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BLESSED SACRAMENT COMPLEX

BOSTON LANDMARKS COMMISSION STUDY REPORT



Petition # 214.05
Boston Landmarks Commission
City of Boston

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Report on the Potential Designation of

The Blessed Sacrament Complex
361 Centre Street, 21 Creighton Street, 35 Creighton Street, 20-24 Sunnyside Street,
and 30 Sunnyside Street, Boston, Massachusetts

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

Approved by:



Rosanne Foley, Executive Director

July 19, 2022

Date

Approved by:



Lynn Smiledge, Chair

July 19, 2022

Date

Draft report posted on July 19, 2022

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INTRODUCTION

The designation of the Blessed Sacrament Complex was initiated in 2005 by a petition submitted by registered voters to the Boston Landmarks Commission for landmarking the property under the provisions of Chapter 772 of the Acts of 1975, as amended. (See the original petition Appendix A) The purpose of such a designation is to recognize and protect a physical feature or improvement which in whole or part has historical, cultural, social, architectural, or aesthetic significance.

Summary

The Blessed Sacrament Complex merits recognition as a Landmark at the regional, state, and local level. The complex is a physical representation of the social and cultural history and significance of the Catholic Church in Boston around the turn of the last century and in the early 20th century. The five-building Complex includes the former church, convent, rectory, and two former parochial schools - Cheverus School and St. Norbert School. Originally built between 1894-1926 to serve a growing Irish and German Catholic parish in this part of Jamaica Plain, the Church of the Blessed Sacrament and associated parish buildings represent an architecturally significant collection of buildings designed in a variety of period styles. The parish further evolved during the twentieth century to serve a diverse community in what is now known as Boston's Latin Quarter. Despite being converted to new uses, the grouping retains much of its integrity of design, setting, materials, and workmanship. The scale of the church and its towering dome and belvedere, along with the massive pedimented façade, contribute to its significance as one of the most important Italian-Renaissance-style Roman Catholic churches in New England. In addition, the Cheverus School is one of the best examples of High Victorian Style architecture in Boston.

According to architectural historian Keith N. Morgan, the Church of the Blessed Sacrament is one of the finest examples of Italian Renaissance Revival church architecture in New England.¹ Even after the Church was deconsecrated in 2004 and all religious iconography was removed, the remaining design, workmanship, feeling and association of the remarkable building remains intact. The ornamentation found on the Church as well as the associated buildings in the complex display a high degree of skill in both their design and execution. The Church and St. Norbert School are also architecturally significant for their association with architect Charles Reggio Greco, who was well known both in Boston and nationally for producing a series of distinguished ecclesiastical and institutional works. Saint Norbert Roman Catholic Parochial School at 20-24 Sunnyside Street is an excellent architectural example of a Jacobethan Revival style parochial school designed by Greco. The Jean Louis A. M. Cheverus Grammar School, named after the first Roman Catholic bishop of Boston (1810-23), is an unusual example of High Victorian Gothic architecture. The Cheverus School is the first parochial high school in Jamaica Plain, and unique as the city's only Roman Catholic school building built with sandstone blocks, said to be reused from the demolished Hotel Boylston.

¹ Keith N. Morgan, "Church of the Blessed Sacrament", [Boston, Massachusetts], *SAH Archipedia*, eds. Gabrielle Esperdy and Karen Kingsley, Charlottesville: UVaP, 2012—, <http://sah-archipedia.org/buildings/MA-01-JP13>. Last accessed: July 19, 2022.

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The Blessed Sacrament Complex achieves a similarly high level of historical significance for its social history, as it has served the Parker Hill/Jamaica Plain neighborhood as an outpost of the original Redemptorist Mission in Roxbury since 1892. It also was associated with the late nineteenth century Sunnyside housing development envisioned by early housing reformer and philanthropist Robert Treat Paine, great-grandson of the signer of the Declaration of Independence, who sought to build owner-occupied, affordable housing he referred to as “homes for workingmen in suburbs”. Later in the twentieth century, the Church and its related buildings served the thriving Latin community of Jamaica Plain to the extent that it has been described as the “Latin Cathedral” of Boston. The St. Norbert School building was used by the COMPASS school up to 2010, and afterwards was converted to apartments. The Cheverus School has been owned and used by the Hyde Square Task Force as offices since 2008. Both the former Rectory and Convent have been converted to affordable housing and low-income condominiums. Plans for adaptive reuse of the Church are moving forward [2022] with Pennrose developers to create additional housing and shared interior and exterior community spaces.

In 2005, the complex was found to be eligible for local landmark status by the Boston Landmark Commission, who accepted a petition to landmark the complex. In the 1980s, BLC staff indicated State level significance for the Church on BLC Building Information Form (BOS.7757). The Massachusetts Historical Commission first deemed the Blessed Sacrament Church complex eligible for inclusion on the National Register under the Criteria A and C at the local level in 2006. In 2013, MHC reevaluated the complex and found, despite several changes, that it remained eligible as a complex under Criteria A and C with the remaining contributing resources including the church, rectory, convent, Cheverus School, and St. Norbert School.

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Lynn Smiledge, Chair
John Amodeo
David Berarducci
Joseph Castro
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Richard Henderson
Kirsten Hoffman
Thomas Hotaling
Felicia Jacques
Lindsey Mac-Jones
Justine Orlando
Diana Parcon
Anne Renehan
Brad Walker

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Staff

Rosanne Foley, Executive Director

Joe Bagley, City Archaeologist

Jennifer Gaugler, Architectural Historian

Consultant for preparation of study report

Stacey Vairo and Elizabeth Correia, Heritage Consultants, LLC

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1.0 LOCATION

1.1 Address

According to the City of Boston's Assessing Department, the Blessed Sacrament Complex is located at the following addresses, all within Boston, MA 02130:

- Blessed Sacrament Church 361 Centre Street
- Rectory 21 Creighton Street (originally 365 Centre Street)
- Convent 35 Creighton Street
- St. Norbert School 20-24 Sunnyside Street
- Cheverus School 30 Sunnyside Street

1.2 Assessor's Parcel Numbers

The Assessor's overall Parcel Number for the Blessed Sacrament campus is currently 1002038018 (owner: Jamaica Plain Arts & Civic Center). Additional current parcel numbers are associated with various other owner entities within the main parcel: 21 Creighton Street Creighton Commons Condos (1002038030), 35 Creighton Street Church Square Community (1002038012), 30 Sunnyside Street Hyde Square Task Force Inc. (1002038014), and 24 Sunnyside Street Norbert Exchange LLC (1002038016). These parcels have been numbered but have not been delineated on the map by the City of Boston Assessing Department. Note - The original parcel numbers listed in the petition (see Appendix A) no longer correspond to current parcels.

1.3 Area in which Property is Located

This portion of the Boston neighborhood of Jamaica Plain surrounding Hyde Square is known as the Parker Hill-Mission Hill or Centre-Heath Street area. The surrounding buildings on the west, north and east sides of the Blessed Sacrament complex are characterized by a mix of single and multi-family residential buildings that are two to three stories in height. A collection of Queen Anne and Italianate mid to late nineteenth century residences are found along Creighton Street and are part of 28 adjacent lots that were platted in 1859. To the north is the Sunnyside-Roundhill experimental housing project associated with Robert Treat Paine. The area to the south of the Blessed Sacrament property along Centre Street is a mix of residential and commercial storefronts (some of which are found on the first story of residential buildings).

The entire complex site is bounded by Centre Street on the south, on the east by the rear of the residential lots lining Westerly Street; on the north by Sunnyside Street; and on the west by Creighton Street. The surrounding streets are lined with multi-family residences dating from around the turn of the last century. Many of these buildings include commercial establishments on the lower stories, particularly along Centre Street. The former St. Norbert School is located at the far northeastern corner of the parcel at 20-24 Sunnyside Street, the former Cheverus School building is found to the west of that building at 30 Sunnyside Street and the former Sisters Convent of the

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Blessed Sacrament is found just west of the Cheverus School at 35 Creighton Street. The entire church campus measures 3.2 acres in size and incorporates greenspaces and parking throughout.

1.4 Map Showing Location

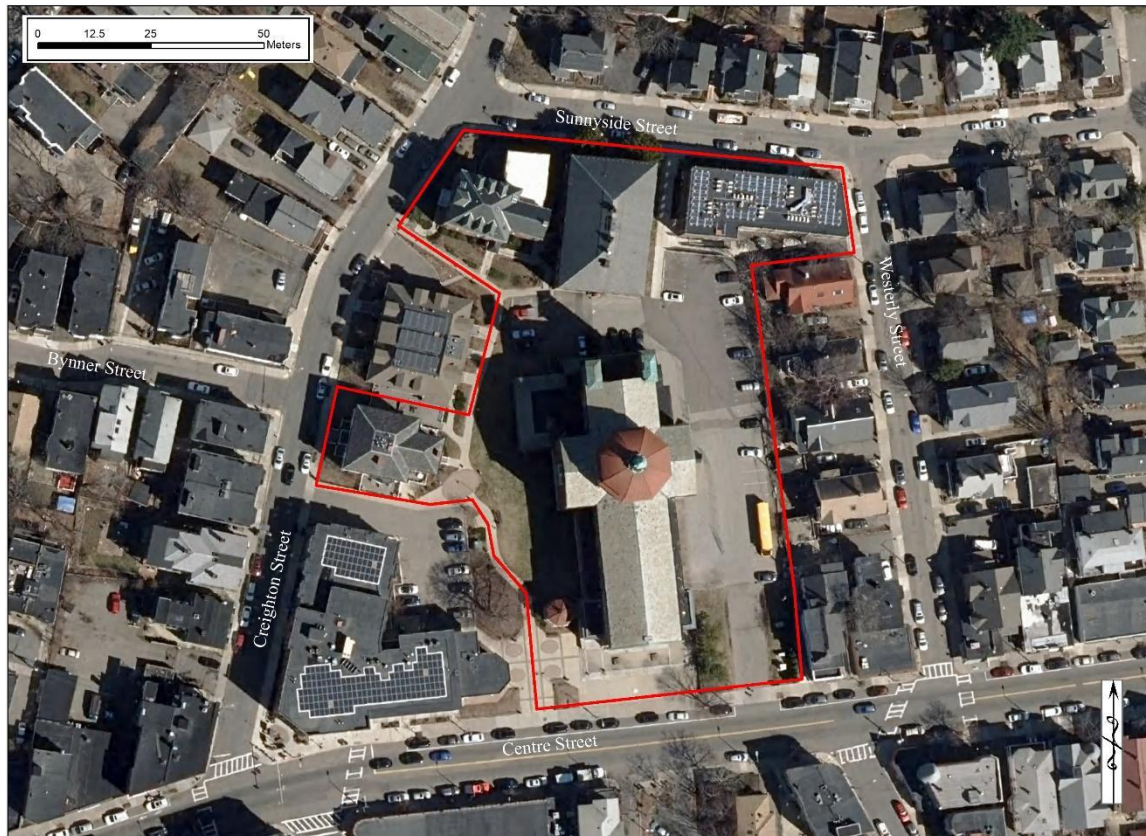


Figure 1. Map showing the boundary of the proposed Landmark, which includes portions of parcels # 1002038018, 1002038030, 1002038012, 1002038014, and 1002038016.

2.0 DESCRIPTION

2.1 Type and Use

The Church of the Blessed Sacrament at 361 Centre Street served as a religious institution from its opening in 1917 to August of 2004 when the last religious services were held in the building. Prior to the construction of the Church a wooden chapel constructed in 1892 served the parish. It remained on the site until it burned in the late 1970s. After the current Church was deconsecrated in 2004 the Roman Catholic Archdiocese of Boston sold it to the Jamaica Plain Neighborhood Development Corporation (JPNDC) along with the rest of the campus. The Hyde Square Task Force purchased the property in 2014, and they have carried the costs associated with maintaining the vacant Church since. A recent plan has been put forth by Pennrose to purchase the former Church and develop the building as housing, also including public use as performing/community space on both the interior and exterior spaces. This plan had an advisory review (no vote) at the June 14, 2022 meeting of the Boston Landmarks Commission.

The former Rectory at 21 Creighton Street was built in 1894 for Father Connolly. It was occupied until 2004 and the following year purchased by JPND. The building was moved to its current location, with review and approval by the Landmarks Commission, from its original site at the corner of Creighton and Centre streets ca. 2009. In 2013 the building was being used as a mixed use commercial and residential building. It currently houses 16 income-restricted units operated by Creighton Commons Condominiums.

The Blessed Sacrament Convent at 25-35 Creighton Street was constructed in 1896. An extension to the building was constructed in 1926. This was a residence for the Sisters of Charity of St. Elizabeth until the 1980s when it was also used as overflow for the adjacent school. It was purchased in 2004 by the Jamaica Plain Neighborhood Development Corporation. Now known as the Sister Virginia Mulhern House, the Convent building now houses 29 single room occupancy units to serve low-income formerly homeless individuals for Pine Street Inn. Chapel and refectory rooms were redesigned to retain their character as gathering spaces for the new residents.

The two school buildings are located within a larger parcel at the corner of Sunnyside Street and Westerly Street. The St. Norbert Roman Catholic Parochial School at 20-24 Sunnyside Street was built in 1926 in the Jacobethan Revival Style at the far northeastern corner of the parcel. It was originally known as the Cheverus Commercial Technical School. It was operated by COMPASS (Community Providers of Adolescent Services) as a non-profit private school from 1987 to 2009 and housed elementary and middle school classes. It was converted to condominiums in 2014.

The Blessed Sacrament Roman Catholic Parochial School at 30 Sunnyside Street was built in 1898 in the Gothic Revival Style to the west of St. Norbert. It was originally named the Jean Louis A. M. Cheverus Grammar School. It was rehabilitated into offices for the Hyde Square Task Force and seven residential units in 2008.

2.2 Physical Description of the Resource

The Blessed Sacrament Site - (BOS.WG)

The former Blessed Sacrament Church (1910-1917) at 361 Centre Street dominates the streetscape and skyline in and around Hyde Square in Jamaica Plain. It occupies what was once a rectangular-shaped parcel that measures approximately 0.48 acres within a larger three-acre campus. The Church faces south onto Centre Street and sits at the center of what was once a complex dedicated entirely to the church and its associated buildings. The former Cheverus School building is located directly to the north, and the former St. Norbert School is located to the northeast. The former Rectory and Convent buildings are located to the west on Creighton Street. A large parking area is found to the east, and a greenspace to the west connects to the buildings at 21 and 35 Creighton Street. Newer infill construction has taken place on the Centre/Creighton corner site and on Creighton Street, between the Rectory and Convent buildings.

The Church - (BOS.7757)

The Blessed Sacrament Church, located at 361 Centre Street, was designed between 1911 and 1917 by noted architect Charles Reggio Greco (1873-1963). A sacristy with basement was added to the northwestern corner of the building during an overall renovation in 1948 which was designed by architect John P. Heffernan. This imposing Italian Renaissance Revival-style church is constructed of brick with limestone, marble and terra cotta trim and is organized around a Latin Cross plan which includes: a vestibule which leads into a central nave with side aisles, shrines in each transept, sanctuary and sacristy on the west elevation. An octagonal baptistry extends from the western wall. It is arranged on a lot that slopes down from Centre Street to the north. The Church is two stories to the cornice with the most striking feature being the impressive octagonal dome situated above the crossing topped by a Mediterranean clay tile roof and a distinctive copper belvedere. This dome and copper lantern serve as a major landmark in the area and can be seen from up to a mile away.

The facade of the building fronts onto Centre Street and is dominated by the central bay which features a pedimented attic story supported by monolithic Ionic columns and massive, paneled brickwork piers topped by decorative capitals. The central bay is flanked by twin wings featuring slightly subordinate aisle entrances that are both lower in height and set back from the central entrance.

A flight of five granite steps with wrought iron handrails spans the façade and wraps around to the east and west elevations to provide access to the aisle and central entrances. They lead to a landing from which seven granite steps further lead to each of the three doors. Stone pedestals provide footings for wrought iron lampposts on either side of the entry and are arranged centrally in front of each brick pier.

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The building rests on a granite foundation that is slightly elevated on the side and rear elevations to accommodate the sloping lot. A wide limestone belt course encircles the building on all elevations and defines the base of the façade above the steps. The walls are brick set in a Flemish bond with geometric enframements featuring alternating soldier coursed groupings of bricks surrounding the central entrance on the first and second stories.

The central bay is arranged to be aligned with the altar and is accessed by the main entrance, which is topped by a deeply set, arched hood featuring rows of richly carved elements such as foliate swags, acanthus leaves, and a cherub at the apex of the arch. The carving that once filled the tympanum arch above the door has been removed leaving an empty brick wall in its place. A trefoil rosette tops the arch and is also found at each corner. Green and pink marble blocks are used to further enhance the brickwork around the door. The door surround is separated from the arch above by a narrow projecting cornice. The door itself is a multi-paneled double-leaf wooden unit with four square panels arranged vertically on each side. It is topped by a metal grate which covers the original transom window. The surround also features several richly layered carvings ranging from a traditional coved molding to swags, to wide foliate bands. The entire surround is surmounted by an oval plaque found above the door.

The entrance surround is flanked by smaller versions of the portico piers that supports an elaborate entablature featuring a stepped band of limestone trim under an intermediate cornice set beneath a brick and limestone frieze. The frieze features a long horizontal marble plaque flanked by two smaller square plaques. These are, in turn, flanked by two decorative stone plaques depicting urns. The frieze is topped by a row of dentils set beneath an egg and dart band which is then capped by a line of rough dressed stone meant to depict a shallow roof. A multi-light oculus window is centered above the entrance and is encircled by a broad surround depicting fruit and flowers. This is offset against four triangular marble panels which balance the round opening within the square space. The window is flanked by vertical terra cotta panels depicting urns.

The attic story is defined along the base by several bands of elaborately carved trim depicting oak leaves and thistles. This is topped by a wide egg and dart band that is in turn topped by a line of raked copper flashing. Beneath the cornice, a brick soffit is divided by circular marble plaques found above each column and rectangular plaques above each pier. The raking pediment is outlined by a deep cornice trimmed by a wide double band of carved trim set atop a modillioned cornice. Alternating between each modillion is a rosette facing toward the ground. A denticulated band of limestone lines the interior of the tympanum on all sides. The same carved molding and dentils separated by a narrow line of egg and dart lines the base of the pediment. A line of soldier course bricks also lines the interior of the triangular tympanum.

The facades of the flanking bays are less elaborately embellished, yet still ornate. Each entrance features the same double-leaf, paneled doors found on the central entry, with a grill covering the transom above. Each door features a slightly less elaborate version of the central surround surmounted by an oval plaque at the center swags and foliate carvings. The tall soffit topping the door features a ribbed pattern carved into the stone between two floral caps and is surmounted by a projecting molded cornice. The same ribbed pattern is found along the base of the building on the

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side ells and side and rear elevations. On the side elevations and wings. Above each door is a square panel defined by soldier course bricks capped at the upper corners with marble blocks. A molded limestone belt course is found above each panel and a vertical stone plaque further defines the bay which is lined by a band of dentil molding beneath the projecting cornice lining the roof. The roof on each wing is capped in copper.

An octagonal baptistery extends from the western elevation. It is topped by an elaborate wrought iron finial at the apex of the clay tiled roof. A line of copper molding lines the roof and tops a band of brick set above a projecting stone cornice. Beneath the cornice is a freeze band featuring a geometric pattern formed by marble blocks and brickwork set above a limestone belt course. Each wall of the baptistry is inset with a brick panel in lieu of a window. It appears that a square window was found on the southern elevation but has since been removed and boarded shut. An arched window is found on the western wall of the baptistry.

On the eastern and western elevations of the portico there are arched windows on the second story, which allow light into the vestibule of the Church. They are flanked by the same rows of urns found on the façade. The arched windows continue for four bays along the aisle, and all are topped by triangular marble blocks that form a squared frame around the opening. Each window is separated by brick pilasters beneath a corbeled cornice that is in turn set beneath a brick soffit. The soffit features a series of round marble plaques (each arranged on top of a pilaster). This and other decorative elements are carried over from the façade and appear throughout the design as a unifying element. The aisle windows were once stained glass but have all been removed. Most of the openings are now boarded shut. The side walls of the building are topped by a corbelled brick cornice that mimics the modillions and dentils found on the façade. This element continues on the gable ends of each transept and the roofline of the rest of the building.

Double height windows are found in each transept. These feature the same brick pilasters found on the main entrance set within recessed panels meant to mimic the main entrance on the facade. The windows are set above rectangular panels called out in brick and trimmed with marble and terra cotta. On the transept the soffit includes rectangular blocks above each corner and circular plaques above each pilaster. The pedimented gable found on the facade is also mimicked on the transepts.

An octagonal dome rises above the crossing with brick panels set between paneled limestone frames further decorated by rosettes. Each panel is accentuated by secondary marble frames featuring an alternating design of rectangles and circles at their centers. The projecting cornice of limestone is found beneath a narrow roof clad in red tiles and a line of copper flashing. Above this is a second narrow soffit featuring a paneled design decorated by marble rounds at the center. Another copper cornice lines the eave of the domed roof, which is also clad in red tiles. At the apex of the dome is a distinctive multi-tiered, copper belvedere with arched openings on the north and south elevations and a domed lantern culminating in a pinnacle.

The repeated geometric motifs and brickwork are decorative elements that unify the design of the Church throughout and connect the various elements visually. The east and west elevations of the

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Church are identical in design apart from the addition of the Baptistry to the western elevation. Each feature four aisle windows south of the transept and two windows north of the transept.

North of the transept on the west elevation is a single-story brick space containing the sacristy. This was added in 1948 and contains a basement below (the only basement in the Church). The rear (north elevation) of the building is significantly less elaborate than the rest of the elevations. It includes two large rectangular piers which extend above the height of the building and flank the apse, presumably these were used as counterweights or buttresses, but the original plans do not identify them as a particular member. Two stairways (added in 1937) provide access to the from the rear of the building. They each lead from the side aisles found on either side of the sanctuary and are shielded beneath shed roofed ells that extend to the north. Each enclosed portion of the stairwell is fitted with a single twelve-light window and has two flights of stairs. The stairs are lined by metal railings and face each other to meet on a concrete pad at the ground level. The decorative limestone belt course found on the side elevations continues here as does the brickwork depicting the same modillioned cornice found on the side elevations. The rear wall and side elevations of the sanctuary are blind on all elevations.

Rectory - (BOS-7758)

The three-story Georgian Revival-style former Rectory (1894) was moved to its current location at 21 Creighton Street, an elevated site facing west, from its original location approximately 200 feet away, facing south at the corner of Creighton and Centre. This move was reviewed and approved by the Boston Landmarks Commission in 2005. A paved driveway leads into a paved parking area at the rear of the building that connects to the rest of the campus. The lot is lined at the front and sides by a short lawn.

The plan of the main block of the house is square with a hipped roof and it is of wood frame construction. It features a center hall plan with five bays spanning the façade, which fronts west onto Creighton Street. A three-story, hipped-roof wing extends from the center of the eastern elevation.

The façade entrance is accessed by a set of wooden steps that lead from the sidewalk to a partial, open porch encircled by a straight balustrade and posts topped by ball finials. The entrance is shielded beneath a flat-roofed portico that is supported by Tuscan columns. The portico roof features a wide, projecting molded cornice arranged above a line of dentils. It is topped by a straight balustrade with capped and posts topped by ball finials. The door is set within a recessed arched, molded surround that is flanked by fluted pilasters. Within the arch is an elliptical fanlight above the door filled with leaded tracery. Partial sidelights flank the door above recessed panels. Each sidelight is edged by a narrow Corinthian carved column with a cushioned capital supporting a narrow modillioned cornice. The door itself is a six paneled unit with modern hardware.

Centered above the door on the second story is a tripartite window topped by a molded arched enclosing a blind transom with a keystone motif at the apex. A projecting, modillioned cornice is

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supported by smaller versions of the same fluted columns found on the first story entrance. Each of the smaller side windows are topped by an incised panel.

The remainder of the windows are one-over-one double-hung sash replacements trimmed with narrow sills and tall cornices on the first story. On the second and third stories the windows are six-over-one sash set within flat trim. The eaves are lined by a row of dentils set below a modillioned cornice beneath a row of copper coping. A tall brick chimney is found on the rear elevation of the roof.

The side elevations are also four bays deep with cornices on the windows of the first story. On the east end of the southern elevation is a single-story projecting bay. Two decorative leaded windows are found on the lower story of the south elevation.

The rear elevation includes another entrance to the building beneath a hipped roof portico.

Blessed Sacrament Convent - (BOS.7772)

The former convent, built in 1896, is located at the northwest corner of the campus parcel near the intersection of Sunnyside and Creighton streets. A character-defining puddingstone retaining wall lined with wrought iron fencing along the top edge defines the property boundary at the street to the north and west along Sunnyside and Creighton Streets. A green space with walkways is found south of the main block and connects to the rest of the campus including the main Church building. A new entrance was created ca. 2007 in the rear bay of the south elevation, which is accessed by an accessibility ramp lined by a low retaining wall that was extended from the original retaining wall.

The three-story building is constructed of red brick in the Colonial Revival style with limestone details and is almost square in plan with a two-story low gabled brick addition which was completed in 1921 extending from the rear (northeast). This new wing added a dining room to the first story and six chambers, and a bathroom above. Plans for the addition were drawn by an unknown architect in October of 1921 and it was completed by local builder William Tobin. The main block rests on a low granite foundation while building permits indicate that the addition has a cement foundation. The facade is five bays wide and arranged symmetrically around a central entrance. The side elevations are five bays deep and the openings are less symmetrically placed to accommodate interior spaces.

The low pitched, hipped roof of the main block is clad in slate shingles and features a double hipped roof dormer on the façade and three hipped roof dormers on each of the side elevations (north and south). These are all clad in wood shingles and feature 1/1 double-hung sash.

The central entrance is shielded by a flat-roofed wooden entry porch topped by a simple, straight balconet featuring capped, paneled posts at each corner. The porch roof is lined by a narrow row of dentils set beneath a projecting cornice. It is supported by two Ionic columns and two ionic pilasters which flank the doorway. The door is topped by a tall lintel and cornice. The porch is accessed by a set of wooden steps leading from the south and lined by a straight balustrade set between capped

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posts. Incised vertical wooden boards enclose the area below the steps and portico. The wood paneled door itself is set within a simple, slightly recessed surround trimmed a narrow band of stone trim and features a square light in the upper third with a mix of square and horizontal panels below.

The openings on the first story of the façade consist of two tripartite windows flanking the central entrance. They have limestone sills and are topped by splayed lintels featuring a central keystone and alternating limestone voussoirs. Above the entrance is an elliptical fanlight filled with intricate tracery and topped by a segmental arch decorated with a limestone keystone and decorative limestone voussoirs similar to the design found on the first story windows. The fanlight tops a tripartite window composed of narrow double hung sash flanking a central double-hung sash window. Windows throughout contain 1/1 sash with narrow limestone sills. The remainder of the four openings on the second story of the façade have keyed limestone window heads set within splayed soldier-course brick lintels.

A narrow, limestone string course connects the sills of the five third story windows and continues around to the side and rear elevations. The windows on the third story feature the same splayed lintel and keystone design found on the second story. The roof is lined by an elaborate corbelled brick cornice which is lined at the top by copper coping.

The northern elevation of the building features three symmetrically placed windows which are arranged beneath the dormers above. They are all decorated in the same manner as the windows found on the third story of the façade. The 1926 addition extends from the eastern end of this elevation and is utilitarian in design. It does not employ any specific style and has a flat roof. It is three symmetrically placed bays on the side elevations (west and east) and two bays on the northern elevation. These two bays are offset toward the western side of the elevation. The only decorative features on this addition are narrow limestone sills, soldier coursed slightly splayed brick lintels and a simple corbeled cornice lining the roof which has a very shallow pitch (described in the building permit as “French”) and lined by metal coping.

The eastern elevation includes the original rear wing of the building which continues the same decorative features such as the corbeled cornice and limestone sills found on the main block.

The Blessed Sacrament Roman Catholic Parochial School - BOS.7958 (Jean Louis A. M. Cheverus Grammar School)

Two former Catholic school buildings associated with the Church of the Blessed Sacrament sit on the northern boundary of the complex of buildings. Both buildings face north onto Sunnyside Street, which slopes downward from its intersection with Westerly Street, east to west. The Cheverus School (1898) and the St. Norbert School (1926) to its east feature a character-defining Roxbury puddingstone retaining wall facing the sidewalk that separates the buildings and their front gardens from Sunnyside Street. There is a paved sidewalk between the two school buildings providing access into the Complex and asphalt parking lots serving the school buildings and the Church at the center

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of the complex. To the Church's east on Westerly Street are residential buildings unconnected to the original church complex.

The Blessed Sacrament Roman Catholic Parochial School, also known as the Cheverus School, is located at 30 Sunnyside Street. The school, named after the first Catholic bishop in Boston, was constructed in 1898 in the High Gothic Revival style. This is the first Catholic parochial high school in Jamaica Plain. The architect and builder are not known, but some scholars believe that the architect of the original 1892 wooden chapel on the site, Franz Josef Untersee, may have been responsible for the design. An article in the Boston Herald on June 2, 1896 suggests that materials used to construct this building may have been salvaged from the Hotel Boylston which was demolished in 1896. This may explain why the building is constructed almost exclusively of sandstone blocks. The building has a simple rectangular plan and is two stories in height with a hipped roof. It is arranged with the facade set back slightly from Sunnyside Street which it faces to the north.

The façade is arranged symmetrically around a central entrance which is accessed by a flight of eight granite steps set into the puddingstone retaining wall lining the street. The wall is capped by rounded granite shoulders on either side of the stairwell and is lined along the top edge by a delicate wrought iron fence. The stone wall lining the street intersects with low granite block stair walls on either side of the steps. A second opening in the retaining wall is located immediately west of the building and provides access to the alley between this and 35 Creighton Street. A granite foundation and water table lines the base of the building and includes a number of regularly-spaced openings centered above the bays on the upper stories. On the façade these openings have been enclosed with cement block or metal grates.

The entrance is the focal point of the building and is defined by a shallow gabled portico with a slate "roof" lined by a narrow band of cornice trim. The gabled end is infilled with a round medallion. A narrow line of denticulated molding lines the pointed arch above the door which contains alternating red and white voussoirs, each inscribed with letters spelling "CHEVERUS SCHOOL". This arch springs from polished marble columns flanking the entrance topped with capitals featuring an acanthus leaf design. These are, in turn, topped by an octagonal abacus. The same octagonal shape is found on the marble base and granite pier on which each capital rests. The door itself is fitted with a modern steel double door, each one narrow window in the upper half. An arched transom (now covered) is set above a molded wooden cornice which tops the door above three horizontal panels and a denticulated line of trim. Above this line is another rough dressed stone course, above which are cast stone plaques set in a recessed, molded surround that infill the spaces between the windows of the first story. Just beneath the second story windows, are two terracotta medallions with high relief profiles of Abraham Lincoln (east) and George Washington (west). The south elevation mirrors the north exactly, except that instead of the medallions of Lincoln and Washington's profiles, there are rosettes beneath the second story windows and a cast stone plaque between them.

The exterior walls display a wide array of masonry types, colors, and techniques resulting in an elaborate design. Just above the water table large, ashlar cut sandstone blocks are topped by a line of

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carvings that replicate offset soldier-course bricks which terminate in stones with two squared floral bosses. This is capped by a narrow belt course of rough dressed stone. This is surmounted by narrow bands of dressed sandstone blocks beneath another molded string course, which sits atop a band of modillioned trim. The stringcourse is aligned with the tops of the capitals flanking the door and the sills of the first story windows; thus, unifying the various elements of the facade.

The first story windows are surmounted by pointed arches with voussoirs and large floral bosses set within the arches. A checkered sill course runs under the first story windows on the façade, and a belt course set with floral bosses intersects the arches on the north elevation only (the belt course is flat on the other elevations). The second story windows have rounded arches and are grouped in tripartite configurations. The central window on the second story is arranged directly above the door and is divided by stone columns matching those that flank the entrance below. It is set above a small balconet supported by stone brackets and a sill decorated by acanthus leaves. Other second story windows have one small column cast into a recessed space from which each arch springs. The arches on the second story windows feature multi-colored voussoirs. A foliate string course connects the sills on the second story windows on the north elevation and continues onto the other elevations as plain stone. Glazing has been modernized to one-over-one double hung replacement windows throughout with single light, arched transoms. Rosette bosses also appear on small panels between each of the second story windows. A wide projecting stone cornice lines the roof and features scrolled modillion blocks set above a line of egg and dart trim. The cornice and its associated decorative elements wrap around the entire building

The east and west elevations are arranged symmetrically in three parts, each with five windows on the upper story and four below. The windows on the side elevations mimic those found on the façade with slightly less detail and flat belt and string courses. Windows with pointed arches continue to run along the first story of the side and rear elevations, and on the second story round arched windows are arranged in runs of five.

St. Norbert Roman Catholic Parochial School - (BOS.7957)

The St. Norbert Roman Catholic Parochial School, designed by noted architect Charles Reggio Greco (1873-1963), was built in 1926 at 20-24 Sunnyside Street. The two-story Jacobethan Revival-style former school faces north towards Sunnyside Street. The rectangular plan of the building measures seven bays across the façade by three bays deep. The building widens slightly on the eastern end to match the line of the street and there is a shallow projection extending from the western end of the southern elevation. The walls are constructed of brick with cast stone details and the flat roof is sunken behind a low parapet on all sides. The brick is set in a Common bond with Flemish bond every 6th course.

The façade (north elevation) contains the main entrance to the building which is located in the second bay from the left at the level of the raised basement. The basement is identified by a brick water table which is lined at the base by cut limestone blocks and at the top by an angled, cast stone belt course. At each corner the water table is buttressed by hexagonal brick piers which rise up the

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façade to form integral brick pilasters. Light is provided to the basement level by a series of eight-light pivoting windows aligned beneath each bay. Two low stone steps lead to the Gothic-arched main entrance, which has double wooden swinging doors with thirty lights in their upper halves set above two inset panels. Above each door is a twelve light transom shaped to fit the pointed arch opening. The door surround features a pointed limestone arch with a projecting cornice lined by evenly spaced, stylized foliate rosettes. The door is set within a wide, flat, limestone surround lined by quoins. The quoins rise past the sides of the door to the sill of the second story window and flank an engraved cast-stone plaque that reads “ST. NORBERT’S SCHOOL” and is surrounded by a denticulated band of molding. Above the plaque on the second story is a wide, angled sill beneath the window which is lined along the bottom edge by a band of intricate, cast stone oak leaves. A pair of fourteen-light windows above the door rises to the full height of the second story, reflecting the use of this area as a stairwell. It is recessed within a stepped and molded surround that is lined with polychromatic cast stone and brick. This surround recalls the openings on the façade of the Blessed Sacrament Church building.

The remaining six bays of the façade are arranged symmetrically with a pair of full-height brick piers flanking the second bay from the west. Each opening contains a pair of twenty-bay windows with pivoting four-light hoppers in the upper and bottommost central sash. Windows throughout are metal sash with the same configuration of lights and pivoting hoppers and all rest on narrow stone sills. Finally, vertical cast stone panels fill the stepped parapet above the window. Cast stone pinnacles mark the top of each pier on the façade and at each chamfered corners of the building and on either side of the second and fourth bay of the north façade. A limestone modillion cornice lines the base of the parapet, which is topped in molded copper coping.

These same decorative elements continue onto the east and west elevations. On the eastern elevation the building is set close to Westerly Street. Pairs of windows are found on first and second stories and flank triple windows of the central bay. The same configuration of openings is found on the western elevation with the addition of a second entrance found in the rear stair tower. This entrance and window above mimic the ones found on the façade, but with alternating lines of bricks and cast stone over the door instead of the school name plaque found on the façade.

The rear of the building (southern elevation) is visible from Centre Street. The copper coping lining the roof parapet remains along with a flat belt course at the height of the roof. Windows are arranged irregularly with blind walls on the western half of the building. A single window on the first and second stories is found west of a triple window like those found on the other elevations. This is set within a stepped brick surround similar to the ones found on the façade and west entrances, but without the polychromatic details.

2.3 Contemporary Images



Figure 2. South (front) elevation of the Church, facing north. Taken June 20, 2022.



Figure 3. South elevation of the Church, facing northwest. Taken June 20, 2022.



Figure 4. Detail of the portico, facing northwest. Taken June 20, 2022.



Figure 5. West elevation of the Church, facing northeast. Taken June 20, 2022.



Figure 6. West elevation of the Church, facing northeast. Taken June 20, 2022.



Figure 7. West elevation of the Church, facing southeast. Taken June 20, 2022.



Figure 8. North (rear) elevation of the Church, facing southeast. Taken June 20, 2022.



Figure 9. Detail of north (rear) elevation, facing southeast. Taken June 20, 2022.



Figure 10. East elevation of the Church, facing southwest. Taken June 20, 2022.



Figure 11. East elevation of the Church, facing northwest. Taken June 20, 2022.



Figure 12. Detail of the dome of the Church on the east elevation, facing southwest. Taken June 20, 2022.



Figure 13. West (front) elevation of the rectory, facing east. Taken June 20, 2022.



Figure 14. North elevation of the rectory, facing southeast. Taken June 20, 2022.



Figure 15. East (rear) elevation of the rectory, facing southwest. Taken June 20, 2022.



Figure 16. East (rear) elevation of the rectory, facing northwest. Taken June 20, 2022.



Figure 17. South elevation of the rectory, facing north. Taken June 20, 2022.



Figure 18. Detail of leaded glass window on the south elevation of the rectory, facing north. Taken June 20, 2022.



Figure 19. West (front) elevation of the convent, facing southeast. Taken June 20, 2022.



Figure 20. West (front) elevation of the convent, facing east. Taken June 20, 2022.

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Figure 21. Detail of the main entrance of the convent, facing east. Taken June 20, 2022.



Figure 22. South elevation of the convent, facing northeast. Taken June 20, 2022.



Figure 23. South elevation of the convent, facing north. Taken June 20, 2022.



Figure 24. East (rear) elevation of the convent, facing northwest. Taken June 20, 2022.



Figure 25. North elevation of the convent, facing south. Taken June 20, 2022.



Figure 26. North elevation of the convent, facing south. Taken June 20, 2022.



Figure 27. North (front) elevation of the Cheverus School, facing southwest. Taken June 20, 2022.



Figure 28. Detail of front entrance of the Cheverus School, facing south. Taken June 20, 2022.



Figure 29. North (front) elevation of the Cheverus School, facing southeast. Taken June 20, 2022.



Figure 30. West elevation of the Cheverus School facing northeast. Taken June 20, 2022.



Figure 31. West and south (rear) elevation of the Cheverus School, facing northeast. Taken June 20, 2022.



Figure 32. South (rear) elevation of the Cheverus School, facing north. Taken June 20, 2022.



Figure 33. Detail of decorative trim on the south (rear) elevation of the Cheverus School, facing north. Taken June 20, 2022.



Figure 34. East elevation of the Cheverus School, facing northwest. Taken June 20, 2022.



Figure 35. East elevation of the Cheverus School, facing west. Taken June 20, 2022.



Figure 36. North (front) elevation of St. Norbert School, facing southeast. Taken June 20, 2022.



Figure 37. Detail of main entrance on the north (front) elevation of St. Norbert School, facing south. Taken June 20, 2022.



Figure 38. North (front) and east elevation of St. Norbert School facing southwest. Taken June 20, 2022.



Figure 39. South (rear) elevation of St. Norbert School facing northwest. Taken June 20, 2022.



Figure 40. South (rear) elevation of St. Norbert School, facing northeast. Taken June 20, 2022.



Figure 41. South (rear) elevation of St. Norbert School, facing north. Taken June 20, 2022.



Figure 42. West elevation of St. Norbert School, facing northeast. Taken June 20, 2022.



Figure 43. Detail of the entrance on the west elevation of St. Norbert School, facing east. Taken June 20, 2022.

2.4 Historic Maps and Images

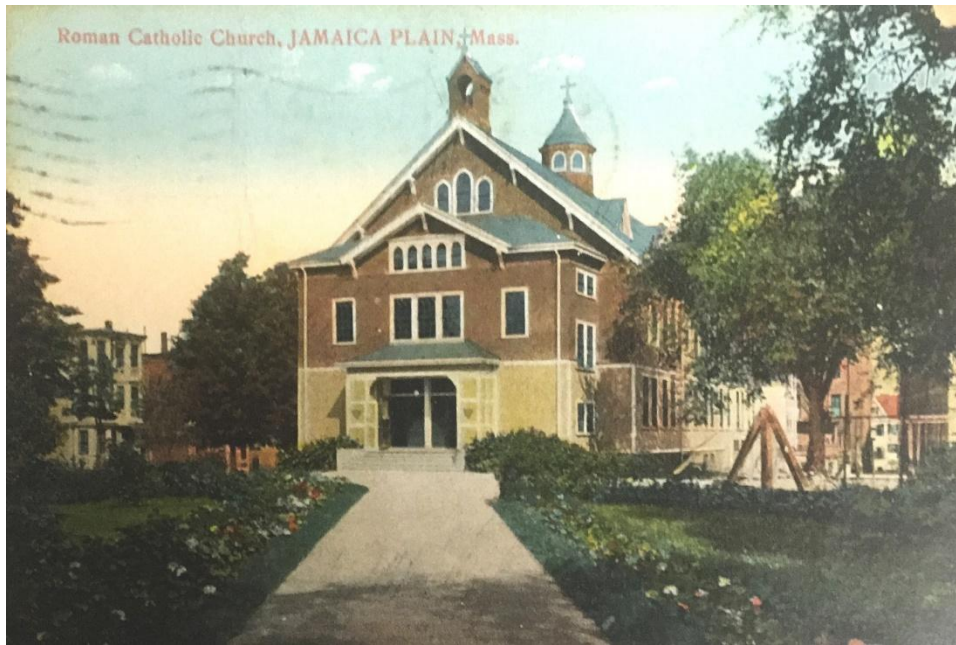


Figure 44. 1912 postcard image of the first Blessed Sacrament Church building on the site (built 1892).

Source: Archives of the Archdiocese of Boston, Archive.org,
<https://archive.org/details/original-blessed-sacrament-wood>.



Figure 45. Longitudinal section of the Church as drawn by Charles Greco.

Source: Greco, Charles R., Drawing of the Church of the Blessed Sacrament, Bin L65, Blueprint Collection, City of Boston Archives, 201 Rivermoor Street, West Roxbury, Massachusetts.

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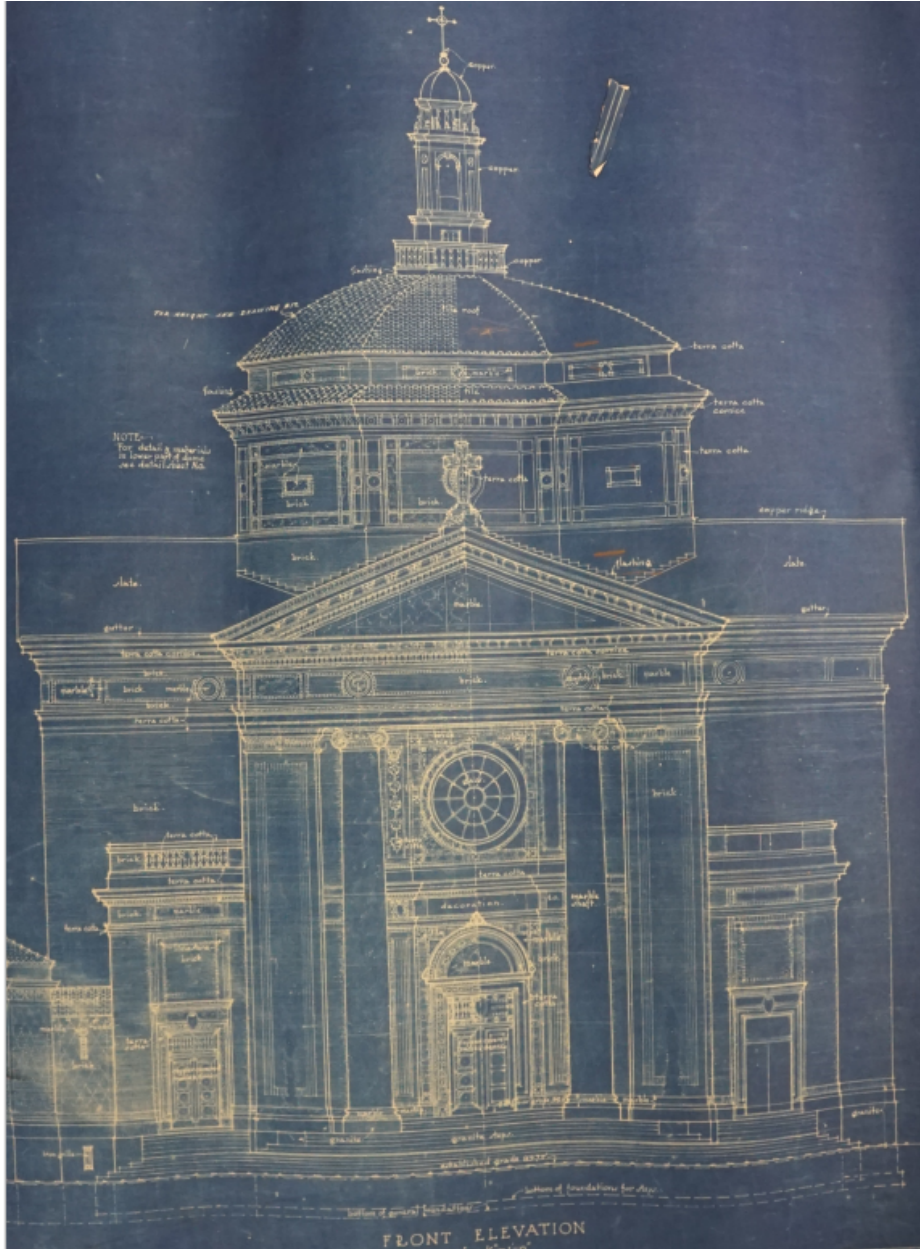


Figure 46. Elevation of the façade of the Church as drawn by Charles Greco.

Source: Greco, Charles R., Drawing of the Church of the Blessed Sacrament, Bin L65, Blueprint Collection, City of Boston Archives, 201 Rivermoor Street, West Roxbury, Massachusetts.



Figure 47. A 1920 photograph of the old Blessed Sacrament (left) and the new Blessed Sacrament (right).

Source: Leon Abdalian Collection, Boston Public Library, Digital Commonwealth, <https://ark.digitalcommonwealth.org/ark:/50959/f7623j88s>.

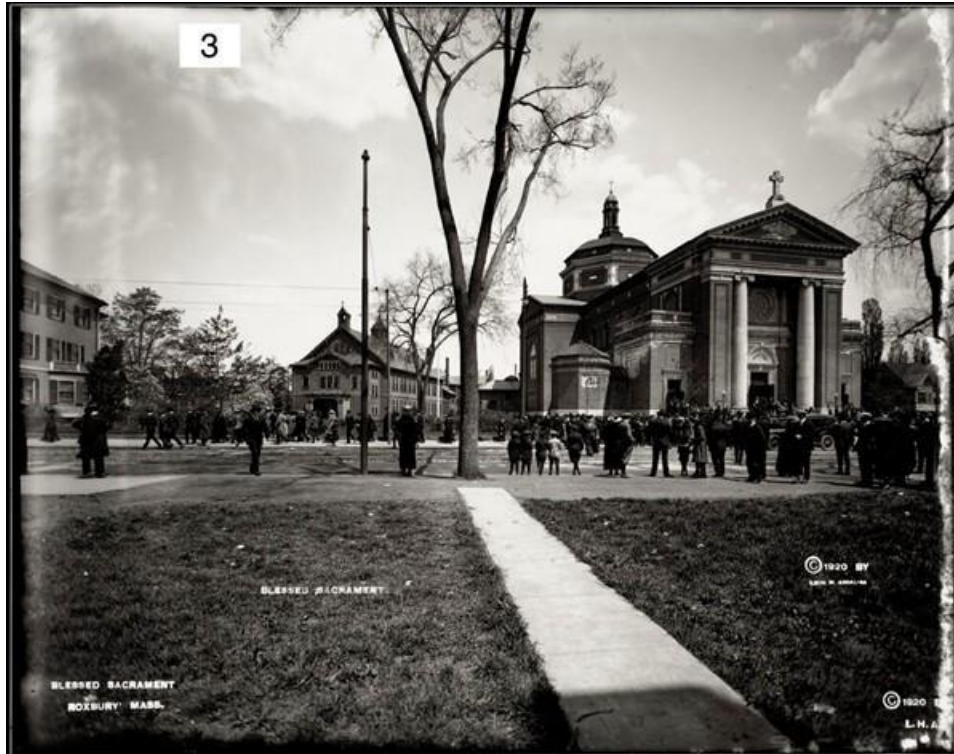


Figure 48. 1920 image of the old (left) and new Church.

Source: Leon Abdalian Collection, Boston Public Library, Digital Commonwealth, <https://www.digitalcommonwealth.org/search/commonwealth:fj236j40g>



Figure 49. Blessed Sacrament Junior High Class of 1958.

Source: Jamaica Plain Historical Society, PO Box 302924, Boston, Massachusetts.



Figure 50. Sisters of Charity when they arrived from Roxbury in 1896.

Source: Friends of Blessed Sacrament, <https://www.friendsofblessedsacrament.org/>.



Figure 51. Convent of Good Council postcard.

Source: Archdiocese of Boston Pastoral Center, 66 Brooks Drive, Braintree, Massachusetts.

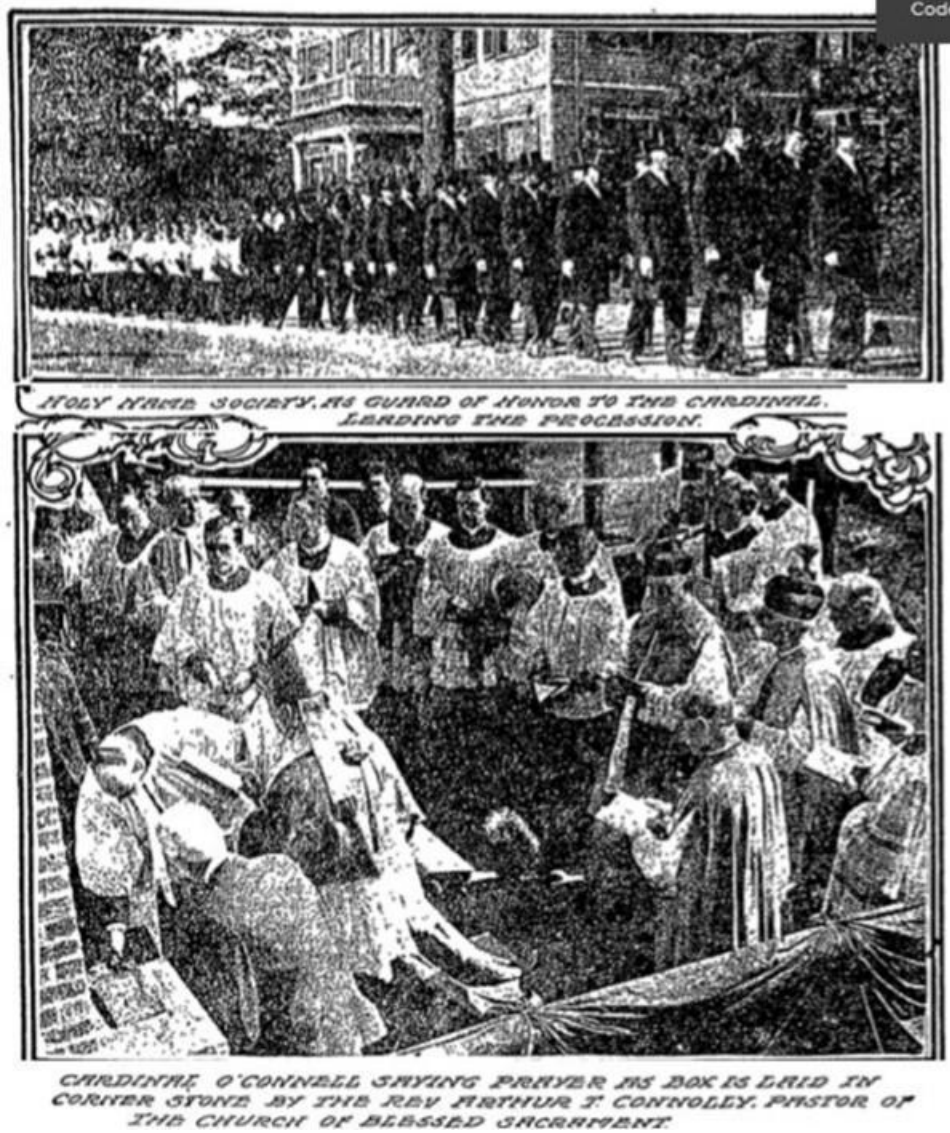


Figure 52. Newspaper image from 1913 of the cornerstone ceremony for the Church of the Blessed Sacrament.

Source: "Blessed Sacrament Cornerstone Laid," *Boston Daily Globe*, September 29, 1913, Jamaica Plain Historical Society,
<https://www.jpshs.org/20th-century/blessed-sacrament-corner-stone-laid.html>.



Figure 53. Excerpt from an 1874 map of the Blessed Sacrament Complex area.

Source: Hopkins, G. M. "Atlas of the County of Suffolk, Massachusetts." Philadelphia: G.M. Hopkins & Co., 1874.



Figure 54. Excerpt from an 1884 map of the Blessed Sacrament Complex area.

Source: Russell, B. B. "Map of Boston, 1884." Boston: B. B. Russell & Co., 1884.

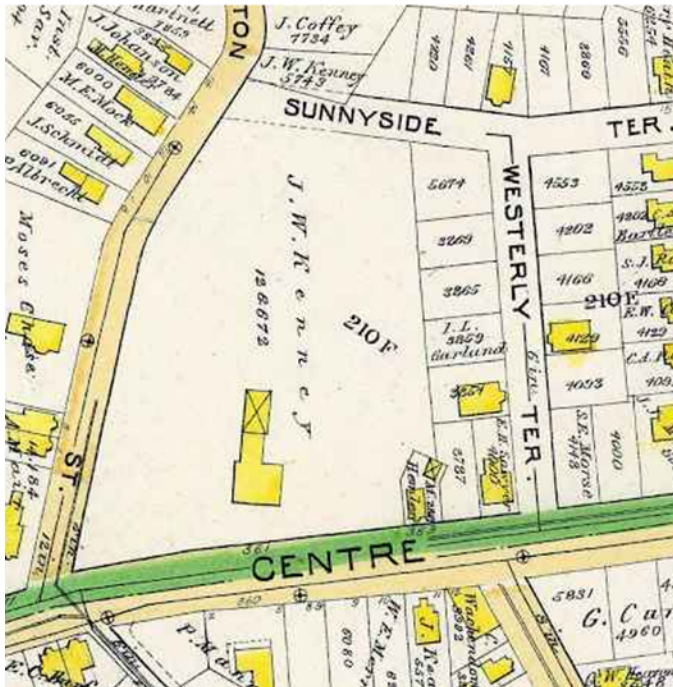


Figure 55. Excerpt from an 1890 map of the Blessed Sacrament Complex area.

Source: “Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts.” New York: Sanborn Map Company, 1890.



Figure 56. Excerpt from an 1895 map of the Blessed Sacrament Complex area.

Source: “Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts.” New York: Sanborn Map Company, 1895.

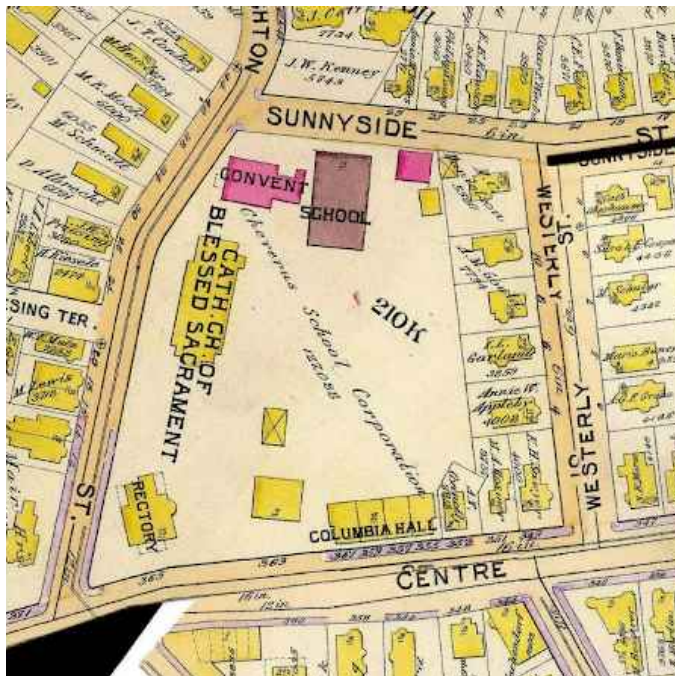


Figure 57. Excerpt from an 1899 map of the Blessed Sacrament Complex area.

Source: “Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts.” New York: Sanborn Map Company, 1899.



Figure 58. Excerpt from a 1906 map of the Blessed Sacrament Complex area.

Source: “Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts.” New York: Sanborn Map Company, 1906.

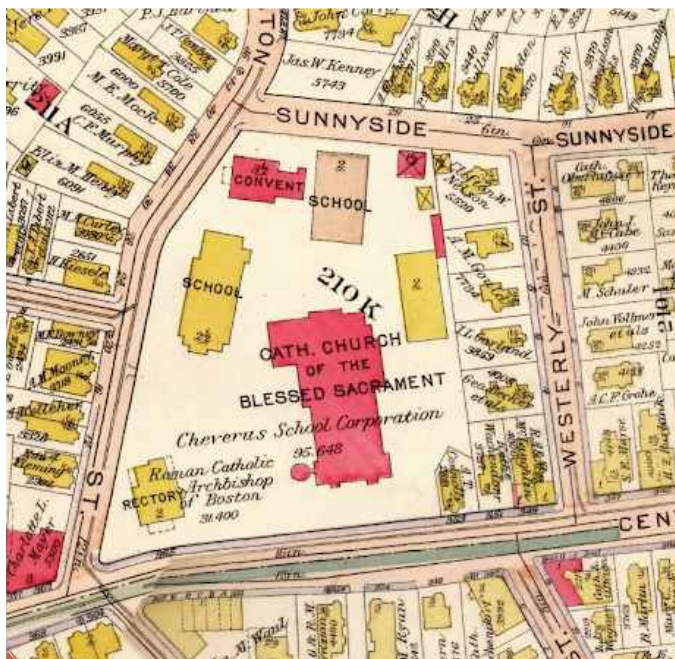


Figure 59. Excerpt from a 1915 map of the Blessed Sacrament Complex area.

Source: “Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts.” New York: Sanborn Map Company, 1915.

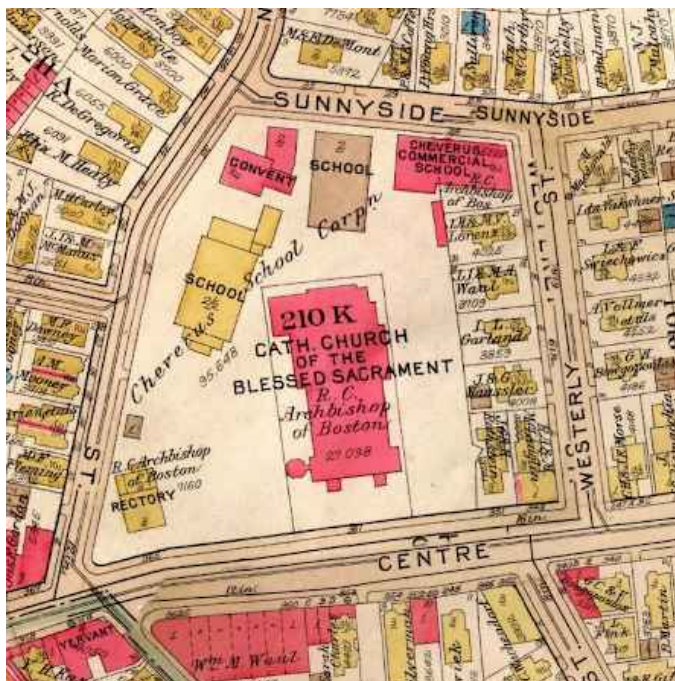


Figure 60. Excerpt from a 1931 map of the Blessed Sacrament Complex area.

Source: “Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts.” New York: Sanborn Map Company, 1931.



Figure 61. ca. 1875 image of Hotel Boylston, BPL image.

Source: Boston Public Library, 700 Boylston Street, Boston, Massachusetts.

3.0 SIGNIFICANCE

3.1 Historic Significance

The Roman Catholic Church has played an important role in the development of the City of Boston, but its history is relatively recent, coinciding with the arrival of Catholic immigrant groups from Ireland, Canada and Italy.² The Irish were the first to come in the late eighteenth century. Initially met with distrust by the Puritan elite, Catholics were persecuted.³ The Massachusetts General Court passed a law in June of 1700 calling for imprisonment of any priest who dared to reside within its jurisdiction. Nevertheless, waves of immigrants from Europe after the American Revolution weakened the Protestant majority in Boston and brought Catholicism to the city. The first Catholic mass in Boston was held in a chapel at 24 School Street in 1788.⁴ The first Catholic edifice of note was the Holy Cross Church on Franklin Street (built 1803 and since demolished), which was designed by historically significant architect Charles Bulfinch.⁵ The Diocese of Boston was created in 1808 and Jean-Louis Lefebvre de Cheverus, originally from France, was appointed Boston's first Bishop.⁶ Catholicism was tied to foreigners, and therefore Americans felt distrust toward them.⁷ Bishop Benedict Fenwick fought this distrust by establishing a Catholic newspaper, *The Pilot*, that familiarized Boston with its Catholic residents.⁸ Catholic numbers continued to rise after the War of 1812 and the Irish Potato Famine, leading to the establishment of Boston as an Archdiocese by 1874.⁹

The Redemptorists are a congregation of the Catholic Church that are known as the Congregation of the Most Holy Redeemer.¹⁰ They were founded in Naples, Italy in 1732 and focus on missionary work and evangelizing while holding the Virgin Mary in high regard. Members of the Redemptorists in Vienna, Austria worked amongst the German communities in northern Ohio beginning in 1832, but the first man to profess his vows as a Redemptorist in the United States was St. John Neumann in

² Robert H. Lord, John E. Sexton, and Edward T. Harrington. *History of the Archdiocese of Boston in the Various Stages of its Development 1604 to 1943*, Vol. 3 (Boston: Roman Catholic Archbishop of Boston, 1944), <https://hdl.handle.net/2027/mdp.39015019139859>.

³ Edward T. Harrington, Robert H. Lord, and John E. Sexton, *History of the Archdiocese of Boston – In the Various Stages of its Development – 1604-1943, Volume III*. (Boston: The Pilot Publishing Company, 1945); James S. Sullivan, *A Graphic, Historical and Pictorial Account of the Catholic Church of New England* (Boston: Illustrated Publishing Company, 1895).

⁴ “Historical Sketch of the Archdiocese of Boston,” [Bostoncatholic.org](https://www.bostoncatholic.org/about-archdiocese-boston/historical-sketch-archdiocese-boston), accessed June 21, 2022, <https://www.bostoncatholic.org/about-archdiocese-boston/historical-sketch-archdiocese-boston>.

⁵ Walter H. Kilham, *Boston after Bulfinch* (Cambridge: Harvard University Press, 1946; Thomas H. O'Connor, *Boston Catholics: A history of the church and its people* (Boston: Northeastern University Press, 1998), 25; Keith N. Morgan, *Buildings of Massachusetts: Metropolitan Boston* (Charlottesville: University of Virginia Press, 2009).

⁶ “Historical Sketch of the Archdiocese of Boston,” [Bostoncatholic.org](https://www.bostoncatholic.org/about-archdiocese-boston/historical-sketch-archdiocese-boston), accessed June 21, 2022, <https://www.bostoncatholic.org/about-archdiocese-boston/historical-sketch-archdiocese-boston>.

⁷ Patrick O'Connor, “Yesterday, Today, and Tomorrow,” *Jamaica Plain Historical Society* ([jpshs.org](https://www.jpshs.org)), accessed June 21, 2022, <https://www.jpshs.org/sta-150th-history>.

⁸ “Historical Sketch of the Archdiocese of Boston,” [Bostoncatholic.org](https://www.bostoncatholic.org/about-archdiocese-boston/historical-sketch-archdiocese-boston), accessed June 21, 2022, <https://www.bostoncatholic.org/about-archdiocese-boston/historical-sketch-archdiocese-boston>.

⁹ Thomas H. O'Connor. *The Boston Irish* (Boston. Northeastern University Press, 1995).

¹⁰ “Who are the Redemptorists?” [Redemptorists.net](https://redemptorists.net/redemptorists/who-are-the-redemptorists/), accessed June 21, 2022, <https://redemptorists.net/redemptorists/who-are-the-redemptorists/>.

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1847. In 1839, the first Redemptorist Church was established in America, being in a factory building in Pittsburgh. The first Redemptorist mission in Boston was St. James Church on Albany Street. Built in 1854, St. James Church is now demolished. These American churches sent missionaries to Puerto Rico, the Dominican Republic, the Virgin Islands, Brazil, and Paraguay.¹¹

The Mission Church (Our Lady of Perpetual Help) on Parker Hill (now called Mission Hill after the same church) was built by Redemptorists in 1889.¹² Only two years later, the Redemptorists predicted their community would need a new building to serve its members to the south, in Jamaica Plain. During the mid-eighteenth to early nineteenth century, the future site of the church was part of the Phineas Withington estate. Withington's tavern was a popular stopover along the old Boston Providence Turnpike (now Centre Street). Withington sold the property to the Wentworth family, who owned the house ca. 1830 to 1885. It then became the property of liquor dealer/American Brewery owner James Kenney from 1885 to 1891.

The lot between Centre and Sunnyside Streets was purchased by the Redemptorists in February of 1891. In 1892, the parish for the Blessed Sacrament was established. With the "cordial agreement" of the Redemptorists, the district of Blessed Sacrament was immediately made a secular parish (i.e., one in which the clergy were directly accountable to the archbishop rather than under the jurisdiction of the superiors of a religious order) under Reverend Arthur T. Connolly who was appointed on June 7, 1892. Father John J. Frawley built a large wooden Queen Anne style chapel which was dedicated as the Chapel of the Blessed Sacrament on May 22, 1892 to serve the new parish.¹³ It was designed by F. Joseph Untersee, architect of the Mission Church's towers and St. Alphonsus Hall. Later known as St. Gerald's Hall, the chapel was a tasteful frame structure which contained an office, and six classrooms on the first floor and a chapel on the upper level. The chapel could seat 1,000 people, and the school on the ground level had an enrollment in 1893 of 310 students. Grammar school courses taught at Blessed Sacrament included stenography, typewriting, algebra, bookkeeping, painting, and sewing for boys and girls. The parish had a population of 4,000 at this time, which only increased with the introduction of the electric trolley in 1894. The chapel was destroyed by fire during the late 1970s.

In 1894 the Blessed Sacrament Rectory was constructed nearby on the site.

The former Withington tavern house was used by the church during the early 1890s to house the six Sisters of Charity that arrived from Roxbury in 1893. The Sisters Convent built in 1896 at 25-35 Creighton Street replaced the tavern house, which was razed.

¹¹ Robert E. Sullivan and James M. O'Toole, editors, *Catholic Boston: Studies in Religion and Community* (Boston: Roman Catholic Archbishop of Boston, 1985).

¹² Joseph O. Adamec C.Ss.R. *The Redemptorists and the Basilica of Our Lady of Perpetual Help* (Boston: Mission Church Press, 1995); City of Boston, Boston Landmarks Commission, Mission Hill survey forms for 1525 and 1545 Tremont Street, 80, 90, and 100 Smith Street, and 100 St. Alphonsus Street, Roxbury; City of Boston, Boston Landmarks Commission, Study report for the Mission Church complex, 2004.

¹³ Reverend John F. Byrne, *The Glories of Mary in Boston* (Boston: Mission Church Press, 1921), 155.

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Breweries and mills, which initially developed along Stony Brook, flourished in Jamaica Plain during the mid-nineteenth century along with suburban development.¹⁴ Much of the residential development of this era consisted of worker's housing associated with these concerns. With easy access to Boston, people working in the downtown part of the city bought property in Jamaica Plain and spurred the construction of housing in the area.

With more families living in the parish, Blessed Sacrament needed a new school building; this led to the construction of the Cheverus School. The Cheverus School was the first parochial high school in Jamaica Plain. The architect is believed to be Untersee, who also designed the original wooden Chapel in the Blessed Sacrament complex. Untersee trained in his native country of Switzerland and in Germany, becoming specialized in ecclesiastical architecture. Most notably, he is known to have designed St. Anthony's in Allston, Massachusetts, and several buildings for the Redemptorist Fathers at their seminary in Esopus-on-the-Hudson River in New York. He was also responsible for the design of the Brighton Roman Catholic Institute at St. Columbkille's and St. Alphonsus Hall within the Mission Hill Church complex. Untersee completed these projects while living in Brookline and holding an office in Boston after 1882. He passed away in 1927.

The design of the Cheverus School was greatly impacted by the materials used, which may have been recycled from the Hotel Boylston.¹⁵ The hotel was designed by Cummings and Sears and stood at the corner of Tremont Street and Boylston Street in Boston until 1896 when the demolition was recorded in a Boston Herald article. The article states that "Many of the doors, windows, the dado of the halls and much of the hard pine flooring will be placed in a new private school."¹⁶ Photographs of Hotel Boylston show features present in Cheverus School including pointed arches with floral bosses above the windows, and the characteristic shallow gabled portico above main entrances infilled with a round medallion. Besides being used for Cheverus School, pieces of the hotel were incorporated into commercial buildings in Jamaica Plain.

In 1914, Columbia Hall, a two-story wood-frame meeting place for parish organizations, was moved from its spot along Centre Street to the school yard and often used for high school classroom space prior to the construction of St. Norbert School in 1926.¹⁷

The present Blessed Sacrament church building was completed in 1917 after the cornerstone was laid in 1913.¹⁸ Fundraising and ground preparation began in 1910 before delays with the contractors set in.

¹⁴ Douglas Shand Tucci. *Built in Boston: City and Suburb 1800-1950* (Boston: New York Graphic Society, 1978).

¹⁵ Inventory of Historic and Archaeological Assets of the Commonwealth, Building inventory form for Cheverus School (MHC#7958), Massachusetts Historical Commission, Boston.

¹⁶ "What is to Become of the Old Hotel Boylston?" *Boston Herald*, June 2, 1896.

¹⁷ Inventory of Historic and Archaeological Assets of the Commonwealth, Building inventory form for St. Norbert School (MHC #7957), Massachusetts Historical Commission, Boston.

¹⁸ "Blessed Sacrament Cornerstone Laid," *Boston Daily Globe*, September 29, 1913, accessed via the Jamaica Plain Historical Society, <https://www.jphs.org/20th-century/blessed-sacrament-corner-stone-laid.html>; Inventory of Historic and Archaeological Assets of the Commonwealth, Building inventory form for Blessed Sacrament Church (MHV #7757), Massachusetts Historical Commission, Boston; "New Church of the Blessed Sacrament in Jamaica Plain Completed by Easter," *Boston Daily Globe*, December 19, 1915, accessed via Remember Jamaica Plain? Blog, <http://rememberjamaicaplain.blogspot.com/2007/11/blessed-sacrament-church.html>.

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In the end, the cost of the church is estimated to be \$115,000.¹⁹ Money was saved by avoiding the construction of a basement, but was spent on lavish interior decorations. The design was completed by Charles Reggio Greco and it displays fine Italian Renaissance Revival architectural style characteristics.²⁰ This style choice reflects Connolly's interest in the Italian Renaissance and its art and architecture. The Boston Daily Globe reported on December 18, 1915 that, "The parishioners will be tireless in their efforts to assist Fr Connolly henceforth, realizing that his effort in their behalf has brought about a gem in church architecture that is enjoyed by few parishes in this part of the country."²¹

The church flourished for many decades and served what was largely an Irish Catholic congregation in the early twentieth century and the growing Latino population of Jamaica Plain throughout the 20th century. By the 1980s, the parish had become predominantly Latino and had decreased in size. The church building was in need of restoration due to broken windows and water penetration of the plasterwork. With the mandated liturgical changes of Vatican II, a circular platform was erected in the crossing for a new altar. Final masses at Blessed Sacrament were held on August 29, 2004 and parishioners joined Our Lady of Lourdes and the St. Thomas Aquinas Parishes.²²

The rectory was built at the beginning of the rectorate of Arthur T. Connolly.²³ This house served as Reverend Connolly's home for thirty-nine years while he administered to his parishioners from 1892 to 1931. The building permit from May 18, 1896 cites Frank Power of 37 Cranston Street in Jamaica Plain as the architect. A search of the Massachusetts Historical Commission's MACRIS (Massachusetts Cultural Resource Information System) database indicates that this is the only work listed by Power. The style of the building was purportedly influenced by the original house that stood on the property at the time it was purchased by the Roman Catholic Archdiocese of Boston in 1891 or 1892 from the Redemptorist fathers of the Mission Church. The rectory must have been architecturally compatible with the nearby Phineas Withington House and Tavern which was also three stories with a square plan and hipped roof. When the original Boston Landmarks Survey form for the rectory was completed in 1984, it was noted that the house was clad in aluminum siding and a number of important interior features remained intact, but it has since been converted to housing units. With review and approval by the Landmarks Commission, the building was moved in 2009 from the corner of Creighton and Centre streets to its current location, turned to face Creighton Street, and the exterior was restored.

The development of the Blessed Sacrament Complex roughly coincided with the development of Robert Treat Paine's Sunnyside-Roundhill Homes subdivision as a result of his Workingman's

¹⁹ Peter Shanley, "JP History: Blessed Sacrament's 120 years in Hyde Square," *Jamaica Plain Gazette*, July 19, 2013.

²⁰ Leslie Larson and Kimberly Shilland, *Church of the Blessed Sacrament*, 361 Centre Street, Jamaica Plain, Boston. Historic Structure Report (Boston: Historic Boston, Inc., June 1989).

²¹ "New Church of the Blessed Sacrament in Jamaica Plain Completed by Easter," *Boston Daily Globe*, December 19, 1915, accessed via Remember Jamaica Plain? Blog, <http://rememberjamaicaplain.blogspot.com/2007/11/blessed-sacrament-church.html>.

²² Bradford McKee, "Church Going," *Architect Magazine*, December 13, 2007, https://www.architectmagazine.com/design/urbanism-planning/church-going_o?o=2.

²³ Inventory of Historic and Archaeological Assets of the Commonwealth, Building inventory form for Blessed Sacrament Rectory (MHC #7758), Massachusetts Historical Commission, Boston.

Business Association (WBA). The WBA sought to construct single family homes for working men in the suburbs. Paine viewed rental housing as a problem to be solved by ownership which allowed homeowners to have an active investment in society. He felt that the expansion of electric streetcar lines would allow working class men to own homes in the suburbs and commute to their jobs in the city centers. The development of the 112 Sunnyside-Roundhill houses resulted in the construction of new infrastructure including six storefronts, roads, and sewers in 1885. In 1896 Paine said that the WBA had “carried through successfully a scheme [to build] wooden houses just outside the city proper...[they were purchased] as fast as they were built by artisans, railway conductors, engravers, by clerks and small tradespeople.”²⁴ The WBA bought twelve acres from the estate of Susan Weld (who also owned a portion of the Blessed Sacrament parcel). More land was acquired along Creighton Street. The land was adjacent to breweries and near the Heath Street rail station. On this tract Paine and the WBA built over one hundred houses for families. Many of those families worshiped at Blessed Sacrament and sent their children to the parochial schools. The Cheverus Commercial Training school served the local community of working men and women in the twentieth century.

3.2 Architectural (or Other) Significance

The Blessed Sacrament Church building was designed by Charles Reggio Greco (1873-1963). The architecture of the campus is typical of two styles popular in the late nineteenth and early twentieth centuries: Italian Renaissance Revival and Georgian Revival. The Reverend Arthur J. Connelly commissioned Greco to design the church based on the success of similar projects for Blessed Sacrament Church (1907-1916), in Cambridgeport, and St. Matthews Church (1910), in Dorchester. Greco's design of the Blessed Sacrament Church recalls Connolly's appreciation for Italian Renaissance period art, architecture and culture.

Architect Charles Reggio Greco was born in Cambridge, Massachusetts to Letterio Greco and Catherine Reggio Greco on October 15, 1873. After graduating from English High School in 1892 he attended the Lawrence Scientific School at Harvard where he studied engineering. Greco went on to serve as a draftsman in the architectural firm of Wait and Cutter, which was responsible for several of the area's armories from 1893-1899. He then moved to the firm of Peabody & Stearns where he remained until 1907, after which he became head of his own firm. In 1902 Reggio was nominated to the position of Superintendent of Public Buildings by Mayor John H. H. McNamee. The mayor had fired the previous Superintendent William H Gray who was popular with the City's Alderman. He served as chief architect on several important municipal projects including the remodeling of the courthouses in Cambridge, Malden, and West Roxbury. He also designed numerous schools, churches, and Jewish temples including the lower elementary school on Parker Hill in Roxbury (1911), the Church of the Blessed Sacrament in Jamaica Plain (1911), the Elks Club Lodge in Central Square of Cambridge (1913), the Somerville District Courthouse on Walnut Street (1925), and the Cambridge Home for the Aged and Infirm (1928). His practice was national in scope, with projects in Miami, Chicago and Cleveland. He was also the architect of several Boston area synagogues. Two of Greco's

²⁴ “Robert Treat Paine Housing Reformer,” Jamaica Plain Historical Society, accessed June 22, 2022, <https://www.jpshs.org/people/2005/4/14/robert-treat-paine-housing-reformer.html>.

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works – the East Boston High School (1901) at 127 Marion Street and the St. Joseph's Roman Catholic Convent (1916) at 91-93 Regent Street have been listed on the National Register of Historic Places. Greco drew his plans in 1911 and ground was broken and the cornerstone laid in 1913. Greco died on February 22, 1963, in Trumbull, Connecticut.

The rear stairs were added in the early 1930s and the aisle additions and windows were added in the early 1950s by noted Boston architect John P. Heffernan. Heffernan (1894-1983) was born in Holyoke, Massachusetts. After serving in the Navy during World War I, he went on to specialize in the design of churches, hospitals, and schools throughout New England. Examples of his work include St. Mary's School on Main Street in Franklin (1955, MH C #188); St. Clare Girls High School on Cummings Highway in Roslindale (1956, MHC #15305), and Sacred Heart Church on Brooks Street in East Boston (1965, MHC #121).

When this property was first reviewed by the Massachusetts Historical Commission and Boston Landmarks in 2004, it was an intact church complex with the interiors and exteriors all relatively complete. Even with all religious themed elements removed, the Blessed Sacrament Church is a superb example of early twentieth century Italian Renaissance Revival ecclesiastical architecture. It is impressive for the materials and workmanship displayed in the creation of the building and it is remarkable for its design by architect Charles Reggio Greco.

The architecture of the Cheverus School is one of the best examples of High Victorian Gothic school architecture in Boston. The mix of sandstone and cast stone colors, intricate carvings provide fine ornamentation to the school and enhance the perfectly symmetrical design of the exterior.

Since the church complex was deconsecrated in 2004, it has undergone several changes. All stained glass windows were removed from the church along with all interior and exterior religious iconography. The church is in fair condition overall with some deterioration of exterior features. In 2007, the rectory was moved from the corner of Center and Creighton streets and turned clockwise to face Creighton Street and has been rehabilitated into condominiums. The exterior is now clad in Hardiplank which was matched to the original dimensions of the clapboards, and the windows are aluminum replacements which were matched to the configurations shown in historic photographs. Renovation was completed in 2008. The convent has been rehabilitated into 29 affordable housing units. Most of the exterior features were retained, repaired, or replaced in kind. Both schools were similarly rehabilitated and all exterior elements restored.

3.3 Archaeological Sensitivity

Jamaica Plain is archaeologically sensitive for ancient Native American and historical archaeological sites. The proximity of the neighborhood to natural resources including wetland, river, and upland areas, natural ponds, make it an ideal location for Massachusetts Native habitation and use. Open spaces, especially yards and parks, in close proximity to water and where development has not been documented are especially sensitive for ancient Native sites. Jamaica Plain's 18th century historic estates are archaeologically sensitive for their documentation of elite Bostonians and their potential

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to record data associated with enslaved people. Historically, the main development periods of this neighborhood began in the 19th century, and the neighborhood is sensitive for historical archaeological sites related to the development of the neighborhood and the arrival of multiple immigrant communities.

3.4 Relationship to Criteria for Designation

The Blessed Sacrament Complex meets the following criteria for designation as a Boston Landmark as established in Section 4 of Chapter 772 of the Acts of 1975, as amended:

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

The Blessed Sacrament Complex is significant as the long-time religious, cultural, and social center of Parker Hill (today called Mission Hill), a neighborhood that was supported and anchored by the Blessed Sacrament Church and its related schools. The grouping of buildings in this evaluation include the former church, rectory and convent; all of which continue to be deeply intertwined with the fabric of the area. The buildings record the eminence of the Catholic Church in Boston around the turn of the last century and in the early 20th century.

D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

The buildings that stand as part of the former Blessed Sacrament Complex are distinguished examples of late nineteenth and early twentieth century architecture, materials and building craftsmanship. Despite being converted to new uses, the grouping retains much of its integrity of design, setting, materials, and workmanship. The scale of the church and its towering dome and belvedere, along with the massive pedimented façade, contribute to its significance as one of the most important Italian-Renaissance-style Roman Catholic churches in New England. The ornamentation and detail in the designs of the Church, Convent and Rectory embody distinctive characteristics of architectural styles employed during the period, most notably by architect Charles Greco. In addition, the Cheverus School is one of the best examples of High Victorian Style architecture in Boston.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's Records, the property at 361 Centre Street (parcel 1002038018) where the former Church of the Blessed Sacrament is located has a total assessed value of \$1,953,900, with the land valued at \$0 and the building valued at \$1,953,900 for fiscal year 2021.

According to the City of Boston's Assessor's Records, the property at 21 Creighton Street (parcel 1002038030) where the Blessed Sacrament Rectory is located has a total assessed value of \$4,869,000, with the land valued at \$0 and the building valued at \$4,869,000 for fiscal year 2021.

According to the City of Boston's Assessor's Records, the property at 35 Creighton Street (parcel 1002038012) where the Blessed Sacrament Convent is located has a total assessed value of \$1,367,200, with the land valued at \$0 and the building valued at \$1,367,200 for fiscal year 2021.

According to the City of Boston's Assessor's Records, the property at 20-24 Sunnyside Street (parcel 1002038016) where the St. Norbert Roman Catholic Parochial School is located has a total assessed value of \$4,954,200, with the land valued at \$0 and the building valued at \$4,954,200 for fiscal year 2021.

According to the City of Boston's Assessor's Records, the property at 30 Sunnyside Street (parcel 1002038014) where the Blessed Sacrament Roman Catholic Parochial School is located has a total assessed value of \$2,454,800, with the land valued at \$0 and the building valued at \$2,454,800 for fiscal year 2021.

4.2 Current Ownership

The Church of the Blessed Sacrament is owned by Jamaica Plain Arts and Civic Center Inc., with a mailing address at PO Box 301871, Jamaica Plain, Massachusetts 02130.

The Blessed Sacrament Rectory is owned by Creighton Commons Condominium Trust operated by Pine Street Partners, with a mailing address at 21-29 Creighton Street, Jamaica Plain, Massachusetts 02130.

The Blessed Sacrament Convent is owned by Church Square Community Partners, with a mailing address at 434 Harrison Avenue, Boston, Massachusetts 02118.

The St. Norbert Roman Catholic Parochial School is owned by Norbert Exchange, LLC, with a mailing address at 280 Summer Street, 6th Floor, Boston, Massachusetts 02210.

The Blessed Sacrament Roman Catholic Parochial School is owned by the Hyde Square Task Force, with a mailing address at 375 Centre Street, Jamaica Plain, Massachusetts 02130.

5.0 PLANNING CONTEXT

5.1 Background

Historic maps from 1873-1884 show that the majority of the Blessed Sacrament parcel was owned by Elizabeth M. M. Wentworth at that time. Creighton and Centre streets were both in place by that time and the remainder of the parcel to the north and east was owned by the Weld family.

By the time the 1890 Bromley map was drawn, Sunnyside Street (then Terrace) and Westerly Terrace were built to serve the nearby housing development along the eastern edge of the parcel. The Blessed Sacrament parcel was owned by local owner of American Brewing Company and liquor dealer James W. Kenney.

On the 1895 Bromley map, the Catholic Church of the Blessed Sacrament is shown occupying the western side of the parcel. This was the original wooden church and school constructed on the property in 1891. The rectory was located at the southwest corner of a lot near Centre Street and Columbia Hall was found along the south edge of the lot, facing Centre Street. The “Cheverus School Corporation” is shown as owner of a portion of the parcel.

On the 1899 Bromley map, the Convent and Cheverus School, which was built in 1898, had been constructed and the same configuration lasted until the 1906 map. By 1915, the convent (1896), Cheverus School (1898), the rectory (1894), and the new Catholic Church of the Blessed Sacrament had been constructed (1910-1917). The former wooden Church served as a school at that time. By 1931, the map shows that the campus was completed by the addition of the Cheverus Commercial School, later known as St. Norbert School (1926), located at the corner of Sunnyside and Westerly streets.

The area was developed in large part thanks to a housing development in and around Sunnyside Street started by Robert Treat Paine, a noted housing reformer. These low-price-point, owner-occupied residences brought a number of working-class people to the area, many of whom were Irish Catholics and Germans working at the local breweries. The introduction of the trolley into this area (one of the reasons Paine’s housing experiment worked so well), also contributed to a rapid expansion of the local population. The campus served the local community for many decades as the area transitioned to serving a largely Latino congregation.

From ca. 1954 to 2004 the Cheverus School was operated as Blessed Sacrament School, enrolling children through grade eight. The Compass School occupied the St. Norbert school building until 2009. The church campus was controversially closed in 2004 and was bought by the Jamaica Plain Neighborhood Development Corporation (JPNDNC) and New Atlantic Development in 2005. The campus has been redeveloped over the years, including the former Rectory building which was moved to its current location from the corner of Centre and Creighton streets to become condos.

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The Convent and the St. Norbert School accommodate 21 apartment units total. A mixed-use commercial and residential building was also built at the corner of Creighton and Centre Streets.

The Hyde Square Task Force (HSTF) bought and uses the Cheverus building on the campus. JPND and New Atlantic had planned to turn the church into condos, but HSTF has said it will use it for community space. The current plan incorporates both goals. A petition to designate the Blessed Sacrament campus as a Boston Landmark was accepted by the Landmarks Commission (BLC) in 2005. The entire campus has been a pending landmark ever since, subject to accelerated design review and approval by BLC. In June 2022, a draft study report was submitted to BLC staff. This is the next step in the designation process and public hearings are in the works.

The following information was taken in large part from the MACRIS Form completed in 2013 as an update to the BOS.WG Form completed by Kelly Broomer.

Because of the sheer size of the Blessed Sacrament property and its historical importance in the life of the Hyde-Jackson community, community leaders and area organizations including the Hyde Square Task Force, Hyde Jackson Main Streets, the Hyde Square Business Association, CityLife, and the Jamaica Plain Neighborhood Development Corporation began to consider the reuse potential of the Blessed Sacrament campus in early 2004, long before the church closing was officially announced. The aim of these organizations, all of which had been involved in stabilizing and reclaiming the neighborhood from widespread disinvestment in the 1970s and 80s, was to consider ways in which the campus could continue to serve as a resource for the surrounding community, ironically now threatened by intense development pressure and gentrification. With the goal of preserving and strengthening the diversity of this unique neighborhood, early planning and advocacy efforts for the campus were aimed at influencing the way in which the Archdiocese disposed of the property. In February 2005, the Jamaica Plain Neighborhood Council hosted two public hearings attended by several hundred neighbors, merchants, and youth, following which a letter was sent to the Archdiocese of Boston outlining the community's goals for reuse of the property, and urging the Archdiocese to convey the property in such a way as to ensure that the following goals could be achieved:

- Preservation of the Blessed Sacrament church building;
- Reinforce the Hyde Square business district with new commercial/retail uses compatible with existing businesses;
- Maintain the COMPASS School on the property;
- Create a mix of new housing types, at least 50% of which should be affordable to families earning less than 80% of the Area Median Income;
- Maintain high quality open space for community use; and
- Create space for continued community use.

Having been very involved in this broader neighborhood planning process, the Jamaica Plain Neighborhood Development Corporation decided to assemble a development team and make a proposal to redevelop the Blessed Sacrament Complex, with the goal of maintaining community control over the reuse of this important property and realizing the goals as set forth above. The

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resulting development team included feasibility and construction consultants, appraisers, transportation consultants, architect Nick Elton, landscape architect Holly Ben-Joseph, and historic preservation consultant Albert Rex. The JPNDC also decided to supplement its own knowledge of affordable housing development by inviting New Atlantic Development Corporation, a Boston based firm with considerable historic preservation, adaptive reuse, and mixed-income development, to serve as co-developer. The resulting proposal to the Archdiocese from the JPNDC/New Atlantic team ("Church Square Partners") was accompanied by over 1,400 signatures of support from former parishioners and residents of Jamaica Plain, and reiterated the team's commitment to fulfill the agenda set forth by the Neighborhood Council, respect the historic integrity of the property, and to create a significant amount of affordable housing.

The Archdiocese agreed to sell the property to the JPNDC/New Atlantic team, conditioned upon certain restrictions, which the Archdiocese insisted were central to its decision to sell the property for less than other proponents had offered, as follows:

- The Blessed Sacrament church itself could only be used for housing, allowing however a small portion of the first floor to be used for "community space."
- At least 40% of the housing initially developed on the property must be permanently restricted as affordable to families earning no more than 120% of the Area Median Income.

These restrictions were incorporated into use restrictions set forth in the property Deed when it was transferred, and run with the land. Furthermore, the campus was nominated for Boston Landmark status in 2005 by local preservationists, and was found eligible for local landmark status by the Boston Landmarks Commission (the "Commission"). A petition to designate the campus was accepted in 2005 by the Landmarks Commission, which means the entire campus is a pending Landmark. Accordingly, the overall campus redevelopment was presented to the Commission in a series of hearings, beginning in December 2005 and culminating in September 2006, following which a Certificate of Design Approval with Provisos was issued, dated October 16, 2006 for the overall campus plan. Provisos included continuing review and approval of detailed rehabilitation plans for all buildings, landscape and site elements.

Detailed design review by the Commission of the Phase One elements of the campus redevelopment followed in 2007, including the relocation and rehabilitation of the former Rectory, rehabilitation of the former Convent, and the construction of two new buildings. The last of the first phase buildings, rehabilitation of the former Convent, was completed in Spring 2011.

Four buildings existing on the campus were not included in the first phase of redevelopment, including the former Cheverus and Norbert School buildings facing Sunnyside Street along the northern edge of the campus, a small garage on the property boundary to the east of the church, and the church structure itself. Church Square Partners purchased the campus assuming that both former schools would be acquired by the private non-profit COMPASS School, which had operated in the former Norbert School for over 20 years and had plans to expand. The COMPASS School eventually declined to acquire either of the former school buildings, and finally vacated the Norbert School in 2010.

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In 2008 the Proponent sold the former Cheverus School to the Hyde Square Task Force, a long-standing non-profit organization providing youth and family services to the neighborhood, which permitted the former school building to serve as a community center, and has operated there since, without making any changes to the exterior of the structure.

Church Square Partners recently entered into a Purchase and Sale agreement to sell the former Norbert School to a group planning to rehabilitate the structure for rental housing. It has since been redeveloped into 21 units of condominiums.

The former church was always anticipated to be redeveloped as owner-occupied housing and was initially permitted through Article 80 as 37 market-rate condominiums. Unfortunately, redevelopment of the church was hampered by the slowdown in the housing market in 2007, and the subsequent collapse of the equity markets in 2008, and over time different owners have been waiting for both the condominium market and the financing environment for condominiums to recover, in addition to exploring a number of reuse options for the former church structure, ranging from retail and office uses to co-housing to a charter school.

Proceeding with the moving, reuse, and construction of the new buildings included demolition of the former Boiler House (no longer in use) located south of the Convent which housed a central steam boiler serving the Church and school buildings. Similarly, the 1920s block garage to the rear of the rectory and the existing four-bay garage on the eastern portion of the property were removed.

As noted previously, there are two new buildings constructed on the site since 2004. The larger of the two at 365 Centre Street) is an "L" shaped, 52,590 gsf four-story structure extending both east and north from the corner of Centre and Creighton Streets, covering the original site of the Rectory. It contains approximately 7,500 net usable square feet of high-quality new retail space on the ground floor, and 36 limited-equity cooperative 1-, 2-, and 3-bedroom apartments on the upper floors serving households earning up to 60% of the Area Median Income.

The new building at 23-29 Creighton Street contains ten two-bedroom townhome style condominiums sold to households earning up to 80% of the Area Median Income. The building features multiple entrances on both the Creighton Street elevation and off the interior "green core" of the site. The intended image for this two-and-a-half story building is decidedly residential in character, harkening back in subtle ways to the architecture of St. Gerald's Hall, the original religious structure built at this location.

5.2 Zoning

Parcel numbers #1002038018, 1002038030, 1002038012, 1002038014, and 1002038016 are located in the Jamaica Plain Neighborhood zoning district, a Multi Family Residential subdistrict, and a Neighborhood Design Overlay District.

5.3 Planning Issues

On February 8, 2005 a petition to Landmark the Blessed Sacrament Church complex at 361 Centre Street, and including 365 Centre Street (Rectory), 25-35 Creighton Street (Convent), 20-24 Sunnyside Street (St. Norbert School), and 30 Sunnyside Street (Cheverus School), was submitted. At a public hearing on February 22, 2002 the Boston Landmarks Commission voted to accept the Blessed Sacrament Church complex for further study.

Owners of the pending landmark complex have submitted accelerated design review applications for proposed changes to BLC over the intervening years. The most recent proposal (2022) is by Pennrose.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission

A. Designation

The Commission retains the option of designating the Blessed Sacrament Complex as a Landmark. Designation shall correspond to Assessor's parcels 1002038018, 1002038030, 1002038012, 1002038014, and 1002038016 and shall address the following elements hereinafter referred to as the "Specified Features":

- The exterior of the Church.
- The exterior of the Rectory.
- The exterior of the Convent.
- The exterior of the Cheverus School.
- The exterior of the St. Norbert School.
- Certain landscape elements including: The puddingstone retaining wall lining Creighton and Sunnyside Streets.

B. Denial of Designation

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

C. National Register Listing

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

D. Preservation Plan

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

E. Site Interpretation

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

6.2 Impact of alternatives

A. Designation

Designation under Chapter 772 would require review of exterior physical changes to the Blessed Sacrament Complex in accordance with the Standards and Criteria adopted as part of the designation.

B. Denial of Designation

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

C. National Register Listing

The Blessed Sacrament Complex could be listed on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts 19 Preservation Projects Fund (MPPF) from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. National Register listing does not provide any design review for changes undertaken by private owners at their own expense.

D. Preservation Plan

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

E. Site Interpretation

A comprehensive interpretation of the history and significance of Blessed Sacrament Complex could be introduced at the site.

7.0 RECOMMENDATIONS

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

1. That the Blessed Sacrament Complex be designated by the Boston Landmarks Commission as a Landmark, under Chapter 772 of the Acts of 1975, as amended (see Section 3.4 of this report for Relationship to Criteria for Designation);
2. That the boundaries corresponding to Assessor's parcels 1002038018, 1002038030, 1002038012, 1002038014, and 1002038016 be adopted without modification;
3. And that the Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

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

8.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation which shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.²⁵ Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

The intent of these guidelines is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily ensure approval, nor are they absolute, but any request for variance from them must demonstrate the reason for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

Proposed alterations related to zoning, building code, accessibility, safety, or other regulatory requirements do not supersede the Standards and Criteria or take precedence over Commission decisions.

In these standards and criteria, the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the property. In order to provide some guidance for property owners, managers or developers, and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

²⁵ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

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- A. Routine activities which are not subject to review by the Commission:
 - 1. Activities associated with normal cleaning and routine maintenance.
 - a. For building maintenance, such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
 - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
 - 2. Routine activities associated with special events or seasonal decorations which do not disturb the ground surface, are to remain in place for less than six weeks, and do not result in any permanent alteration or attached fixtures.
- B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:
 - 1. Maintenance and repairs involving no change in design, material, color, ground surface or outward appearance.
 - 2. In-kind replacement or repair.
 - 3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
 - 4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
 - 5. Temporary installations or alterations that are to remain in place for longer than six weeks.

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6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.
- C. Activities requiring an application and full Commission review:

Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements, major planting or removal of trees or shrubs, or changes in landforms.
- D. Activities not explicitly listed above:

In the case of any activity not explicitly covered in these Standards and Criteria, the Landmarks staff shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.
- E. Concurrent Jurisdiction

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

8.3 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.²⁶ These Standards and Criteria apply to all exterior building alterations that are visible from any existing or proposed street or way that is open to public travel.

8.3.1 General Standards

1. Items under Commission review include but are not limited to the following: exterior walls (masonry, wood, and architectural metals); windows; entrances/doors; porches/stoops; lighting; storefronts; curtain walls; roofs; roof projections; additions; accessibility; site work and landscaping; demolition; and archaeology. Items not

²⁶ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

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anticipated in the Standards and Criteria may be subject to review, refer to Section 8.2 and Section 9.

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces and spatial relationships that characterize a property should be avoided. See Section 8.4, List of Character-defining Features.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right should be retained and preserved. (The term “later contributing features” will be used to convey this concept.)
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property should be preserved.
6. Deteriorated historic features should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new material shall match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Staff archaeologists shall review proposed changes to a property that may impact known and potential archaeological sites. Archaeological surveys may be required to determine if significant archaeological deposits are present within the area of proposed work. Significant archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures will be required before the proposed work can commence. See section 9.0 Archaeology.
9. New additions, exterior alterations, or related new construction should not destroy historic materials, features, and spatial relationships that characterize a property. The new work should be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of a property and its environment.
10. New additions and adjacent or related new construction should be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
11. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing should be preserved.

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12. New signs, banners, marquees, canopies, and awnings shall be compatible in size, design, material, location, and number with the character of the building, allowing for contemporary expression. New signs shall not detract from the essential form of the building nor obscure its architectural features.
13. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected buildings in violation of Chapter 772 of the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.

8.3.2 Masonry at exterior walls (including but not limited to stone, brick, terra cotta, concrete, adobe, stucco, and mortar)

1. All original or later contributing masonry materials should be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation should be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces, and ornamentation should be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Sound original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should only be performed when necessary to halt deterioration.
12. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.

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13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
14. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so can change the visual quality of the material and damage the surface of the masonry and mortar joints.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some significant point in the history of the property.
17. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.
18. Deteriorated stucco shall be repaired by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.
19. Deteriorated adobe shall be repaired by using mud plaster or a compatible lime-plaster adobe render, when appropriate.
20. Deteriorated concrete shall be repaired by cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch shall be applied carefully so that it will bond satisfactorily with and match the historic concrete.
21. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

8.3.3 Wood at exterior walls

1. All original or later contributing wood materials should be preserved.
2. Original or later contributing wood surfaces, features, details, and ornamentation should be retained and, if necessary, repaired by patching, piecing-in, consolidating, or reinforcing the wood using recognized preservation methods.

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3. Deteriorated or missing wood surfaces, features, details, and ornamentation should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, and detail or installation.
4. When replacement of materials is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wood elements shall use the gentlest method possible.
7. Paint removal should be considered only where there is paint surface deterioration or excessive layers of paint have coarsened profile details and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light; stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using the mildest method possible.
9. Propane or butane torches, sandblasting, water blasting, or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

8.3.4 Architectural metals at exterior walls (including but not limited to wrought and cast iron, steel, pressed metal, terneplate, copper, aluminum, and zinc)

1. All original or later contributing architectural metals should be preserved.
2. Original or later contributing metal materials, features, details, and ornamentation should be retained and, if necessary, repaired by patching, splicing, or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details, and ornamentation should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, and detail or installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

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6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the gentlest method possible.
7. The type of metal shall be identified prior to any cleaning procedure because each metal has its own properties and may require a different treatment.
8. Non-corrosive chemical methods shall be used to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.
9. If gentler methods have proven ineffective, then abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for hard metals (such as cast iron, wrought iron, and steel) as long as it does not abrade or damage the surface.
10. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
11. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
12. Repainting should be based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

8.3.5 Windows (also refer to Masonry, Wood, and Architectural Metals)

1. The original or later contributing arrangement of window openings should be retained. Changes to window openings must be reviewed and approved by the Commission.
2. Enlarging or reducing window openings must be reviewed and approved by the Commission.
3. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners should not be allowed.
4. Original or later contributing window elements, features (functional and decorative), details, and ornamentation should be retained and, if necessary, repaired by patching, splicing, consolidating, or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing window elements, features (functional and decorative), details, and ornamentation should be replaced with material and elements which match the

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original in material, color, texture, size, shape, profile, configuration, and detail of installation.

6. When replacement is necessary, it should be based on physical or documentary evidence.
7. Replacement sash for divided-light windows should have through-glass muntins or simulated divided lights with dark anodized spacer bars the same width as the muntins.
8. Tinted or reflective-coated glass shall not be allowed.
9. Metal or vinyl panning of the wood frame and molding shall not be allowed.
10. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
11. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
12. Clear or mill finished aluminum frames shall not be allowed.
13. Window frames, sashes, and, if appropriate, shutters, should be of a color based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

8.3.6 Entrances/Doors (also refer to Masonry, Wood, Architectural Metals, and Porches/Stoops)

1. All original or later contributing entrance elements should be preserved.
2. The original or later contributing entrance design and arrangement of the door openings should be retained. Changes to entrance/door openings must be reviewed and approved by the Commission.
3. Enlarging or reducing entrance/door openings should not be allowed. Changes to the size of door openings must be reviewed and approved by the Commission.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) should be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (function and decorative) and details should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.

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7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed, storm doors shall be painted to match the color of the primary door.
10. Unfinished aluminum storm doors shall not be allowed.
11. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
12. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
13. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

8.3.7 Porches/Stoops (also refer to Masonry, Wood, Architectural Metals, Entrances/Doors, Roofs, and Accessibility)

1. All original or later contributing porch elements should be preserved.
2. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation should be retained if possible and, if necessary, repaired using recognized preservation methods.
3. Deteriorated or missing porch and stoop materials, elements, features (functional and decorative), details and ornamentation should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

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7. Porch and stoop elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/porch and stoop.

8.3.8 Lighting

1. There are several aspects of lighting related to the exterior of the building and landscape:
 - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b. Quality of illumination on building exterior.
 - c. Security lighting.
2. Wherever integral to the building, original or later contributing lighting fixtures should be retained and, if necessary, repaired by patching, piercing in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixtures materials, elements, features (functional and decorative), details, and ornamentation should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the building.
8. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - b. Accurate representation of the original period, based on physical or documentary evidence.
 - c. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

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- d. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
9. The location of new exterior lighting shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
10. No exposed conduit shall be allowed on the building.
11. Architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
12. On-site mock-ups of proposed architectural night lighting may be required.

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

1. The roof shapes and original or later contributing roof material of the existing buildings should be preserved. The dome of the Church shall be preserved.
2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, should be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

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8.3.10 Roof Projections (includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps; also refer to Masonry, Wood, Architectural Metals, and Roofs)

1. New roof projections shall not be visible from the public way.
2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

8.3.11 Additions

1. Additions can significantly alter the historic appearance of the buildings. An exterior addition should only be considered after it has been determined that the existing building cannot meet the new space requirements.
2. New additions shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged or destroyed.
3. New additions should be designed so that they are compatible with the existing building, although they should not necessarily be imitative of an earlier style or period.
4. New additions shall not obscure the front of the building.
5. New additions shall be of a size, scale, and materials that are in harmony with the existing building.

8.3.12 Accessibility

1. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character-defining features of the property. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.
2. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
 - a. Review the historical significance of the property and identify character-defining features;
 - b. Assess the property's existing and proposed level of accessibility;
 - c. Evaluate accessibility options within a preservation context.
3. Because of the complex nature of accessibility, the Commission will review proposals on a case-by-case basis. The Commission recommends consulting with the following document which is available from the Commission office: U.S. Department of the

Interior, National Park Service, Cultural Resources, Preservation Assistance Division;
Preservation Brief 32 “Making Historic Properties Accessible” by Thomas C. Jester and
Sharon C. Park, AIA.

8.3.13 Renewable Energy Sources

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

8.3.14 Building Site

1. The general intent is to preserve the existing or later contributing site and landscape features that enhance the property.
2. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from what existed when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition between the historic property and its newer surroundings.
3. All original or later contributing features of the building site that are important in defining its overall historic character should be retained and, if necessary, repaired using recognized preservation methods. This may include but is not limited to walls, fences, steps, walkways, paths, roads, vegetation, landforms, furnishings and fixtures, decorative elements, and water features. (See section 9.0 for subsurface features such as archaeological resources or burial grounds.)
4. Deteriorated or missing site features should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.

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7. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the designated property's structure or site.
8. If there are areas where the terrain is to be altered, these areas shall be surveyed and documented to determine the potential impact to important landscape features.
9. The historic relationship between buildings and the landscape shall be retained. Grade levels should not be changed if it would alter the historic appearance of the building and its relation to the site.
10. Buildings should not be relocated if it would diminish the historic character of the site.
11. When they are required by a new use, new site features (such as parking areas, driveways, or access ramps) should be as unobtrusive as possible, retain the historic relationship between the building or buildings and the landscape, and be compatible with the historic character of the property. Historic rock outcroppings like puddingstone should not be disturbed by the construction of new site features.
12. Original or later contributing layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the designated property.
13. When they are necessary for security, protective fencing, bollards, and stanchions should be as unobtrusive as possible.
14. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the character of the site.
15. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the designated property.
16. The Boston Landmarks Commission encourages removal of non-historic fencing as documentary evidence indicates.
17. The Boston Landmarks Commission recognizes that the designated property must continue to meet city, state, and federal goals and requirements for resiliency and safety within an ever-changing coastal flood zone and environment.

8.3.15 Guidelines

The following are additional Guidelines for the treatment of the historic property:

1. Should any major restoration or construction activity be considered for a property, the Boston Landmarks Commission recommends that the proponents prepare a historic building conservation study and/or consult a materials conservator early in the planning process.

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- a. The Boston Landmarks Commission specifically recommends that any work on masonry, wood, metals, or windows be executed with the guidance of a professional building materials conservator.
2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.
3. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
 - a. Compatibility with the original property's integrity in scale, materials and character.
 - b. Historic association with the property.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.

8.4 List of Character-defining Features

Character-defining features are the significant observable and experiential aspects of a historic resource, whether a single building, landscape, or multi-property historic district, that define its architectural power and personality. These are the features that should be identified, retained, and preserved in any restoration or rehabilitation scheme in order to protect the resource's integrity.

Character-defining elements include, for example, the overall shape of a building and its materials, craftsmanship, decorative details and features, as well as the various aspects of its site and environment. They are critically important considerations whenever preservation work is contemplated. Inappropriate changes to historic features can undermine the historical and architectural significance of the resource, sometimes irreparably.

Below is a list that identifies the physical elements that contribute to the unique character of the historic resource. The items listed in this section should be considered important aspects of the historic resource and changes to them should be approved by commissioners only after careful consideration.

The character-defining features for this historic resource include:

Church

The Blessed Sacrament Church is a monumental and well-detailed example of the Italian Renaissance Revival style. The dome of the church is one of its most significant character-defining features, serving as a visual landmark that can be seen from nearly one mile away. The dome is

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roofed in red tile and has a distinctive belvedere. Additional character-defining features include the limestone and marble framing of each panel, as well as the projecting limestone cornice.

Significant features on the main facade include the monolithic Ionic columns and large brickwork piers, as well as the rosette window encircled by a carved surround. Above the rosette window, is an elaborately carved frieze. The classical character of the main facade is particularly emphasized by the closed pediment with a deep cornice that features carved moldings, dentils, and modillions.

The main entrance has carved Italian Renaissance enframements surmounted by a carved semicircular arch. On either side, the aisle doors are handsomely enframed in carved terra cotta. These three entry doors are accessed by steps that span the front facade, giving entrance to the building a sense of monumental elevation. The doors are multi-paneled double-leaf wooden doors that contribute to the character of the entry sequence through their size and detailing.

The east and west facades of the church are characterized by arched windows with marble insets that square off the top of each bay, as well as round marble plaques on top of each pilaster. These facades are also characterized by a corbelled brick cornice.

The polychromatic materials of the church (red brick and white terra cotta, stone, and marble elements) are also character-defining, as is the decorative brickwork and carved or cast decorative elements including the friezes, surrounds, moldings, and columns found throughout the exterior facades. The repeated geometric motifs and brickwork are decorative elements that unify the design of the Church throughout and connect the various elements visually.

Another significant character-defining feature of the main Church building is the octagonal baptistry facing Centre Street, which has a red tiled roof and an elaborate wrought iron finial.

Rectory

The rectory building is characterized by its Georgian Revival style, which is expressed particularly in the front entrance, windows, and eaves, as described below.

The entrance retains its original surround, with an elliptical fanlight over Corinthian columns and three-quarter length sidelights with leaded tracery. The entry porch is supported by Tuscan columns and features a projected cornice above a line of dentils, with a balustrade above.

The second-floor center tripartite window on the front facade of the rectory is also a character-defining feature. This window is surmounted by a molded arch and a modillioned cornice and has fluted columns on the sides.

The eaves are lined by a row of dentils set below a modillioned cornice beneath a row of copper coping.

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Convent

The former convent is a Georgian-Revival-style building with a slate roof and brick facades. Character-defining features of this building include the wood entry porch on Ionic columns, an elliptical fanlight at the tripartite window over the entry, keyed window heads, the brick corbel cornice, and hip-roofed dormers.

Cheverus School

The Cheverus School is significant as a high-style example of the polychrome High Victorian Gothic style. Character-defining features of this building include the use of sandstone block; decorative stone medallions, multi-colored voussoirs, and string courses; the stone cornice with scrolled modillion blocks above egg and dart trim; the entrance with pointed arch, marble columns, double door, arched transom, and round medallion; and arched windows with voussoirs and floral bosses.

St. Norbert School

The St. Norbert School is built in the Jacobethan Revival style and its character-defining features include: cast stone and limestone lintels, sills, cornices, polychromatic trim, rosettes, and pinnacles; the limestone modillioned cornice; and the double wooden doors, Gothic arches, and transom lights.

Stone walls

The puddingstone retaining wall that lines portions of Sunnyside and Creighton streets is a character-defining feature of this part of the site.

9.0 ARCHAEOLOGY

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

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

10.0 SEVERABILITY

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

11.0 BIBLIOGRAPHY

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Note: Appendix A - Petition on following page.



Boston
Landmarks
Commission

City of Boston
The Environment
Department

Boston City Hall/Room 305
Boston, Massachusetts 02201
617-635-3350

LANDMARK PETITION
FORM

FOR BLC USE ONLY

Petition number: 214.05

Received on: 2-8-05

Attest: [Signature]
Secretary

Schedule for preliminary hearing: 2-22-05

NOTE: This petition must be completed in full in order to be accepted and scheduled for a preliminary hearing. *The petition may be returned if all questions have not been answered completely.* Please type or print. Call the BLC staff at 635-3850 if you have any questions regarding the petition process.
→ Marks sections to be filled out by petitioners.

PETITION

We, ten registered voters of the City of Boston, petition the Boston Landmarks Commission as authorized by Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended.

→ ☒ TO DESIGNATE

_____ TO AMEND THE
DESIGNATION OF

_____ TO RESCIND THE
DESIGNATION OF

→ THE FOLLOWING: CHURCH RECTORY CONVENT
361 CENTRE ST/365 CENTRE ST/25-35 CREIGHTON ST/
(street address, neighborhood and zip code or street boundaries if district) CHEVRUS SCHOOL
→ BLESSED SACRAMENT COMPLEX 30 SUNNYSIDE
(name, historic and/or common) ST NORBERT'S SCHOOL
20-24 SUNNYSIDE

→ OWNER'S NAME AND MAILING ADDRESS FROM ASSESSOR'S RECORDS ROMAN CATHOLIC
ARCHDIOCESE OF BOSTON

→ WARD & PARCEL NUMBER FROM ASSESSOR'S RECORDS WARD 10, PARCELS 02045000
The assessor's office is on the 3rd floor of Boston City Hall; a copy of the tax bill, available at City Hall, may be attached to the petition form.

02038000
02041000

→ We recommend the designation category to be: (check one; see information sheet for details)

☒ LANDMARK (check one...) ☒ Exterior only ☐ Interior only ☐ Exterior and Interior
☐ LANDMARK DISTRICT ☐ ARCHITECTURAL CONSERVATION ☐ PROTECTION AREA
DISTRICT

→ We recommend this action for the following reasons:
(note architectural and/or historical significance)

→ We recommend this action for the following reasons (continued):

1 of 7

Blessed Sacrament, J.P.

(Use additional space on back of page if necessary)

→ Attach a location map with the outline of the building, structure, site or district. Clearly delineate petitioned sections.
(The City of Boston Topographic and Planimetric 100" Survey, available at the BRA on the 9th floor of City Hall is preferred.)

→ Include photographs of the property or district petitioned. Black and white photographs are preferred; slides are helpful for the preliminary hearing presentation.

→ PETITIONERS must be residents and registered voters of the City of Boston.

Home Address, Ward and Precinct must be provided for each petitioner: the petition may be returned if this information is not complete. Names must be typed or printed legibly under the signature.

→ SIGNATURE AND NAME

ADDRESS

ZIP CODE

WARD

PRECINCT

1. <u>Paula Georges</u> <u>Georges</u>	<u>24 Holbrook</u>	<u>02130</u>	<u>19</u>	<u>8</u>
2. <u>Heidi Whitman</u>	<u>26 Holbrook</u>	<u>02130</u>	<u>19</u>	<u>8</u>
3. <u>Janine Zieg</u> <u>Janine Zieg</u>	<u>25 Holbrook St</u>	<u>02130</u>	<u>19</u>	<u>8</u>
4. <u>Eric Frank</u> <u>Eric Frank</u>	<u>25 Holbrook St</u>	<u>02130</u>	<u>19</u>	<u>8</u>
5. <u>Patrick Byrne</u>	<u>135 Carolina Ave</u>	<u>02130</u>	<u>19</u>	<u>9</u>
6. <u>Charles McNulty</u> <u>Charles McNulty</u>	<u>58 Seaverus Ave</u>	<u>02130</u>	<u>19</u>	<u>6</u>
7. <u>Craig Rochester</u> <u>Craig Rochester</u>	<u>286 Clarendon Ave</u>	<u>02130</u>	<u>19</u>	<u>6</u>
8. <u>Catherine D. Martin</u> <u>Catherine D. Martin</u>	<u>92 Moraine St</u>	<u>02130</u>	<u>19</u>	<u>3</u>
9. <u>Thomas H. Martin</u> <u>THOMAS H. MARTIN</u>	<u>92 MORaine ST.</u>	<u>02130</u>	<u>19</u>	<u>3</u>
10. <u>Anne Martin</u> <u>Anne Martin</u>	<u>92 MORaine ST.</u>	<u>02130</u>	<u>19</u>	<u>3</u>

→ Spokesperson for the petitioners: SUSAN MYERS

Phone Number: 617-522-3352 (W)

→ We recommend this action for the following reasons (continued):

Blessed Sacrament, J.P.

(Use additional space on back of page if necessary)

2 of 7

→ Attach a location map with the outline of the building, structure, site or district. Clearly delineate petitioned sections.
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SIGNATURE AND NAME	ADDRESS	ZIP CODE	WARD	PRECINCT
--------------------	---------	----------	------	----------

1. <u>Mary L. Graham</u> Mary L. Graham	<u>18 Aldworth St.</u>	<u>02130</u>	<u>19</u>	<u>8</u>
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2. <u>Susan Myers</u> SUSAN MYERS	<u>283 CHESTNUT</u>	<u>02130</u>	<u>19</u>	<u>6</u>
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3. <u>Ronald Bruce White</u> Ronald Bruce WHITE	<u>21 Greenough Ave</u>	<u>02130-2859</u>	<u>19</u>	<u>9</u>
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4. <u>Joan Hamilton</u> Joan Hamilton	<u>1 Storey Place</u>	<u>02130</u>	<u>19</u>	<u>9</u>
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5. <u>James Hamilton</u> James Hamilton	<u>1 Storey Pl</u>	<u>02130</u>	<u>19</u>	<u>9</u>
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6. <u>Joan Dunley</u> Joan Dunley	<u>14 Aldworth St</u>	<u>02130</u>		
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7. <u>Wm Dunley</u>	<u>14 Aldworth</u>	<u>02130</u>		
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8. <u>James A. Dunley</u> James A. Dunley	<u>50 Holbrook St</u>	<u>02130</u>	<u>19</u>	<u>8</u>
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9. <u>Mary Smoyer</u> Mary Smoyer	<u>22 Hollbrook St</u>	<u>02130</u>		
--------------------------------------	------------------------	--------------	--	--

10. <u>Richard Clapp</u> Richard Clapp	<u>24 Holbrook St</u>	<u>02130</u>	<u>19</u>	<u>8</u>
---	-----------------------	--------------	-----------	----------

→ Spokesperson for the petitioners: _____

Phone Number: _____

→ We recommend this action for the following reasons (continued):

Jamaica Plain

MAKE THE ~~THE~~ BLESSED SACRAMENT CHURCH IN HYDE SQ. JP AN HISTORIC LANDMARK

(Use additional space on back of page if necessary)

3 of 7.

→ Attach a location map with the outline of the building, structure, site or district. Clearly delineate petitioned sections.
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→ SIGNATURE AND NAME

ADDRESS

ZIP CODE

WARD

PRECINCT

1. Robyn Michaels

6 Brown Terrace JP

02130

2. PATRICIA KINFELLA

19 Halifax St. JP

02130

3. ARVA J. CLARK

10 Beaufort Rd #4
Jamaica Plain

02130

4. Beth Mosher

19 Gay Head St.

02130

5. Carolyn C. McGregor

7 Brown T #3f

02130

6. ANTONIA MANOSKY

64 St. Rose St #2
ST. ROSE

02130

7. Warry Gutierrez

73 Walden St JP

02130

8. DOUGLAS WITTE

27 DEVENS CHARLESTOWN

02129

9. David Hodges

249 Chestnut
CHESTNUT AVE

02130

10. _____

→ Spokesperson for the petitioners: SUSAN MYERS

Phone Number: 617-522-3352

→ We recommend this action for the following reasons (continued):

Blessed Sacrament, J.P.

(Use additional space on back of page if necessary)

4 of 7

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→ SIGNATURE AND NAME ADDRESS ZIP CODE WARD PRECINCT

1. <u>Diane O'Simmon</u>	<u>283 Chestnut Ave #1</u>	<u>02130</u>	<u>19</u>	<u>4</u>
2. <u>Daniel W. Nathan</u>	<u>263 Chestnut Ave #1</u>	<u>02130</u>	<u>19</u>	<u>4</u>
3. <u>Carl Scovel</u> CARL SCOVEL	<u>36 Hampstead Rd</u>	<u>02130</u>		
4. <u>Daren C. Doherty</u> Daren C. Doherty	<u>36 Aszicore Rd</u>	<u>02130</u>	<u>19</u>	<u>7</u>
5. <u>Robert Pulster</u> ROBERT PULSTER	<u>76 Whitcomb Ave</u>	<u>02130</u>	<u>19</u>	<u>2</u>
6. <u>Karen L. Payne</u>	<u>24 Murrey Hill</u>	<u>02131</u>	<u>19</u>	<u>13</u>
7. <u>Deborah McKenney</u>	<u>20 Merrymount Rd</u>	<u>02131</u>	<u>19</u>	<u>13</u>
8. <u>Greg Schwartz</u> Greg Schwartz	<u>68 Wrentham St #1</u>	<u>02130</u>	<u>19</u>	<u>7</u>
9. <u>Nancy C. Doherty</u> Nancy C. Doherty	<u>116 Sedgwick St</u>	<u>02130</u>	<u>19</u>	<u>2</u>
10. <u>Rob Consalvo</u> Rob Consalvo	<u>18 Achuthick Rd #1</u>	<u>02136</u>	<u>18</u>	<u>18</u>

→ Spokesperson for the petitioners: _____

Phone Number: _____

→ We recommend this action for the following reasons (continued):

Blessed Sacrament, J.P.

(Use additional space on back of page if necessary)

5 of 7

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→ SIGNATURE AND NAME

ADDRESS

ZIP CODE

WARD

PRECINCT

1. <u>[Signature]</u> SONIA CHAN	15 BARDWELL ST #2	02130	19	—
2. <u>[Signature]</u> Krishe Hms	25 Florida St 02131	02131	19	—
3. <u>[Signature]</u> Howard Lebnick	995 Centre St	02130	19	2
4. <u>[Signature]</u> Edmund Crotty	82 Chestnut St	02130	19	4
5. <u>[Signature]</u> Lynne L. Bonds	46 Holliday St	02131	19	12
6. <u>[Signature]</u> John C. Young	17 Oakdale St	02130	19	6
7. <u>[Signature]</u> Cathy D. DUTY	995 Centre St	02130	19	2
8. <u>[Signature]</u> John Ramco	292 Pond	02130	19	2
9. <u>[Signature]</u> Esther Kaplan	22A Oakman Terr.	02130	19	1
10. <u>[Signature]</u> Jim Greene	831 Centre St	02130	19	8

→ Spokesperson for the petitioners: _____

Phone Number: _____

→ We recommend this action for the following reasons (continued):

Blessed Sacrament, J.P.

(Use additional space on back of page if necessary)

6 of 7

→ Attach a location map with the outline of the building, structure, site or district. Clearly delineate petitioned sections.
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→ SIGNATURE AND NAME

ADDRESS

ZIP CODE

WARD

PRECINCT

1. Elizabeth A. Malia
Elizabeth A. Malia

72 Child St.

02130

11

9

2. Matthew O'Malley
Matthew O'Malley

1385 Centre Street

02131

20

6

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

→ Spokesperson for the petitioners: _____

Phone Number: _____

→ We recommend this action for the following reasons (continued):

Blessed Sacrament, J.P.

(Use additional space on back of page if necessary)

7 of 7

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→ SIGNATURE AND NAME	ADDRESS	ZIP CODE	WARD	PRECINCT
1. <u>My Knoll-Finn</u> <u>My Knoll-Finn</u>	<u>4 Adelaide St JP</u>	<u>02130</u>	<u> </u>	<u> </u>
2. <u>[Signature]</u> <u>Christine Knoll-Finn</u>	<u>4 Adelaide St JP</u>	<u>02130</u>	<u> </u>	<u> </u>
3. <u>Nelson O'Sullivan</u>	<u>37 South St JP</u>	<u>02130</u>	<u> </u>	<u> </u>
4. <u>Larry O'Sullivan</u>	<u>77 South St</u>	<u>02130</u>	<u> </u>	<u> </u>
5. <u>Francis Mulvey</u>	<u>29 Ballard St</u>	<u>02130</u>	<u> </u>	<u> </u>
6. <u>Willie F. Rivera-Ramos</u> <u>Willie F. Rivera-Ramos</u>	<u>155 Chestnut Ave</u>	<u>02130</u>	<u> </u>	<u>7</u>
7. <u>Marie M. Bagley</u>	<u>36 Upham St. MA</u>	<u>02148</u>	<u>7</u>	<u> </u>
8. <u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
9. <u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
10. <u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>

→ Spokesperson for the petitioners: _____ Phone Number: _____