed oriel with three 2/2 windows projects at the middle of the second floor level. On all other floors there are two 2/2 windows. To the south of the house is a

courtyard paved in brick. The courtyard slopes inward for drainage purposes and is approximately 4½ feet below the alley (as is the entire ground floor). The brick-paved courtyard displays its utilitarian appearance as a service entry with access to the back alley, adjoining the rear elevations of Marlborough and Beacon streets and surrounded on two sides by a wooden fence belonging to 139 Beacon and the alley fence, which was rebuilt in December of 1999. There is still physical evidence that a small frame structure was once attached to the south elevation of the house, possibly for the storage of trash barrels. This structure was demolished by the museum after 1960.

At the rear of the house is a one-story wooden shed, seven feet wide and thirty-one feet long, which runs from the rear wall of the house along the east side of the lot to the lot line at the alley. While the interior of the shed has never been altered, the structure has been stabilized and the exterior clapboard painted. The exterior shed wall, constructed of wood clapboards, faces west onto the brick courtyard, and is pierced by a door and two windows (2/2). A windowless clapboard wall extends along the eastern lot line from the house to the alley. The shed lacks footings, and as a result, settlement has caused the slate roof to sag and the door frame to slant.

Interiors

The interior plan of the Gibson House has remained virtually unchanged since its construction in 1859. The only exceptions are changes made to storage spaces and bathrooms on the fourth and fifth floors in the late 1950's to accommodate resident guides. None of these changes altered original doors or walls, and all could be easily reversed. With these exceptions, the interiors of the Gibson House have been preserved as they appeared during the period 1860-1916. On the first four levels of the house, which comprise the museum's spaces open to the public, virtually all the finishes and surfaces (except as will be noted in the narrative descriptions) are 85-140 years old, giving the house an unmatched patina which significantly contributes to the historical integrity and value of the house in understanding urban life in Victorian America.

Ground Floor (Basement)

From the courtyard, access to the kitchen is through the wooden shed. The interior of the shed is original. Starting at the alleyway, there is a large coal bin which was serviced from the alley, a second, smaller coal bin, a closet storage space, and a cold pantry. The cold pantry has an elevated shelf, zinc flooring indicating the location of the icebox, and a transom window above the door. It is finished inside with stained vertical matchboard.

The inner shed door opens into the kitchen, a room lighted by a pair of adjoining windows (2/2) on the south wall and entered from a central door from the hallway on the north wall.

In addition to the kitchen, this floor has ancillary storage closets, pantries, a servants' lavatory, a furnace room off the central hallway, and a complete laundry and drying room, also original to the house. On this level the architectural emphasis is strictly functional and utilitarian. The ceiling is nine feet high. Flooring throughout the basement is constructed of narrow, stained pine board; all other woodwork is dark-stained oak (unless otherwise noted). Doors to the laundry, kitchen and lavatory have two panels of opaque glass. All doors have black porcelain knobs. Based on the recommendations from a 1981 historic structures report by Sara B. Chase, from the consulting services of the Society for the Preservation of New England Antiquities, the kitchen, hall and pantry floors were taken up, re-laid and stained in 1982-83.

In the kitchen, built-in cupboards span the east wall, while the west wall is dominated by a built-in Smith & Anthony stove that dates from 1884 (Smith & Anthony Stove Co., Boston – No. 5 HUB 1884). The stove is set into a brick surround and hearth and has a ventilator hood.

The original soapstone sink was moved from the south to the west wall, to the left of the stove in the early 1960's, based on research done at the time the floor was replaced which revealed its original location. To the right of the stove is the place where the hot water tank originally stood. An authentic to the period (but not original to the house) hot water tank is owned by the museum and will be installed in this location when funds are available. Further to the right is an original built-in wooden cupboard. A door adjacent to the stove on the north wall leads to a small pantry. The pantry contains built-in drawers and shelves and is the location of the dumbwaiter that rises to the butler's pantry on the first floor. The pantry floor is original and untouched.

A significant remaining feature in the kitchen is the survival of a set of mechanical servant call bells that hang above the door to the hallway. Eleven bells, each a different tone with a separate number beneath it, were operated by wires and pulleys from the various family rooms upstairs. An electric call box or "annunciator" was installed later and remains to the left of the hall door (Arsenio Electric Co.). It indicates "Mr. G.", Parlor, "3 Bath", "4 Bath". A patch on the wall to the left of the box reveals the previous shade of pea-green paint (this color remains in the lavatories on the ground and first floors).

Doors off the hallway provide access to the servants' lavatory, the staircase to the first floor, three storage closets, the furnace room, and the laundry area on the north end. The laundry area retains its original flooring (painted a dark gray) and fixtures. On the west wall, a wash boiler tub and stove to heat irons are built into a brick surround. Heat provided by the iron stove and firebox under the wash boiler passed to the drying room via a grille in the bricks. On the north wall, a large, three-section soapstone sink lies beneath the window. Unpainted brass and copper plumbing remains intact along the west wall and in the sink. A 1960's dividing wall (removable) was added to conceal the presence of modern laundry appliances. The wooden-walled drying room also survives intact, although a small window was cut into its wall in the 1960's to permit viewing during museum tours. (The Museum's Strategic Plan includes a project to relocate the modern appliances, remove the screening wall, and restore the original appearance of the laundry room.)

The hallway reveals original pipes and shafts that conduct hot air to the upper floors. A small, black iron door on the east wall leads to the original furnace room. This door once enabled coal to be loaded into the furnace directly from the hallway. (The original coal furnace was replaced by Charles Hammond Gibson, Jr., sometime in the 1930's by the current furnace.) Originally coal-burning, it was given an oil burner sometime later, possibly in the 1950's when the house was converted to a museum. Although the furnace room ductwork that brings fresh air in from the outside is a typical nineteenth century feature, an electric fan and air plenum and filters were added to aid in heat circulation, possibly at the time the oil burner was installed.

One storage closet, off the hall and underneath the staircase, has built-in cupboards, drawers and shelves, much like those of the kitchen pantry. Portions of panels on the door to this closet have been cut out and replaced with grilles, apparently to increase ventilation, possibly for a hired man who may have had his cot in this room. A gas- fired water heater was installed in this room in the late 1950's at the time renovations were made to accommodate resident staff on the fourth floor. The other two storage closets also retain shelves.

The servants' lavatory, although original to this location, has a high tank toilet from the 1880's or 1890's. The door has four small holes on top and bottom for ventilation and two panels of etched opaque glass. The floor of the lavatory has linoleum of a late nineteenth century pattern (found on the dumbwaiter shelves and in some other closets in the house), and the walls are of vertical matchboard, painted the shade of green that was once found throughout the basement. There is no sink, but a small closet with shelves is set into the back (west wall).

First Floor

The first floor is dominated by the spacious entry hall that adjoins the dining room on the south side of the building. All trim and woodwork on this level, with the exception of the back stair hall, is of black walnut that has been somewhat darkened by exposure to light and wear. Interior shutters, also of black walnut, are present on all windows on the ground and first floors. White plaster ceilings, with heavy molded plaster cornices of plain design, are used in the entry hall, up the grand staircase, and in the dining room. On this floor, the ceiling height is 11 feet. All doorknobs on this level are of mercury glass, except for the entry door (brass) and doors in the pantry and back stairs (black porcelain). The carpet on the first floor is a two-frame Wilton in red design from the Edwardian period, with a small scale, intertwined diaper pattern, and is worn and faded in places. Used throughout the first floor, it continues up the stairs (from wall to banister) to the second floor hall.

In the entry hall, two windows with black walnut shutters flank the central entry door. The "Japan paper", which dates from renovations in the 1880's or 1890's, is in good condition with its gold, embossed design on a cream background. A small section was patch-cleaned in 1982 by SPNEA (left of east entry window). However, the cream background has elsewhere generally darkened, creating a gray tone. A gold picture rail caps this wallpaper in the entry hall and on the second floor landing. The commanding pair of interior entry doors have diamond-paned etched glass panels, one which has gold numbers "137", and brass hardware. Exterior doors (not visible from inside) recess into the spaces provided on either side of the entry; a brass door pull is to the right of the exterior entry. These outside doors provided additional security and protection. The central entry, with its flanking windows, provides two interior window seats with cupboards beneath, possibly for rubbers and overshoes.

The rounded form of a series of black walnut arches is also repeated by a small, half-circled interior window, framed in black walnut, that helps light the back stair hall. The junctures of these arches form into newel posts, providing both decoration and support: one forms a column for the grand staircase balustrade, while the other becomes a pilaster on the opposite side of the hall. The staircase banister, also of black walnut, curves outward at the bottom of the steps into the entry hall.

The dining room appears much the way it did in the 1860's. Of all the rooms in the house, it represents the earliest of the house's interiors, although its paper and carpet date from the 1890's renovations. Facing on the back alley between Marlborough and Beacon streets, it is lighted by two 2/2 windows which are secured by paneled interior shutters. A pair of arched black walnut doors with etched glass panels in the same diamond pattern found throughout the first floor lead into the room from the central hall. A carved black walnut mantelpiece with a large black walnut over-mantel mirror commands the center of the west wall, while a brass gasolier (lit by both gas and electricity) hangs from the center of a black walnut ceiling medallion. The picture rail in this room is of black walnut. The walls are plaster, the ceiling is painted a cream color (now darkened), and the wallpaper is a tarnished gold burlap pattern (now greenish black). The carpet is the same as that found in the entry hall. Doors on either side of the central dining room doors lead respectively into a china closet (northeast wall) and the butler's pantry (northwest wall). The small china closet contains built-in oak cupboards and shelves; its floor covering is linoleum (the same as that found in the basement lavatory and in other locations).

The lavatory on this level is located under the grand staircase landing. It is entered through a black walnut door with etched glass panels in the same diamond pattern found elsewhere on the first floor. It has an oak floor and a high matchboard wainscot of black walnut. Its upper walls are plaster painted pea-green (the same shade as the former color used in the basement). The lavatory does not have its original 1860 fixtures. It is, however, elegantly fitted with mahogany toilet seat, lid and tank, and a marble-topped sink, which is wall-mounted. The fixtures appear to be turn-of-the century replacements. A hall closet, underneath the grand staircase, is reached through a small, rounded arch door. The closet floor is lined the same linoleum pattern found elsewhere; there

is a series of oak Shaker-type pegs on the walls.

The butler's pantry retains its original utilitarian appearance and is divided by a short passageway that leads from the back hall into the dining room. On either side of the pantry, original oak cupboards run from floor to ceiling. On the east wall, the original copper-bottomed sink is set into an oak countertop; on the west wall, the dumbwaiter rises from the basement. The woodwork in these areas is varnished oak. A narrow, angled staircase rises from the back hall to the second floor. Both the back hall landing to the basement and the adjoining butler's pantry have brown "battleship linoleum" over their stained oak floors.

Second Floor

The second floor is arranged in a simple and symmetrical fashion. Two major rooms, the music room and the library, are separated by a passageway and occupy most of the floor. The cream plaster ceilings have heavy cornices but are devoid of ornament. At 12 feet, 6 inches, their height is greater than the other ceilings in the house. As on the first floor, all doors have mercury glass knobs.

The hallway features black walnut woodwork and the same carpet and wallpaper that are used on the main staircase and the first floor entrance hall. Piercing the ceiling above the staircase is a rounded four-light window framed with black walnut and glazed with etched glass. It is the end of the ventilator shaft that extends to the roof. The interior of the shaft is painted light green with gold stencil-work. From the center of the round window hangs a three-branch chandelier which lights the staircase and second floor hallway.

Arched black walnut doors divide the hallway and the rooms. The library, at the front of the house, is illuminated by an oriel window in the north wall. The west wall is dominated by a black walnut mantelpiece which surrounds a coal-burning grate. The library wallpaper, similar to the wallpaper used in the dining room, is a tarnished, gold burlap pattern.

The music room has an oriel window that projects from the south wall and a large marble mantelpiece that surrounds a wood-burning fireplace on the west wall. The Lincrusta wainscoting, painted white, borders the room at the dado. The floor is covered with light-colored hardwood, and the room is papered in a vertical striped pattern of yellow and rose. A large brass and crystal gas chandelier (electrified) hangs in the center of the room, with matching sconces flanking the fireplace and on the east wall.

The music room underwent a major renovation in the 1890's at the hand of Rosamond Warren Gibson. By the late nineteenth century, taste in interior design was undergoing great change, moving away from the dark woods and colors and heavy ornament of the Victorian period to a style that was lighter and visually less cluttered. Ogden Codman, a leader in this change, was a Back Bay resident, and documentation exists that Rosamond Warren Gibson knew him[1].

While little is known of the room's original appearance, it is clear that the room was changed significantly. One major alteration was the painting (in white) of the black walnut woodwork and some furnishings including a table, two mirrors and a music stand. In addition, the white Lincrusta wainscoting was installed along with new striped wallpaper and the hardwood floor laid down. The white marble mantelpiece seems inconsistent with the

[1] Recent studies of the Colonial Revival in America have established the importance of craftsmen and artists such as Louis Comfort Tiffany, Candace Wheeler, Wallace Nutting and especially Edith Wharton and Ogden Codman. Codman and Wharton published their style manual *The Decoration of Houses* (1897), which was very influential in advising architectural correctness and careful study of earlier styles. The over-decorated late Victorian interiors were banished—replaced by light, simple, Louis XV and Louis XVI styles.

black walnut woodwork of the original decoration, and is different from the other original mantels on the first two floors, which are of black walnut. (A late nineteenth century photo of the mantelpiece of the rear parlor at 135 Beacon Street in the archives of the Boston Athenaeum shows a large black walnut mantel surmounted by a large black walnut-framed over-mantel mirror.) It is possible that the white marble mantel was moved from the master bedroom when that room was redecorated at the same time, and a colonial revival mantelpiece installed in that room.

A pair of round-arched black walnut doors off the hallway lead to the back stair hall. The stair continues its rise from the second floor to the upper floors. The entire span is constructed of oak, and the stairway walls are wallpapered in a 1960's replacement pattern reproduced from an original paper from a Back Bay house. The front stair ends at the second floor.

Third Floor

The third floor is the location of the family bedrooms. On this floor the ceilings are slightly lower (11 feet) and the woodwork is made of oak. All doors on this level have mercury glass doorknobs and sliding bolts. The plan on the third floor is similar to the second, with two major rooms, front and back, divided by a central passageway.

The front room, originally a bedroom, was converted to a study by Charles Hammond Gibson, Jr., sometime after his father's death in 1916. As part of the changes, the dark red wallpaper was installed. The room has two symmetrically placed 2/2 windows on the north elevation. Decorative features include cream-colored linoleum wainscoting and an oak mantelpiece with fluted surrounds enveloping a shallow fireplace on the west wall. The east wall shows evidence of two electric buzzers and a pull cord that activated a bell in the other bedroom.

The room has one closet, which has the same dimension and construction as the china closet in the dining room. The closet has built-in oak cupboards and shelves. Another door opens into a small dressing room that is lined with a built-in wardrobe on the east wall. This room adjoins the ventilator shaft and connects to the bathroom through another oak door.

The bathroom is large and can be accessed from both bedrooms and from the hallway. Frosted glass windows to the ventilator shaft can be opened from this room and from the hall. A light-stained oak floor appears original. There are also several built-in wardrobes, cabinets, drawers and cupboards. Lavatory fixtures, including the toilet, sink and bathtub, date from an 1890's renovation. The toilet tank is encased in varnished chestnut.

The rear bedroom can be entered through the hallway as well as through a door in the bathroom. This room is slightly larger than the front bedroom. A pair of symmetrical 2/2 windows pierce the south wall. A Colonial revival mahogany mantelpiece surrounds a wood-burning fireplace in the west wall. A closet in the northwest corner of the room retains its original built-in cupboards with pull-down doors and drawers. Crank pulleys to ring the kitchen flank the bed and appear to be part of the original internal call system. Both main third floor rooms are lit by matched sconces on each side of the fireplace and between the windows flanking the furniture.

This room was most likely re-decorated in 1890, when the current wallpaper was installed, as well as the green carpet and the Colonial revival mantel. The room is furnished with a fifteen-piece faux bamboo bedroom suite, a wedding present to Rosamond and Charles, Sr., from her parents (c. 1871).
According to c. 1960 photos in the Gibson House collection, the bedroom was partially renovated in the early 1960's by Mrs. Marjorie Drake Ross and the Gibson Society. At the time, the choice of replacement chintz fabric for upholstery and drapes was loosely based on an original fabric sample (c. 1890), a piece of which is

retained as a footstool cover. New carpeting in a "cabbage rose" pattern replaced the green diamond wool pattern.

Fourth Floor

The fourth floor is similar to the plan of the second and third floors, but with some modifications. The ceiling height decreases slightly to 10 feet, 6 inches. As on the third level, the front room occupies the entire northern portion of the floor. It may originally have served as the nursery. This room has three adjoining 2/2 windows centered on the north wall. A fireplace on the center of the west wall has a black walnut mantelpiece and black marble hearth, similar to the one found in the second floor library. A door, to the left of the entry door facing south, leads into a series of two storage closets or dressing rooms that surround the ventilator shaft. Both are part of a mid-twentieth century kitchen, yet retain some of their original oak shelving, cupboards, and vertical, stained oak matchboard.

The bathroom also retains its large floor-to-ceiling cabinet on the east wall. The room appears to have been remodeled at some point, and it is unlikely that the room originally contained a bathtub. There is currently a modern bathtub and shower in the room. A door, facing south, leads to the rear bedroom. The remains of a speaker tube system are also evident.

The rear third of the floor is divided into two separate bedrooms, which are of slightly different sizes, the east bedroom being larger. The rooms can be combined by opening a pair of original oak pocket doors. A transom window on top of the door of the east bedroom can be opened into the hallway, but each room is primarily lit by its own south-facing 2/2 window. The west bedroom has a simple white marble fireplace with decorative green tiles. It is flanked by an enclosed, built-in cupboard to the left.

In the late 1950's, several connecting closets were essentially gutted, with the exception of built-in units, to accommodate a kitchen area for the first residential managers. In 1982-83, the bathroom was modernized with new flooring and fixtures. The decorative schemes have been modified according to residents' tastes, but all unpainted woodwork has remained intact. A green wall-to-wall carpet was installed c. 1975 in the adjoining south rooms.

Fifth Floor

On the fifth floor there are four bedrooms, each with slightly different dimensions. The ceiling height on this floor is 8 feet 3 inches, noticeably less than the other floors. Unlike the other floors, no rooms on this level interconnect. Four chamber doors – two on either end of the hall –open out onto the stair hallway. A door to the right of the ventilator window, near the center of the hallway, leads to a bathroom. A storage closet, now a kitchen, is on the left side of the ventilator. All woodwork on this level is stained oak. The floors were originally covered with a "battleship linoleum", still extant in some locations. It is from this level that one can reach the roof through a hatch via a ladder in the bathroom.

The two bedrooms on the north side are divided equally, although the length of the northwest room is diminished by a closet. This room has a coal fireplace with a black marble mantel on the west wall. The northeast bedroom has a built-in cupboard unit. The southwest bedroom is the largest of the four with a simple white marble mantelpiece surrounding a shallow coal fireplace. This room also has a large closet. The southeast bedroom is the smallest of the four with a built-in cupboard unit. Each bedroom is lit by one window. A large bathroom is entered from the hallway. The interior is dominated by the span of the ventilator shaft and a ladder going up to the roof. The walls are covered with a vertical, stained oak matchboard wainscoting. It is likely that this bathroom was originally constructed with a bathtub, toilet and sink. A c. 1890 claw-foot tub and a modern sink and toilet have replaced the original fixtures.

As on the fourth floor, little of the original woodwork on the fifth floor has been painted. Two rooms retain their "battleship linoleum" flooring, (installed after 1878, possibly during the 1890's renovations), like that found in the back hall on the first floor. The linoleum was taken up from the hallway on the fifth floor in the early 1980's. Documented alterations occurred in the early 1980's, when the bathroom and kitchen were upgraded (1983 and 1985 respectively). Despite some renovations (new flooring and toilet), a claw-foot tub and period sink are still in use in the bathroom.

Furnishings

It is unclear whether architect Edward Clarke Cabot played a role on the design of the interior of the Gibson House, although it was common practice for architects to order "fixed furnishing" such as mantelpieces, cupboards and bookshelves for their projects. Regardless of Cabot's role as interior design coordinator, it is clear from certain accounts, dates and attributions that individual pieces of furniture and suites at the Gibson House are original to the family tenure and to exact periods of family redecoration and furnishings (such as 1860 and 1871). The interior of the Gibson House is now a composite of family furnishings, some acquired during the family tenure and some inherited. Furniture in the Gibson House undoubtedly contributes to the significance of the intact period interior.

The most significant furnishings at the Gibson House are of two types: "major case pieces," which appear to have been chosen specifically to their site to match the woodwork; and "original furniture suites" bought specifically for the house. Also of significance are the Gibson, Hammond, Crowninshield and Warren family antiques.

Furnishings: Family Heirlooms

The decorative scheme of the Gibson House reflects the family's accumulation of furniture over time. Charles Hammond Gibson, Jr., attempted to have certain family heirlooms returned to the house. In addition, Gibson and others involved in the early museum effort acquired additional Victorian items. Some family pieces naturally pre-date the house and were either brought with the family in 1860 or inherited at a later date. These include: the Willard tall case clock in the entry hall made for Abraham Gibson; the set of Regency chairs in the dining room; and three federal chairs in the music room that came from Samuel Hammond's house on Somerset Place.

Certain family pieces are recalled fondly by Charles Hammond Gibson, Jr., in his 1938 inventory. An 1872 Steinway piano was played by members of the family. Unfortunately, the piano was traded for an 1860 square piano during the initial period of museum development. (It was recently replaced by a c.1880 Chickering grand piano similar in size and style to the original Steinway.)

Additionally, Gibson notes the lacquered Japanese chest of drawers which was a gift from his uncle, John Collins Warren, M.D. In the library, the red mohair "Sleepy Hollow" armchair was a favorite spot for Gibson, as it had been his father's. The tufted Turkish sofa, also of red mohair, was a favorite reading place for Rosamond Warren Gibson.

Furnishings: Case Pieces

It is possible that certain pieces of furniture at the Gibson House may have been ordered or even designed to specifications by architect Edward Clarke Cabot. However, it is more likely that Cabot served in the capacity identified by Bainbridge Bunting in *Houses of the Back Bay*. That is, the architect "functioned as little more as the artistic coordinator", with client budget and design specifications delegated to a contractor who could assemble a stock of pre-fabricated furnishings and details. However, certain pieces do reflect Cabot's interior

design with their architectonic ornament, black walnut and recessed arched panels.

One example of a piece that appears to have been chosen to match the interior is the black walnut sideboard in the dining room. The design echoes the semi-circular archways and mantelpieces found throughout the house, particularly on the first and second floors. Also similar are two black walnut bookcases that flank the fireplace in the second-floor library. Two black walnut bookcases on the third-floor landing appear to have been purchased specifically for their location.

Furniture Suites
A set of Elizabethan Revival black walnut furniture, featuring clawed feet, is probably original to 1860 and perhaps occupied the music room before Rosamond's mother had it redecorated in 1871. This suite, now distributed throughout the house, includes a matched pair of cupboards (second-floor hallway), a couch and two chairs tufted in red and gold fabric (third-floor study), and a large mirror and several chests in the entry hall.

The most fully documented furniture in the house, and perhaps the most important, is the birds'-eye maple bedroom suite in the third-floor bedroom that was a wedding gift to Rosamond Warren Gibson from her mother in 1871. Rosamond describes the complete set of fifteen pieces in her memoirs. This suite of bedroom furniture is an exceptionally fine and complete set in the faux-bamboo style that became popular in the 1870's and 1880's.

Finally, the basement kitchen and pantry furnishings or fixtures include a built-in cast-iron Smith & Anthony stove (a replacement dating from 1884), built-in cupboards and drawers, and a soapstone sink. The icebox is a later addition, and the majority of the contents of the kitchen were added during the museum period. In addition, built-in wardrobes and cupboards can be found throughout the third, fourth and fifth floors.

Paintings and works on paper
The Gibson House contains an extensive collection of paintings and works on paper, which contribute significantly to the character of its historic interiors. Accumulated over time, these are displayed on the walls of the principal rooms as they were arranged by the family and are important as a document of late 19th century collecting and decorative taste. In general, the oil paintings are displayed in the public rooms of the first two floors, while prints and other works on paper predominate in the family spaces. However, most rooms show a characteristic mix of all types of works.

Oil paintings are of three types: family portraits, original eighteenth and nineteenth century landscapes, and copies of old master paintings. Family portraits include a portrait of Abraham Gardiner Gibson (c. 1814- attributed to Alvin Fisher) that hangs at the foot of the grand staircase in the reception hall. In the dining room hangs a portrait of Samuel Hammond, (c. 1830 -attributed to Chester Harding), and a portrait of Miss Dewson of Duxbury, MA, by Francis Alexander (c. 1840). A portrait of Mary Ethel Gibson Allen by Marguerite S. Pearson (c. 1920) hangs halfway up the main staircase. In the library over the mantel is an oil of Charles Hammond Gibson, Jr., flanked by red pencil sketches of him in his late twenties by George A. Haines (c. 1900). Also in the library is a charcoal portrait of Charles Hammond Gibson, Sr., by A.C. Finnety.

Victorians valued copies of important paintings, often purchased in Europe while touring on the continent. In the music room hang *Cleopatra Dissolving the Pearl* by Guido Reni and *Flora* by Titian, both nineteenth century copies of old master works. Also in the music room over the piano is a copy of *The Children of Charles I*, by Van Dyck. In the library a copy of a self-portrait by Elizabeth Vigge- LeBrun sits on a small table to the right of the mantel. At the top of the grand staircase hangs a copy of Gilbert Stuart's *George Washington at Dorchester Heights* by his daughter, Jane Stuart (c. 1850).

Other original oil paintings include two landscapes by Samuel T. Coleman hanging in the reception hall: *Roman Landscape* (1871) and *Grand Canal-Venice* (undated). The dining room has an unsigned hunting scene in oil and two c. 1720 Italian landscapes. The music room has two seascapes by a follower of Claude Vernet (c. 1750), a neo-classical landscape by a follower of Poussin (early to mid-eighteenth century), and *The Choral Singers* by William Morris Hunt (1859). It is one of the earliest American paintings showing pre-Raphaelite influence.

The Gibson House has an extensive collection of works on paper. In the library hang two engravings which are copies of paintings by Landseer, as well as pencil sketches of Mary Ethel, Charles, Jr., and Catherine Hammond Gibson done in the 1870's by A.C.Finnety. In the third floor study there are also a pair of silhouettes depicting Samuel and Sarah Dawes (Catherine Hammond Gibson's parents) by Edouart, a famous silhouette maker dated 1841, and a 1770's mezzotint of General Joseph Warren. In the third-floor bedroom there is a chromolithograph copy of a mythological scene by Bougereau (late 19th century) over the bed and a pencil sketch of a peasant woman by J.B. Millet dated 1857.

The Gibson House also has an important collection of daguerreotypes that belonged to the Jonathan Mason Warren family. Although most are in storage, one hangs in the front hall to the left of the portieres leading to the dining room. It is a portrait of Dr. Jonathan Mason Warren, the father of Rosamond Warren Gibson. Photographs are also a part of the collection. An early photograph of Niagara Falls hangs in the third floor bedroom, as do a pair of photographs of the Warren family graves in Forest Hills cemetery which flank the bed. On the wall of the back staircase from the second to the third floor hangs a collection of early twentieth century photographs of French chateaux collected by Charles Hammond Gibson, Jr.

Conscious of his social status as a "Proper Bostonian", Charles Hammond Gibson, Jr., also collected and displayed letters from the British court and other invitations and correspondence from prominent persons. For example, in the library there is a framed invitation to Alice Roosevelt's White House wedding in 1906.

Other elements of the collections include textiles, clothing and porcelain, all with family connections. Of note are the China trade porcelain c. 1830 that belonged to Samuel Russell, the builder of 135 Beacon Street; Limoges china that belonged the Gibsons, and Staffordshire china (mid-nineteenth century) that belonged to the Warren family. In the music room there are large Chinese vases, urns and garden seats that belonged to the Russell family. There are also a number of interesting clocks in the house. Of particular note is a French clock on the mantel in the dining room that belonged to Benjamin Crowninshield, Rosamond Warren Gibson's grandfather.

Carpets, Textiles and Wallpaper

The carpets and wallpapers at the Gibson house are of the finest quality for their time and reflect a high level of sophisticated style and taste. All are original to the Gibson family, with the exception of the carpet in the third floor bedroom and the wallpaper in the back hall staircase, which were replaced after the museum was incorporated.

Carpets

Although the simple carpet patterns in principal rooms might have been less costly than more elaborate and highly colored patterns, the existence of the multicolored runner on the family stairs (woven in cut pile, the most expensive form of carpet) suggests that less complex designs were chosen for their style rather than economy.

In the first-floor reception hall, the floor is covered with a cut pile Wilton carpet with a high density of tufts per inch (around 100) woven in 27-inch width. The pattern is a simple geometric design in two tones of red, the

design of which has a small scale and an overall sense of balance. It was manufactured by Bigelow (Clinton, Massachusetts) and probably dates from between 1895 and the early 1900's. This same pattern is carried through the first floor into the dining room, laid wall-to-wall without borders. This carpet is then carried up the grand staircase, fitted from baseboard to balusters without borders, and is used on the second floor hallway at the top of the main stairs.

On the second floor, the library has a cut pile Wilton carpet of high tuft density (around 100), woven in 27-inch width in a solid rich blue color without pattern. The music room was floored in hardwood in the 1890's. The Chinese rugs in the music room were purchased by Charles Hammond Gibson, Jr., while in Shanghai in the 1910's.

On the third floor, the study has an Axminster carpet with approximately 56 tufts per square inch. Its foundation structure is badly deteriorated, and there are large holes in the carpet. It is woven in 27-inch width and has a figure in an ogee motif, executed in tone-on-tone reds. In the dressing room off the study are two widths of 27-inch wide Brussels loop pile carpeting in a small octagonal design, woven in tones of green. Although its date is undocumented, it appears to be the same carpet visible in c. 1960 photographs of the third-floor bedroom, taken before the carpet in that bedroom was replaced by the museum committee. Today, the bedroom floor is covered by an Axminster broadloom carpet from the 1960's with a pale background and large cabbage roses.

The back, or family, stair hall has several surviving sections of a blue "Turkish" style hall runner, with red and yellow borders. The pattern has paisley medallions, widely spaced, on a blue ground. It survives on the second and third-floor hall and landings, but has been replaced by rubber stair treads on the stairs.

Textiles

The Gibson House contains a significant collection of late nineteenth century textiles, in addition to the rugs and carpets. Of particular note are the portieres, original to the house and still hanging on doorways on the first, second and third floors.

The first floor has two original sets of portieres. The first set hangs to either side of the short hallway connecting the front reception hall to the dining room. These portieres, approximately 10 feet long, are in a tapestry weave and contain pre-Raphaelite scenes of renaissance men and women. The dining room doors are flanked by a set of portieres. These are of silk and show signs of wear.

On the second floor, the library doors are flanked by a set of wool blue and gold portieres. The music room portieres are in storage, as they are frayed from extensive wear.

On the third floor, both front and rear room doors have portieres. The study door is flanked by a set of double portieres- green velvet facing the hallway and red silk damask facing the study. The bedroom door has a single panel of tapestry-weave foliage pattern, lined with sage green velvet. The museum has the matching panel in its collection.

Wallpaper

Original wallpapers survive on view on all of the museum floors with the exception of the family stair hall. In the reception hall the walls are covered with an expensive "Japan" paper, richly embossed with a renaissance scroll design colored in gold on a cream background. This appears on both floors of the front hall. The paper is similar to a paper installed in Castle Howard, Yorkshire, England, in 1886. The Gibson House paper probably dates from the late 1880's or early 1890's renovations. The dining room wallpaper, dating from the late nineteenth century, was a brilliant metallic gold, now tarnished, with a machine-printed image of fine fabric

netting made with an engraved cylinder, giving the paper the effect of fine gold cloth on the walls. Several small pieces of untarnished paper are in a drawer of the dining room sideboard.

On the walls of the second-floor library, a wallpaper or wall canvas with a burlap texture is covered with gold paint. Charles Hammond Gibson, Jr. wrote that this room had a blue wallpaper originally, and he advocated that the blue pattern be restored when the room was next re-papered. He did not indicate when the present paper was hung, but it is most likely from the 1890's. A more delicate wallpaper in the music room has a yellow neo-classical stripe and floral design on a pale rose ground that has a ribbon emboss and light coating of mica, machine-printed, creating an impression of silk wall hanging. The wallpaper is documented as part of the 1890's renovations of the room.

In the third-floor study is a red damask design wallpaper appearing like a wood-block print. As is common with red wallpaper, the color has greatly faded where it is exposed to sunlight. The third-floor bedroom has a paper with machine-printed thin stripes on a mica-coated background in two tones of beige, with the walls bordered with a block-printed multiple colored floral border framing each wall like large panels. This dates from the 1890's renovation of the bedroom.

The back stairhall was re-papered in the early 1960's by the Museum Committee using a sepia colored large foliage design printed from Victorian rollers. Although appropriate to the 1890's (the same pattern was found in another Back Bay house), it is quite different from what appears to be the original hall wallpaper, which survives in a small cupboard under the stairs. That paper has a small gray and white geometric pattern of a style typical to c. 1860, and is trimmed with a small greenish-blue and brown foliage border. It is likely the only remaining example of the original 1859 wallpapers, and is much simpler than the richly patterned and gilded papers of the 1880's and 1890's.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:_ Locally:_

Applicable National Register Criteria: A x B_ C x D_

Criteria Considerations (Exceptions): A_ B_ C_ D_ E_ F_ G_

NHL Criteria: 1 & 4

NHL Theme(s):
I. Peopling Places
4. community and Neighborhood
III. Expressing Cultural Values
5. architecture and urban design.
VI. Expanding Science and Technology
2. technological applications
4. effects on lifestyle

Areas of Significance: Architecture, community planning and development

Period(s) of Significance: 1860-1916

Significant Dates: 1860, 1890s

Significant Person(s):

Cultural Affiliation:

Architect/Builder: Cabot, Edward Clarke (1818-1901)

Historic Contexts:
XXX. American Ways of Life
D. Urban Life
XVI. Architecture
I. Second Empire

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

The Gibson House is nationally significant as a rare and possibly unique surviving example of an intact Victorian row house, which serves as a record of urban American domestic life during the decades spanning the Civil War and the First World War. Remarkably preserved, its interior survives as a record of upper-middle-class life from the period of the Gibson family's tenure in the house. Its original interior decorations from the years 1860-1916, along with its collections of family furniture, books, rugs, draperies, paintings, prints, porcelain, decorative objects and utilitarian domestic items, are an important resource for understanding how urban upper-middle-class American households lived in the Victorian era. The importance of the house extends to its architectural interiors, which represent the technological advances being made in row houses at the time. The Gibson House contains elements in its exterior and interior design which were innovative and distinctive for the period.

Three generations of the Gibson family resided at the Gibson House from 1860 to 1954. The house functioned in much the same way throughout the family's tenure, with only minor changes in the use of some rooms. The Gibson House is the legacy of the farsighted vision of Charles Hammond Gibson, Jr., the grandson of the original owner. As early as the 1930's Gibson sought to preserve his family home as a Victorian relic and a shrine to his literary works.

The house opened as a museum in 1957, three years after Charles Hammond Gibson, Jr., died. Presently four of the six floors (basement and first to third floors) at the Gibson House are open to the public by guided tour. The Gibson House offers visitors a rare look into the daily lives of a typical, upper middle class household in urban Victorian America. As intended by Charles Hammond Gibson, Jr., these floors comprise the essence of the Gibson House Museum. It is noteworthy for its remarkable state of preservation, as well as for having both the family areas *and* the service areas of the house preserved and open for viewing. The fourth floor has a rental apartment and the museum office. The fifth floor is currently occupied by resident guides.

Gibson Family History and Tenure at 137 Beacon Street

Catherine Hammond Gibson (1804-88), the original owner, resided at the Gibson House from its completion in 1859 until her death in 1888. In 1833, she had married John Gardiner Gibson, a sugar merchant. He died five years later en route from Cuba to Europe on the brig *Leander*.

The Gibsons had two sons, John Gardiner Gibson, Jr., and Charles Hammond Gibson. Catherine Gibson's nephew, Samuel Hammond Russell (1823-94), managed the Hammond estate house on Somerset Place where Catherine lived with her two sons prior to building the Gibson House. In 1856, at the age of twenty-one, John Gardiner Gibson, Jr. died tragically when the steamer *Lyonnais* sank in New York harbor.

In 1859, after the death of Catherine Gibson's mother, Samuel Russell sold the house on Somerset Place and presumably convinced his aunt to move to the Back Bay, which was just beginning to be developed. Several of Catherine Gibson's relatives moved to the Back Bay at this time, including her nephew, Samuel Hammond Russell, who built and lived at 135 Beacon Street, and her brother, Samuel Hammond, who lived across Beacon Street at number 116.

Deed research indicates that the state deeded a large parcel of Beacon Street property to William W. Goddard

and T. Bigelow Lawrence on August 1, 1857. A portion of this property was subsequently sold to speculator John L. Gardner (husband of Isabella Stewart Gardner) and eventually to Samuel Hammond Russell and Catherine Hammond Gibson on September 1, 1859. Mrs. Gibson paid $3,969 for the property. The Gibson House's architectural twin at 135 Beacon Street is credited as the "first one erected on Beacon Street below the Public Garden." (Obit. of Hammond…) It seems likely that the Gibson House was built simultaneously or soon thereafter.

Charles Hammond Gibson, Sr. (1836-1916), attended Phillips Exeter Academy and lived at 137 Beacon Street from the time he was twenty-four until his death. In 1871, Charles married Rosamond Warren, the daughter of the noted surgeon Dr. Jonathan Mason Warren, and Annie Crowninshield Warren, whose father served as Secretary of the Navy under Presidents Monroe and Madison. (Her great uncle was the famous Revolutionary War hero, General Joseph Warren, who fell at the Battle of Bunker Hill.) After their wedding, the couple lived at 137 Beacon Street with Charles' mother. Charles formed a cotton brokerage business with Charles Joy. After his death in 1916, Charles Gibson was buried at the family plot in Mount Auburn Cemetery in Cambridge, Massachusetts.

Charles and Rosamond's children – Mary Ethel (1873-1938), Charles Hammond Jr.(1874-1954), and Rosamond (1878-1953) - were the third generation to grow up in the house. Mary Ethel and Rosamond married in 1911 and 1916, respectively, and moved out of the Gibson House. Only Charles Hammond Gibson, Jr., a life-long bachelor, stayed in the house, living there until his death in 1954. It was after his mother's death in 1934 that he undertook earnest efforts to transform the family home into a museum.

Charles Hammond Gibson, Jr., the Gibson Society's founder, attended St. Paul's School in Concord, New Hampshire, and the MIT School of Architecture. He withdrew from MIT after one year and traveled to Italy, France and England. In London, he assisted newspaper publisher Lord Northcliffe in the preparation of the Jackson-Harnsworth Polar Exposition in 1894. During his tenure as secretary to Lord Northcliffe he did research at the British Museum and in France for his book on French rural life, *Two Gentlemen in Touraine.* Gibson's first published work was a sonnet, printed in a 1894 issue of the *Boston Transcript. Two Gentlemen in Touraine*, published in 1899, was followed by a second book, *Among French Inns*, published in 1907. Gibson wrote until the year of his death, publishing several volumes of poetry and frequently contributing poems to newspapers. At one time, Gibson was chairman of the poetry committee of the Boston Author's Club. He read his own poetry for a recording on file in Harvard University's Woodberry Collection.

In addition to his career as a writer, Gibson was a volunteer member of the Boston Parks and Recreation Commission in the 1910's, where he played a controversial role in a beautification scheme for the Boston Common. Gibson actively promoted his ideas for a "Convenience Station" in 1915-16, ultimately built, but not quite to his specifications. The building stands today as an octagonal structure of pink granite designed in the Beaux-Arts style. Gibson's vision was to build a replica of the Petit Trianon at Versailles.

Gibson's antiquarian interests are well documented, but it is unclear how the idea of turning his family home into a museum evolved. Gibson's lifelong passion for the past was established early in his life and later intensified as he witnessed profound changes in Boston at the turn of the century. Gibson seems to have been viewed in his day as an eccentric. On the one hand, Gibson was a conservative and romantic man, whose values and tastes seem entrenched in the nineteenth century. Yet, on the other hand, his lifestyle was flamboyant and somewhat unorthodox for the period.

Charles Hammond Gibson, Jr., died on November 17, 1954, four days before his eightieth birthday. Gibson's obituary states in part:

> Charles Hammond Gibson, poet and horticulturist, who delighted in being designated a 'proper Bostonian', whose friends have included Mrs. Jack Gardner, members of the Court Circle of London and Newport Society leaders, and whose Boston and Nahant homes were period museums for years from the Victorian Era until today died Wednesday (November 17, 1954) after a brief illness…. Mr. Gibson died in his home at 137 Beacon Street, where he was born and had lived most of his life and which was called Gibson House.

Formation of the Gibson Society

A letter to the Society for the Preservation of New England Antiquities, dating from the 1930's, indicates that Gibson hoped to bequeath the fully furnished house to SPNEA. However, in 1938, the Board of SPNEA voted not to accept the gift. In the meantime, Gibson had formed the Gibson Society, Inc., in 1936 to serve as a vehicle to promote and publish his poetry as well as to preserve the Gibson House as a Victorian House Museum. There is not a great deal known about the original Gibson Society, and the location of its records is unknown. Six of Gibson's acquaintances signed the "Agreement of Association" and became founding members of the Society. According to the agreement, the society's functions were:

> For historical, educational and literary purposes, and in particular to acquire and preserve for the benefit of the citizens of Boston, Massachusetts, as it shall be existing when so acquired, together with its furnishings, collections of objects of artistic and literary interest and value, antiques and manuscripts, to which the public may have access.

Although Gibson died in 1954, the museum did not officially open until 1957. From the 1950's to the 1970's there was an attempt by the Board to acquire Victorian furnishings. Existing photo documentation from the early history of the Gibson House Museum reveals that some objects and furnishings have been rearranged, recovered or replaced, in some instances without exactly duplicating the original appearance.

Family Connections

The Gibson family, although not nationally prominent, is nonetheless proto-typical of upper-class Boston of the period with its many connections through marriage to nationally prominent Americans of the late eighteenth and nineteenth centuries. When Charles Gibson, Sr. married Rosamond Warren in 1871, Catherine Hammond Gibson succeeded in affiliating her family with one of the most distinguished and respected Boston families of the time. Prominent members of the Warren family are outlined below:

Name	Relationship to Rosamond Warren Gibson	Achievements/ distinction
Dr. John Warren	Great grandfather	Founder - Harvard Medical School (1782) Faculty member- Harvard Medical Experimented with smallpox inoculations
Dr. Joseph Warren	Great granduncle	Patriot – leader of the Revolution Sent Paul Revere on his famous ride Became America's first military martyr when he died at the battle of Bunker Hill. Commemorated in painting by Trumbull in the Capitol's Rotunda
Dr. John Collins Warren	Grandfather	Co-founder of Massachusetts General Hospital First surgeon to use ether.
Dr. Jonathan Mason Warren	Father	Pioneer in skin surgery. Related to Jonathan Mason, partner of

		Harrison Gray Otis in developing Beacon Hill
Annie Crowninshield Warren	Mother	Daughter of Benjamin Crowninshield of Salem- Secretary of the Navy under Madison and Monroe. Grandfather founded the China Trade and became one of late 18th -century America's wealthiest men

The Gibsons had other family connections of note. These include Catherine Hammond Gibson's family:

Name	**Relationship** to Catherine Hammond Gibson	**Achievement/distinction**
Samuel Hammond	Father	Prosperous merchant and real estate magnate. "One of the few importers of his day who never trafficked in slaves or liquor"[2]
Sarah Dawes Hammond	Mother	Sister of William Dawes, Paul Revere's less famous compatriot on the midnight ride.
Hannah Palfrey Ayer	Niece	Memoirs are an important source document on the lives of the Hammond family, as well as their lifestyle in their Boston and Nahant homes.

Significant Design Elements of the Gibson House

The floor plan of the Gibson House exhibits both an innovative plan as well as spatial configurations. Of particular note is the central entranceway leading into a reception hall the full width of the house. The most common floor plan for a row house of the period would have had the entrance to the right or left side of the façade, leading into a narrow hallway with the staircase rising to the second floor straight ahead, and a narrow reception parlor on the front of the house off the hall connected by wide double sliding doors to a second, larger parlor at the rear. Edward Clarke Cabot consciously avoids this plan, striving for something grander although limited to the 22-foot width of the house. In so doing, he gives up the separate reception room found in many rowhouses of the period. Guests would have been asked to wait in the reception hall before being shown upstairs to the music room or the library. Guests arriving for dinner would be shown directly into the dining room on the same floor as the reception hall at the back of the house.

The Gibson House illustrates well the high degree of differentiation among interior spaces that characterizes the Victorian period. All the functions of daily life were provided with their own specialized spaces. While this spatial division can be seen at each level, it is most evident in the functional designation of each floor. The basement level was for food preparation and laundry. It was the servants' domain. The first and second floors were rooms for both family and guests and were the largest and most elaborately decorated rooms in the house. The third floor was the parents' domain, the fourth floor the children's, and the fifth floor the servants'. While a grand staircase connects the first and second floors, and would have been used by guests, a back staircase connects all six levels, and would have been used by both family members and servants.

The family staircase is a noteworthy and architecturally significant element of Cabot's design. Although tight,

[2] Ayer, Hannah Palfrey, *A Legacy of New England: Letters of the Palfrey Family*. Volume One, Privately printed, 1950.

angled and dark as its rises from the basement to the second floor, at that level its configuration changes into a wide, open stairwell rising three flights around an opening five feet by ten feet. As is noted in the description of the house, a large skylight in the fifth-floor ceiling lights the three hallways and flights of stairs. This stairwell is exceptionally large for a row house of the period. Typically, in a row house only 22 feet wide, the staircase and hallway are restricted to a total width of 6 or 7 feet. Here the overall width is 12 feet, or, over 50% of the width of the house. As a result, there is an openness and sense of vertical space (the stairwell rises 45 feet from the second floor to the fifth floor ceiling) that is remarkable for American domestic architecture of *any* period. [3]

Vertical Domestic Life

With six floors, the Gibson House represents urban life in America at its most vertical. From the end of the 18th century to the middle of the 19th century, the row house maintained a characteristic configuration of a structure 20 to 25 feet wide, 40 to 45 feet deep and three, four and sometimes five stories high. Six-level townhouses are rarer in American urban centers and do not appear until the 1850's. They reflect an expanding urban bourgeoisie, as well as the above-noted evolution of American Victorian taste toward more specialized and segmented interior spaces, and the employment of growing numbers of domestic servants to run these large and complex households. The result was a house with many stairs. To go from the Gibson House kitchen up to the servants' bedrooms requires climbing 94 steps. The performance of domestic housekeeping chores in such a house would have been taxing even for someone in good physical condition. This is noted by Charles Lockwood in his book, *Bricks & Brownstone:*

> Nevertheless, the five floors with high ceilings were problems in themselves, and in 1874 one architect complained that a town house was " little else but a string of stairs, with more or less extended landings……Up and down, up and down, the women folk are perpetually toiling as in a treadmill….in the fruitless and health-destroying labor of carrying themselves from floor to floor. [4]

(It is important to note that the above describes life in a *five*-story row house.)

During the period in question the Gibson household had ample domestic help, without which life on six levels would have been difficult. The 1880 Boston census indicates that the Gibson household consisted of thirteen people: six family members (Catherine Hammond Gibson, Charles H. Gibson, Rosamond Warren Gibson, Mary Ethel, Charles, Jr., and Rosamond) and seven live-in, full-time servants – all single and ranging in age from twenty to fifty-five. Six were female, four being first-generation Irish. The 20 year old manservant was also Irish. As the American economy grew, factory jobs drew American workers away from domestic service. The gap was filled by the surge in immigration from Ireland and other European countries. Thus, a family of adequate but not lavish means, such as the Gibsons, could afford to have many servants.

The Gibson household from 1871 to the early 1900s most likely included a cook, a parlor-maid, several chambermaids, a lady's maid, a nursemaid or governess for the children and a manservant for routine maintenance chores. A part-time seamstress and laundress, often shared by several neighbors or family members, would come in several days a week. As Back Bay residences precluded gardens and carriage houses, manservants became general handymen around the house, stoking the furnace, removing the ashes and going to get a horse and hack when needed.

The female servants slept on the fifth floor, with perhaps a nurse on the fourth floor. It is probable that William Austin (the manservant listed in the 1880 census) slept on a cot in the storage closet to the right of the basement

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[3] The architectural critic Clarence Cook provides an illustration of the Gibson House's hall type in a book entitled *House Beautiful* (1877), citing this 1st floor configuration as "ideal".

[4] Lockwood, Charles, *Bricks & Brownstone*, New York, Abbeville Press, 1972, p. 168.

stairs across from the furnace room, as there is evidence of modifications for ventilation. He would not have slept on the fifth floor as that space was for the female servants only.

The Gibson House Interiors

The interiors of the Gibson House are remarkably well-preserved from the period 1860 – 1916. With the associated collections of family furnishings and possessions, they constitute a national resource for understanding urban domestic life in Victorian and Edwardian America.

As discussed above, the distinction between public and private areas of the house is not only emphasized by the arrangement of the overall floor plan and individual function of rooms, but by the varying quality of materials and attention to decorative architectural detail. The finest detail and quality are on the first two public floors, with less detail on the third floor and utilitarian detail in the basement, fourth and fifth floors. For example, the entry hall and other spaces visible to guests have gilded picture rails and black walnut woodwork, while simply detailed oak or pine trim is used on the upper floors. Doorknobs are another example of the distinction between public and private spaces. Mercury glass knobs are used in the formal rooms and family spaces, while black porcelain knobs are used elsewhere.

Similarly, the quality and level of decorations and furnishings vary according to the function and use of the room. The largest and most impressive pieces of furniture were placed in the public rooms on the first two floors. The finest and most impressive oil paintings are also located in the reception hall, dining room and music room. These rooms also have the finest carpets and the best wallpapers. These possessions and decorations are arranged and displayed so as to convey a sense of family history, understated wealth, and good taste. The following sections focus on the domestic uses of the architectural spaces.

Basement

The focus of the basement is the kitchen, where significant remaining elements include the attached stove, cupboards, sink, call bells and dumbwaiter. The basement plan is efficiently adapted to Victorian domestic procedures. There is an ample laundry, which is up-to-date for the 1860's, with boiler, a stove for heating the irons, triple soapstone sinks and an adjacent drying room. There are many cupboards and closets for the storage of food, provisions and trunks. Also extant is a servants' lavatory that retains late nineteenth century fixtures. In addition, there is a substantial furnace room where the original (now replaced) coal furnace was stoked through a cast-iron door in the hall.

While the interior of the shed has never been altered, the structure was stabilized in 1989 and the exterior painted green. Since then, the lack of proper foundations has resulted in uneven settling, which has also caused deterioration of the slate roof. Nonetheless, the shed retains its utilitarian appearance as a service entry with access to the back alley. The shed contains several coal bins, one cold pantry, and a storage closet. There is evidence of a privy as well. The various coal bins stored different types of coal used for the furnace, laundry room boiler, cooking and the coal grated fireplaces. The kitchen stove and furnace would have required larger pieces and greater amounts of coal (probably stored in the large bin which was loaded from the alley and which retains coal from the period before the boiler was converted to oil), while cannel coal was used for fireplaces (stored in the smaller bin). Originally the ice box was in the shed, its location indicated by a sheet of zinc on the floor.

First Floor

The large, spacious and highly detailed entry hall functioned as a reception area for guests or formal receiving lines. Due to its central entry plan, the house does not have a separate reception room found in many row house plans. The entry hall furniture, most of which was designed especially for this type of location, attests to the transient use of the space. The small, sturdy chairs, with cupboards beneath for gloves or letters, were designed

for brief use rather than for comfort. The large Elizabethan Revival sideboards, part of a larger suite of furniture at the Gibson House, are more decorative than functional.

The pantry, with its oak cupboards and countertops, copper sink and dumbwaiter, was designed to service the adjoining dining room with ease and efficiency. A pantry of this kind was a modern addition for a plan dating from 1860. The copper lined sink was intended for washing breakable porcelains, silver, and glassware that may not have survived a trip on the dumbwaiter or the narrow stairs to the basement. Verbal communication between servants working on both floors was possible by a speaking tube, (original speaker is missing, pipe is extant) near the dumbwaiter shaft.

The dining room has changed very little from its original appearance. The room is situated directly above the kitchen and the food was transported via the dumbwaiter. This room was the location for all family meals, although the children may have had meals served in the nursery. At formal dinners, guests were greeted in the entry hall and often led directly into the dining room.

Second Floor
The decorative scheme of the entry hall and grand staircase is carried to the upper hall with the use of carpet, wallpaper, Elizabethan Revival furniture and black walnut woodwork.

The family entertained company and conducted business in both the library and music room. These rooms also provided a private retreat for study, music recitals, or conversation. Large round-arched double doors of black walnut separate the rooms from the halls, allowing for privacy. Additionally, portieres divide the spaces providing for privacy, warmth, and decoration.

The library was a favored spot for Charles Gibson, Sr. It was not unusual at his time to have a home office where a businessman could work and receive visitors. A Boston merchant would typically spend the afternoon at home, as the exchange closed at 2 PM. The music room was the location of tea parties and after-dinner musical entertainment.

Third Floor
The third floor consists of a master bedroom suite that is divided into two chambers. Unlike the second floor where much space is occupied by the grand staircase, here the space between the study and the rear bedroom is occupied by a bathroom and dressing room. These rooms are illuminated and somewhat dominated by the octagonal ventilator shaft. This floor pattern is largely echoed on the fourth and fifth floors, where again the ventilator shaft continues to the roof. The third-floor chambers, both originally bedrooms, are separated by a long corridor which is also part of the back stair hall. Both rooms communicate privately with the bathroom, the front room via a dressing room. It was common practice in the upper-middle-class homes to have separate master bedrooms, and communication devices between them. The front bedroom was converted to a study after 1916.

Fourth Floor
With the exception of modern kitchens installed in former storage closets, the plan of the upper quarters of the Gibson House has remained intact since the period when the house was occupied by the family.
The fourth floor plan includes a large, well-lit chamber to the north and two smaller chambers to the south. As on the third floor, these separate areas were connected by the stair hall or communicated privately to the bathroom and dressing room. As it is known that this floor was occupied by the Gibson children, this large front room may have served as the nursery, with the children occupying the bedrooms on the south side of the floor.

Fifth Floor

This floor contained the four servants' bedrooms. Here they slept and performed numerous household tasks in the open area of the hallway. The children may have also played on this level. Rosamond Gibson mentions in her memoirs that the fifth-floor landing was the location of the Warren dollhouse. The higher than normal banister railing, approximately 3.5 feet, along the fifth-floor hallway, with a wide wooden grille placed above the rungs, was designed to protect children from falling. An abundance of closets and built-in storage space was primarily intended to store family linens and other items since the house had no attic.

Significant Fixtures, Systems and Features

The Gibson House was designed with the most modern conveniences of its day. Innovative systems and features included central, gravity hot-air heating, running water and bathrooms and lavatories.

Ventilation and Heating

Due to the party walls of row-house construction, it was a significant design challenge to bring adequate light and ventilation into the typical six-level Back Bay home. In the Gibson House, these problems were solved by the back-staircase shaft and a parallel, but much smaller (4 feet in diameter) ventilator shaft.

The back stairwell is impressively large (approximately 12 feet wide by 15 feet long by 45 feet high) as it rises from the second to the fifth floors. It is surmounted by a large skylight (7 feet by 8 feet) that brings in light to the three hallways and flights of stairs below. It appears that the skylight was designed to be opened to facilitate ventilation.

The ventilator shaft is one of the most interesting and unusual period elements remaining at the Gibson House. As noted previously, it rises from the second-floor ceiling to the roof and can be accessed by frosted glass windows in the third, fourth and fifth-floor hallways, dressing rooms and bathrooms. A ventilator shaft was considered a modern, hygienic way of dealing with coal and gas fumes, providing light to interior spaces such as bathrooms and hallways, and a means of facilitating the circulation of warm air from the furnace throughout the house. With the advent of electric lighting, ventilator shafts were no longer necessary for sufficient light. When the city instituted fire codes, ventilator shafts were outlawed. In many instances the ventilator shafts were converted to closets or elevators were placed within them.

The house was heated by gravity hot air. Originally hot air rose through ducts to floor registers found on floors 1 - 4. As the air cooled, it descended the back stairwell and ventilator shaft to a cold air return in the floor of the reception hall, just above the furnace in the basement. A fan was added at a later date to assist in heat circulation.

In addition to the furnace, all living and bedrooms except the fourth and fifth-floor bedrooms on the east wall had a fireplace with shallow flues to burn cannel coal. The fifth floor does not have ductwork for hot air, but there is evidence that a stove was once located in the back stair hall on that floor. Originally, hot water was heated by the cook stove in the kitchen and stored in a copper tank to the right of the stove.

Lighting

Original gasoliers and chandeliers were removed from every room except the dining and music rooms in the 1890's due to the introduction of electricity and a desire for decentralized lighting. Prior to this period, the entire house was lit by gas. The transition from gas to electricity was simplified by passing electric wires through old gas pipes. This allowed the original gas fixtures to be preserved and converted to electric lights.

Charles Hammond Gibson, Jr.'s inventory of the music room indicated that the crystal chandelier and its

sconces came from the home of Mrs. Jonathan Mason Warren, Rosamond's mother, at 63 Commonwealth Avenue, after her death in 1910. Gibson later indicated to Bainbridge Bunting in 1948 that the varied gas wall brackets, fixtures and chandeliers at the Gibson House were from three different family houses. Chandeliers and lighting fixtures were especially valuable pieces, so it is not surprising that these items would be passed along from home to home.

Communication
Because the six-story plan made communication difficult, the architect installed the most modern communication systems available. Although the original mechanical call bell system was replaced by electric buzzers, the built-in wiring and the bells themselves remain at many points throughout the house, particularly in the back hallways, on the fifth floor and in the kitchen. It is possible that both systems were used together, depending on the location within the house. The doorbell was also part of the original mechanized system. A mechanical dumbwaiter on a pulley went from the kitchen to the butler's pantry and included a speaking tube. At some point after 1916, Charles Hammond Gibson, Jr., had an electric system installed in the kitchen to ring the third and fourth floors.

Lavatories and bathrooms
Several of the bathrooms in the Gibson House were modernized in the late nineteenth or early twentieth centuries. The basement lavatory was probably added in the 1880's or 1890's and retains its original water closet and early linoleum floor. The privy in the shed would no longer have been needed after this lavatory was installed[5]. The lavatory on the first floor has a sink and flush toilet with a mahogany seat and tank. This lavatory and those on the third and fourth floors were most likely renovated during Rosamond and Charles Hammond Gibson, Sr.'s tenure, possibly during the 1890's renovations. It is also likely that the fifth floor bathroom was added at that time.

The third-floor bathroom features a toilet with chestnut seat and tank, three built-in cupboards, drawers and storage space, and a marble sink. The fourth floor bathroom has an original built-in cupboard with a modern sink, bathtub and toilet. The fifth-floor bathroom retains its original built-in cabinet and tub, but has a modern toilet.

Closets/storage
The Gibson House is fully equipped with closets, cupboards and wardrobes on every floor except the second. While certain closets on the fourth and fifth floors have been altered to accommodate kitchens, their dimensions, doors and woodwork have been retained in all locations. Storage closets off the basement hall would have held heavy travel trunks and odd pieces of furniture. The kitchen pantry and several cold storage bins in the shed held provisions.

There is a small china closet off the dining room and a coat closet underneath the grand staircase. The third floor contains a medium-sized closet for each bedroom, equipped with built-in storage drawers and a pull-out storage area. There is also a walk-through dressing room with a built-in wall unit between the bathroom and the front bedroom.
The fourth and fifth-floors contain a great deal of storage space. The fourth floor had a large walk-through storage area with several built-in units that is now the kitchen. There is a built-in cupboard unit in the rear bedroom and a large walk-in closet off the hall, adjacent to the bedroom door. The fifth floor was the storage space for family linens and seasonal clothes. A large, cedar-lined pull down cabinet is in the hallway across

[5] The possibility exists that the outbuildings associated with the house, such as the privy, may have intact deposits; however, to date, no archeological survey, above or below ground, has been conducted.

from a walk-in closet with built-in cupboard and drawer. At the front, the northeast chamber has a similar corner unit along two walls, while the northwest chamber has a small but substantial closet. At the rear, the southwest chamber has a large walk-in closet, while the southeast chamber has a small built-in unit.

Architectural Significance

In addition to its intact Victorian interiors, described in detail above, the Gibson House is architecturally significant for the following reasons:

- It is an early example of a row house by Edward Clarke Cabot, noted Boston architect.
- It contains noteworthy design elements in its façade, floor plan and the configuration of its interior spaces.
- It exemplifies the high point of Victorian row house life, with its highly segmented and specialized spaces for family, guests, and servants.
- At six stories, it represents nineteenth-century row house life at its most vertical. This was a house that necessitated domestic help, which, in 1859, was readily available due to the wave of immigration from Ireland.
- It was one of the first houses constructed in the Back Bay south of the Old Mill Dam and west of Arlington Street, and helped establish the height, scale and street setback of houses built later in the first block of Beacon Street in the Back Bay.

Edward Clarke Cabot

Edward Clarke Cabot (1818-1901) was born in Boston, the third of eleven children. He attended private schools in Boston and Brookline, but never received any formal architectural training. Cabot pursued sheep farming in Illinois and Vermont from 1835-45. Upon his return to Boston, Cabot was employed as a draftsman in the office of George M. Dexter, an architect and engineer. In 1845, Cabot submitted plans in a competition for the design for the new Boston Athenaeum (NHl, 1965) building to be built on a lot on Beacon Street. Despite his lack of experience, he won the competition, but with the proviso that Dexter serve as supervising architect.

Following the completion of the Athenaeum in 1847 Cabot established his own office in Boston. A major work of his was the old Boston Theater on Washington Street. After serving in the Civil War Cabot re-opened an office in Boston. He designed several public buildings including the Wayland Public Library and the Russell Library in Plymouth. He joined in partnership with Francis Chandler, with whom he designed the John Hopkins Hospital in Baltimore and fifteen Back Bay row houses as well as suburban and country homes in and around Boston. From 1867-69 Cabot served the first President of the newly formed Boston Society of Architects, an organization that would include Henry Hobson Richardson and Robert Swain Peabody, among others.

Although primary sources linking Cabot to the design of 135 and 137 Beacon Street have not yet been found, the houses have been attributed to Cabot in newspaper accounts, biographical dictionaries and an account of an interview with Charles Hammond Gibson, Jr. An article in the May 25, 1860, edition of the *Boston Daily Evening Transcript* alludes to the fact that these houses were most likely designed by Cabot:

> On the Beacon Street side four houses are nearly roofed in, intended for Messrs. Russell, Hammond, Hooper and Otis, respectively….The designs of two of the houses last named were furnished by Edward C. Cabot, Esq., who also has the superintendence of Mr. Ward's house on Central Avenue.

Mr. Ward's house, referenced in the *Transcript* article has certain architectural features similar to 135-137 Beacon Street, especially the treatment of the fourth and fifth floors.

The Back Bay was a fashionable residential neighborhood of single family row houses until the Great War. By

then economic, social and demographic forces were combining to doom the lifestyle that had flourished there for almost five decades. The building of surface rail systems gave access to less expensive (and less vertical) housing in the suburbs. At the same time, increased employment opportunities in manufacturing made domestic service, upon which family life in a six-story house depended, less attractive. The large houses were used as boarding houses or subdivided into apartments. Some became institutions (mostly academic). All of these changes altered the architectural integrity of many of the buildings. Today, only a handful of these row houses remain as single family residences, and the Gibson House alone survives intact with its original floor plan and late nineteenth century interiors and furnishings.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ 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: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: less than 1 acre

UTM References:	**Zone**	**Easting**	**Northing**
	19	329125	4691040

Verbal Boundary Description:

The Gibson House sits on a rectangular lot 22 feet wide and 112 feet long on the south side of Beacon Street, six houses east of Berkeley Street. Sold to Catherine Gibson on September 1, 1859, for $3,696, the deed describes the lot as "all that lot of land in said Boston containing by estimation,"

> twenty-four hundred and sixty-four (2,464) square feet, with the buildings thereon numbered 137 Beacon Street, bounded North by Beacon Street twenty-two (22) feet, West by land conveyed by Goddard and Lawrence to John L. Gardner one hundred and twelve (112) feet by a line parallel with and one hundred and fourteen (114) feet East of Berkeley Street, South by a passageway sixteen (16) feet wide, twenty-two (22) feet, and east by land conveyed by said Goddard and Lawrence to S.H. Russell by deed dated September 1, 1859, one hundred and twelve (112) feet.

Boundary Justification:

The boundary is the historic city lot containing the building at 137 Beacon Street which has always been known as the Gibson House and which maintains its historic integrity.

11. FORM PREPARED BY

Name/Title: David Hessney
President
The Gibson Society, Inc.

Address: 140 Naples Road,
Brookline, MA 02446

Telephone: 617 566-5957

Date: 1/10/00

Edited by: Carolyn Pitts and Patty Henry
National Park Service
National Historic Landmarks Survey
1849 C St., N.W.
Room NC-400
Washington, DC 20240

Telephone: (215) 597-8875 (202) 343-8163

DESIGNATED A NATIONAL HISTORIC LANDMARK ON
August 7, 2001

APPENDIX A

Survey of Urban Victorian Houses

The following is a list of *urban* domestic properties from the Victorian period, however, none of the following are intact, preserved row houses from the time period in question (1860-1916).

Property & Date (Bold indicates NHL)	**Location**	**Type of house**	**State of preservation**	**Comments**
Old Merchants House-1832 29 East 4th St.	New York, N.Y.	Row house	Well-preserved interiors. Has had extensive restoration	First half of nineteenth century. Well preserved, with family furnishings
Theodore Roosevelt Birthplace 1848	New York, N.Y.	Row house	Rebuilt in 1922. No original fabric.	Five rooms have been recreated and contain some original furniture.
Samuel J. Tilden House – 1885 15 Gramercy Park S.	New York, N.Y.	Row house mansion	Interiors have been adapted to use by the National Arts Club.	Design by Calvert Vaux. Not open to the public.
Ballantine House – 1885	Newark, N.J.	Detached Mansion.	Elegantly restored public rooms. Some rooms turned into Museum galleries.	Restored and now attached to the Newark Museum. Has elegantly restored interiors.
Glessner House – 1885	Chicago, Il	City mansion with one party wall.	Main rooms have been restored.	Not a row house. A masterpiece of urban domestic architecture by H. H. Richardson.
Nichols House – 1804	Boston, MA	Federal rowhouse	Well preserved interiors from the Nichols family tenure	Bulfinch-designed townhouse on Beacon Hill. Interiors date from early twentieth century.
Morse-Libby House- 1859	Portland, ME	Italianate brownstone mansion	Well preserved interiors with original furniture.	Not a row house. Considered the finest Italianate Villa in America.
Mark Twain House – 1873-74 351 Farmington Ave.	Hartford, CT	Ruskinian Gothic brick house	Completely restored interiors recreate period of Mark Twain's tenure	Not a row house. While much original furniture and some fixtures have been returned to the house, much has been recreated.
Campbell House-1851 1508 Locust Street	St. Louis, MS	Freestanding row house	Intact interiors with high percentage of original family furnishings	Remnant of once elegant mid 19th century urban residential enclave.
Clayton – 1882 with later additions. 7227 Reynolds St.	Pittsburgh, PA	Mansion	Intact Victorian interiors, recently restored	Estate of Henry Clay Frick. Although within the city limits, it is three miles from the urban core and sits on 6 acres on land.

Property & Date (Bold indicates NHL)	**Location**	**Type of house**	**State of preservation**	**Comments**
Lippitt House 1862-65 199 Hope Street	Providence, RI	Italianate Villa-mansion.	Well-preserved. Interiors have been restored	Has some original furniture.
1850 House 523 At. Ann Street	New Orleans, LA	Row house	Furnished in the style of the period	
Gallier House – 1857 1118-32 Royal Street	New Orleans, LA	Row house with open courtyard	Expertly restored interiors	Late Greek Revival house with family and New Orleans furniture – some by Mallard.
John Hauck House – 1870 812 Dayton St	Cincinnati, OH	Row house	Restored	