

# FORM A - AREA

Assessor's Sheets USGS Quad Area Letter Form Numbers in Area

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

11	Salem	BEV. AP	see data sheet
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## Photograph



Photo 1. 278 Cabot on far L; 286 in center; 275 on far R

see continuation sheet

## Locus Map (north at top)



**Town/City:** Beverly

**Place** (*neighborhood or village*):  
downtown

**Name of Area:** Cabot Street Extension

**Present Use:** commercial, residential, religious, civic,  
educational

**Construction Dates or Period:** late 18<sup>th</sup> – mid 20<sup>th</sup> c

**Overall Condition:** excellent to poor

**Major Intrusions and Alterations:**  
Storefront alterations, rear additions

**Acreage:** 15.5 acres

**Recorded by:** Pamela Hartford and Wendy Frontiero

**Organization:** Beverly Historic District Commission

**Date** (*month/year*): September 2016

Recommended for listing in the National Register of Historic Places.  
*If checked, you must attach a completed National Register Criteria Statement form.*

*Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.*

## **ARCHITECTURAL DESCRIPTION**

*Describe architectural, structural and landscape features and evaluate in terms of other areas within the community.*

The Cabot Street Extension occupies a flat, curvilinear section of Cabot Street between its intersection with Federal Street on the south and Charnock Street to the north. Also included in this survey area are a portion of Dane Street; all of Knowlton Street; most of Winter Street; and two buildings at the corner of Federal and Chapman streets, which abut properties on the west side of Cabot Street. The densely built area contains 47 properties in the core of Beverly's downtown district, with a mixture of commercial, residential, and civic uses. Buildings date from the late 18<sup>th</sup> through early 21<sup>st</sup> centuries (although most are from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries) and are primarily modest in scale. With a few notable exceptions, commercial buildings are typically 1 story in height, with masonry construction and flat roofs. Residential buildings are characteristically wood frame construction and 1 ½ to 2 ½ stories in height, with gable roofs. Institutional buildings are larger in scale and more varied in form, height, materials, and siting. Architectural styles from Georgian through mid-20<sup>th</sup> century modern are represented in the district.

Cabot Street is a major thoroughfare through Beverly, running generally north-south between the Salem and Wenham town lines. Within the survey area, Cabot Street forms a gentle S-shape at the northern edge of the core of the commercial business district. Along Cabot Street, properties are chiefly commercial in use and character, while a small enclave of residential building types (and uses) occupies the side streets between Cabot and Essex Street on the east. The survey area abuts the Beverly Center Business District (BEV.A, NRDIS 1984) on the south and east.

The character of the district is primarily commercial, with many residential building types along Cabot Street and adjacent side streets converted to commercial use. Embellishment tends to be relatively modest, especially on commercial buildings. Commercial architecture consists predominantly of one-story, early 20<sup>th</sup> century masonry blocks with a few substantially larger buildings providing visual balance; together they accommodate banks, shops, offices, restaurants, and a theater. Their ornament is usually restrained, especially in comparison to the large commercial blocks more common to the south on Cabot Street. Two prominent mixed-use blocks contain apartments above street-level storefronts. Significant institutional buildings include two churches, a former chapel, a convent, and a school. These represent the most high style designs in the district. A lively variety of residential buildings in the district features mostly single-family homes of omnifarious sizes, forms, and styles, reflecting the historic diversity of downtown Beverly. (The majority of residential buildings in the area have been subdivided for multi-family occupancy.) A handful of 2 ½ story, wood frame buildings survive discreetly on Cabot Street, oriented with their gable ends to the street and retrofitted for commercial use with 20<sup>th</sup> century storefronts along the sidewalk edge. The streets are accented with granite curbs, primarily concrete sidewalks, and, along Cabot Street, ornamental street trees.

The great majority of buildings in the Cabot Street Extension retain integrity of form, setting, and architectural character. Condition ranges from poor to excellent, but is generally good. The area's few intrusions consist mostly of new infill structures, such as the modern gas station and its pumping island at the corner of Cabot and Dane streets. Updated storefronts and the application of artificial siding are the most prominent alterations. The area is notable for its heterogeneous collection of building types and styles, from 18<sup>th</sup> century wood frame houses to relatively large turn-of-the-20<sup>th</sup> century masonry blocks to modest early 20<sup>th</sup> century storefronts. Despite a wide variety of architectural character and the normal range of alterations resulting from intense commercial use over a century and a half, the area coheres as a lively downtown center. Descriptions of outstanding as well as representative buildings follow.

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### Commercial and Mixed-Use Commercial Buildings

Commercial development in the Cabot Street Extension typically consists of connected structures (mostly one-story, some two and three stories high) with masonry construction, large plate-glass storefronts, flat roofs, and modest decoration. Although storefront renovations are common, a number of original or early storefronts survive at 270, 271, 284B, 286, and 294 Cabot Street. 300 Cabot Street (ca. 1872-80) (Photo 2) is distinguished by its wood frame construction, unusual roof shape, and original bracketed eaves. The rectangular block rises 2 ½ stories to a modified mansard roof with curved lower slopes. The ground floor of the façade presently contains utilitarian fenestration. An historic photo (ca. 1905) shows an early or original storefront (Hatch and Mitchell's grocery store) with a bracketed entablature; a recessed, offset entrance; and cornice moldings above the 2<sup>nd</sup> and 3<sup>rd</sup> story windows on the façade. The building retains paneled corner pilasters on the second floor, a small angled bay centered in the second story, pedimented dormers, and molded fascia (both horizontal and raking) with a bold dentil course and elaborately carved, paired brackets.

The Marston & Sturtevant Building, 278 Cabot Street (1897, BEV.536) (Photo 3; W. B. Smith, architect) contains two floors of apartments over a ground floor storefront. Eclectic in style, the building is constructed of yellow brick with brownstone trim at the window sills and lintels and a flat roof. One of the largest extant blocks in the Cabot Street Extension, the Marston & Sturtevant Building contains a three story main section along Cabot Street, and one and two story rear extensions. Notable features include a rounded corner at the intersection of Cabot and Pond streets, an arched, recessed entrance on Cabot Street for the apartments, an angled bay window on the second and third floors of the Pond Street elevation, and a decorative brick cornice. The storefront at the Cabot Street edge of the building is framed by brick pilasters and a plain entablature; an aluminum canopy wraps around the storefront, suspended by metal rods.

The Appleton Building, 294 Cabot Street (1913, BEV.539) (Photo 4; N. Merengoff, builder) is characteristic of the early 20<sup>th</sup> century commercial blocks in the Cabot Street Extension and is unusually intact. Located at the corner of West Dane Street, the Appleton Building rises one story to a plain parapet with a small pediment in the center. The five storefronts on Cabot Street are surmounted by a well-detailed wood entablature. Although the two end bays have been altered with modern storefronts, the center three units retain decorative metal framing, multi-paned transoms, and recessed center entrances with vaulted arch ceilings.

The Lamasney Block, 252 Cabot Street (1929, BEV.534) (Photo 27, Saul E. Moffie, architect, and Scott and Cohen, builder) is a later and more stylish example of this emblematic building type. Its two-bay, Art Deco facade is framed by fluted, cast concrete pilasters with stylized floral capitals in the high frieze; a molded concrete parapet has rosette ornaments and the name and date of the block inscribed on the center panel. The parapet conceals a long shed roof that slopes down to the back of the site. The adjacent storefront at 250 Cabot Street retains identical pilasters and capitals, but these elements have been embedded in modern brick infill, and its concrete frieze is missing or obscured. Together spanning half of a city block, both buildings have altered windows and a single entrance; they were initially designed for two separate retail establishments each, with their own recessed entry.

One of the largest and most prominent buildings in the Cabot Street Extension is the Ware (a.k.a. Cabot) Theatre at 286 Cabot Street (1920, BEV.538) (Photo 5; Funk & Wilcox, architect). Occupying the corner of Cabot and Judson streets, near the intersection of Cabot and Dane, the brick building measures approximately 130 feet along Cabot Street and 88 feet deep. The massive, stucco-clad box of the auditorium is fronted by a lower, 2-story section, clad with bricks, that contains storefronts along the first floor, offices with repetitive double-hung windows above, and the main entrance in the end bay at Judson Street. The ornamental entrance pavilion is notable for its classical pilasters and entablature and a two-story, arched opening into the lobby. The four largely intact storefronts feature three-bay compositions, with plate glass windows flanking a recessed entrance and multi-pane transom windows above. The opulent Neo-Classical design of the auditorium's interior is intact and well preserved.

A modestly sized but carefully detailed Colonial Revival storefront survives near the intersection of Winter and Knowlton streets at 271 Cabot Street. The Pickering Coal Co. Office (1923, BEV.535) (Photo 6; George P. Carver, architect) displays patterned brickwork and a three-bay, wood storefront comprised of slender pilasters and a high, molded

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entablature. The middle bay of the storefront contains a single-leaf doorway with a fanlight framed by console brackets supporting a molded pediment. The original parapet contained an oculus window. A one-story extension (269 Cabot Street) was added to this storefront in 1932.

Among the most recent historic styles represented in the Cabot Street Extension is the First National Store, 301 Cabot Street (1942) (Photo 7, Herman L. Freer, architect), a Moderne-style design located at the northern edge of the district, just north of Dane Street. The low, horizontal main block is set perpendicular to Cabot Street, extending about 55 feet along Cabot Street and 110 feet back. Heavy concrete corner pilasters with a ribbed texture frame the façade, which contains an aluminum and glass storefront with a recessed center entrance bay and a tall panel of vertical wood boards and battens across the top. A conglomeration of irregular eaves extends from the back of the main block.

### **Institutional Buildings**

The Cabot Street Extension area contains two free-standing churches, a former chapel that was moved and re-used for civic functions, and a religious school and convent associated with a church in the existing Beverly Center Historic District. In contrast to commercial building types in the area, institutional buildings are usually free-standing, large (or at least imposing) in scale, and with singular architectural designs. Located along Dane and Chapman streets, they include both masonry and wood frame construction and flat and gable roofs. All five buildings of this type are described below.

The First Baptist Church Chapel/GAR Hall, 8 Dane Street (1863, BEV.109) (Photo 8; Lord & Fuller, architect) is a locally distinctive example of the Romanesque style, interpreted in wood frame construction. The one-story building has a front gable form with octagonal piers topped by a small spire at the front corners. The three-bay façade has a center entrance with double-leaf doors surmounted by a large, angled bay window; a tall arched window with heavy cornice molding flanks each side. A decorative wood panel at the gable peak that echoes the window trim. Side elevations originally contained four bays of arched windows; most of the original openings have been replaced with smaller rectangular units of fixed and awning sash.

The Dane Street Congregational Church, 10 Dane Street (1833 and 1896) (Photo 8), occupies the northwest corner of Dane and Knowlton Streets, with no site setbacks on either frontage. The main part of the church structure consists of a front-gable sanctuary adjacent to the intersection and a large side addition with a monumental curved façade. The sanctuary façade, sheathed in clapboards, has a fully pedimented gable with corner pilasters; a central gabled pavilion with a broken pediment supported on Ionic columns; and pointed arch entrances and windows. A compact, two-stage tower with a low domed roof rises from the front of the roof ridge. The Knowlton Street elevation has three tall window bays with heavily molded, arched openings. The two-story addition on the west has a pedimented entrance portico adjacent to the sanctuary. This bay is flanked by a bowed façade with flushboarding, full height pilasters, heavily molded arched windows, and a roof balustrade.

The Memorial United Methodist Church at 6 Dane Street (1920) (Photo 9; Frank Smith, architect) stands at the prominent intersection of Cabot and Dane Streets, bordered by varied widths of lawn on both street frontages. The late Gothic Revival style building features a main sanctuary block at the corner of Cabot and Dane streets comprised of a voluminous, stucco-clad gable rising from a low stone base on each street façade, joined by a square, stone corner tower with a pointed arch entrance and windows. A large, pointed-arch window with label molding is centered in each of the sanctuary's facade gables. A two-story, stucco-clad wing with a side gable roof extends to the east of the sanctuary along Dane Street.

St. Mary's School and Convent occupy a parcel at 13-15 Chapman Street (1924 and ca. 1960-65, respectively) (Photo 10), a block away from the church building at 253 Cabot Street (immediately to the south of the Cabot Street Extension). St. Mary's School (O'Connell and Shaw, architects) stands at the corner of Chapman and Federal streets. Clad in brick, the well-detailed Classical Revival style building is two stories high with a flat roof; it is embellished with cast stone corner quoin motifs and cornice molding. Windows are banded, with cast stone forming the mullions, spandrel panels, and quoin motif trim. The west and east elevations each contain an ornate center entrance vestibule with an elaborately framed window above. The south (Chapman Street) façade displays two large figurative sculptures mounted in elaborate surrounds on the outer bays.

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The much simpler, three-story Convent has a flat roof and deep overhanging eaves. The Mid-20<sup>th</sup> Century Modern design features walls clad in red brick on the lower two stories and buff brick on the top level. The long Chapman Street façade contains seven bays of individual windows; its center entrance is marked by a flat-roofed portico with decorative metal grillwork for the posts. A polygonal stair tower is centered on the side elevations.

### **Residential Buildings**

Residential buildings are prevalent on Dane, Knowlton, and Winter streets, with a small but remarkable number also surviving (more or less intact) along Cabot Street. Among the earliest extant buildings in the survey area are two Georgian-period residences on adjacent parcels. 7 ½ Winter Street (ca. 1760) (Photo 11) occupies an interior parcel between Cabot, Essex, and Winter streets; it appears to have been moved to the present site to accommodate later development on Winter Street. Clad in asbestos shingles, the five by one bay main block is 2 ½ stories high with a high gambrel roof, a small center chimney, and a 2-story rear addition across the back. Its façade is distinguished by a pedimented center entrance vestibule with corner pilasters. Immediately to the west is the Capt. Zachariah Morgan House, 265 Cabot Street (ca. 1780) (Photo 12), a substantial Georgian house that faces south, with its gable end on Cabot Street. Clad in aluminum siding, the main block is 2 ½ stories high with a large center chimney, a 2-story side ell, and a pair of 1-story concrete block additions at the rear. Its five bay façade features a small center entrance vestibule. A narrow, one-story projection on the Cabot Street sidewalk incorporates a modern plate glass storefront.

Located on the north side of Winter Street, 4 Winter Street (ca. 1850-70) (Photo 13) is a locally-unusual example of the Greek Revival style. The 2 ½ story house has a front gable, a recessed side-hall entrance with a chanelled architrave and Greek key motifs, and tri-partite windows on the second and half stories. The west elevation features a bracketed side porch.

A vernacular version of the Gothic Revival style stands at 18 Dane Street (ca. 1850-60) (Photo 14), a 1 ½ story house distinguished by a steeply-pitched cross gable centered in its 5-bay façade. Clad in vinyl, the building has a center entrance with Greek key ornament on its chanelled architrave and a Colonial Revival-style portico.

15 Dane Street (ca. 1880) (Photo 15) is a handsome interpretation of the Italianate style on a small scale. Clad in aluminum siding, the main block rises 1 ½ stories to a front gable roof with paired carved brackets; a gabled ell extends to the back. The heavily molded front doorway faces the street in a one-story projection on the side of the main block; it is accessed by a small porch with decoratively sawn brackets and an upper railing of small spindles.

Sheathed in clapboards, 3 Knowlton Street (ca. 1897-1907) (Photo 16) displays an eccentric Queen Anne style on its 2 ½ story, L-shaped form. The two-bay Knowlton Street facade has a clipped gable end and peaked cornice moldings at the windows. A long entrance porch occupies the corner between the front and side wings, ornamented with decoratively turned posts, sunburst brackets, and an upper railing of turned spindles.

The Dane Street Congregational Church Parsonage at 9 Dane Street (1902) (Photo 17; Weldon Smith, architect) is an excellent example of the Colonial Revival style, occupying the corner of Dane and Knowlton streets. Cubical in form and sheathed in clapboards, the building rises 2 ½ stories to a high hip roof with modillion brackets and pedimented dormers. The three-bay, Dane Street façade contains a center entrance with a flat-roofed portico and Tuscan columns on the first floor and angled bay windows on the second story. A balustraded veranda wraps around the Dane Street and Knowlton Street facades, and a second columned portico faces Knowlton Street. A granite curb with chiseled margins lines the sidewalk edges of the property.

### **HISTORICAL NARRATIVE**

*Explain historical development of the area. Discuss how this relates to the historical development of the community.*

#### **Cabot Street**

**INVENTORY FORM A CONTINUATION SHEET**  
MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

BEVERLY CABOT STREET EXTENSION

Area Letter Form Nos.

BEV.AP see data sheet.

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The four blocks of Cabot Street in the Extension Area, lying between two important intersections – with Abbott, Hale and Federal Streets on the south, and Dane Street/Route 62 on the north - illustrate the transformation of this main thoroughfare in Beverly from a distinguished residential district in the early nineteenth century, to a vital commercial neighborhood in the twenty-first century.

During the late eighteenth century, the descendants of Beverly's first settlers took advantage of their inherited landholdings by subdividing and selling their property. The construction of the first bridge between Salem and Beverly in 1788 accelerated activity and development along what was then Main Street. Landholders elected to subdivide and sell closely to the commercial center. Along Cabot Street, this meant deep narrow lots with frontage along the street. The descendants of privateers and merchant sea captains, who took part in global trade in the early part of the nineteenth century, were the eager purchasers of these parcels. As this prosperous class of Beverly citizens increased, they built substantial homes along Cabot Street, which became an elegant residential street.

A century later, the development of Beverly's many successful industries along the peninsula, supported by the arrival of the Eastern Railroad in 1839, brought about rapid population growth, fed by waves of immigrants. Property values along Cabot Street were affected, and large old houses became an expensive proposition to maintain as a single family home. Many owners took in boarders, or vacated altogether, and houses filled up with workers in the shoe factories.

Unlike Cabot Street south of Federal Street (Beverly Center Historic District, NRDIS), the Cabot Street Extension survey area did not support the development of imposing multi-story building blocks, nor see the establishment of municipal buildings or other institutions that began changing the character of lower Cabot in the 1870s. Cabot Street Extension did not become the part of the City's business district as much as it became an area of support services that fostered a lively neighborhood for immigrant families—first Irish, then Italians and Canadians.

To support this population, commercial stores sprang up as storefronts in existing houses. At the turn of the century, the emergence of the small-scale commercial block as a building type provided an alternative to allure more lucrative types of business to establish in the neighborhood. The Cabot Street Extension consists substantially of these two building types.

A snapshot capturing the juxtaposition of these two types of building stock is clearly demonstrated in Photo 19: starting on the southeast corner of Winter and Cabot Streets, from left to right, is a late 18th century house (273 Cabot Street), a 1923 Colonial Revival styled one-story commercial block (271), a similarly styled 1932 continuous commercial block (269), another late eighteenth century house (265), and a 1914 one story commercial block. All have storefronts that have been renovated throughout the twentieth century.

A case study of the evolution of Beverly National Bank property, 240-244 Cabot Street (1955) is illustrative of the development of Cabot Street and of the sequence of modernizations that occurred at critical economic turning points. On this corner of Cabot and Federal Streets, Ingalls Kittredge built a four-story, brick Federal style mansion (not extant) commanding this key intersection of the city, then known as Hennings Corner (Photo 23). When Frank S. Mason bought the Kittredge Estate in 1902 (1671/221, 222), the parcel included 124 feet of footage on Cabot Street, and 196 feet along Federal Street. Mason purchased the adjoining parcel on Cabot Street, built two new commercial buildings on the site, neither of which are extant: The Winslow Building (240 Cabot Street) and the Beverly branch of Almy, Washburn and Bigelow department stores (which began in 240 Cabot Street and later moved to #244), which anchored this important corner for many years. President William Taft worked from offices in 240 Cabot Street during the first of four years that he summered in Beverly.

Beverly National Bank (established 1802) moved into 240 Cabot Street in 1925 and performed a Classical Revival facelift on the ground floor. Both buildings burned in 1954 and were replaced the following year, one by a tame Colonial Revival style structure (the present 240 Cabot Street) and the other by a bold Mid-20<sup>th</sup> Century Modern design, now itself with a Colonial facelift.

Much of the section of Cabot Street between St. Mary's Church and Dane Street retained residential buildings and uses into the early 20<sup>th</sup> century, when they tended to be replaced by modest one-story commercial blocks. Representative

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examples include the Lamasney Block, 252 Cabot Street (1929, BEV.534, Saul E. Moffie, architect), Pickering Coal Co. Office, 271 Cabot Street (1924, BEV.535, George P. Carver, designer), Starr Block, 282-284 Cabot Street (1926, BEV.537, W. H. Hunt & Son, architect), and Appleton Building, 294-296 Cabot Street (1913, BEV.539, N. Merengoff, builder); most of these retain original or early storefronts. Reflecting the enormous growth of the city after the arrival of the United Shoe Machinery Corp. plant in Beverly in 1903, these commercial blocks typically housed small local businesses, such as druggists, groceries, flower shops, dress shops, and bake shops. The larger commercial buildings in the area were built in the late 19<sup>th</sup> and early 20<sup>th</sup> century: the Marston and Sturtevant Building, 278 Cabot Street (1897, BEV.536), which housed a large grocery business, and the Vittum Block, 270 Cabot Street (1916, 1928 renovation); both of these buildings were developed with commercial use on the ground floor and apartments above.

The most extraordinary commercial property in this survey area is the Ware Theater (a.k.a Cabot Theater), 286-290 Cabot Street (1920, BEV.538, Funk & Wilcox, architects), whose modest exterior belies an ornate, Classical Revival/Art Deco auditorium. Constructed for live theater, the building was later converted to a movie house. In 1976, it became the home of a world-famous magic show, in addition to screening films. As described on the theater's website,

"The Cabot Theatre is. . . a legacy of the visionary showmanship of the Ware Brothers. Opened in 1920 as a dream palace of vaudeville and silent movies, it was hailed at the time as "the most impressive auditorium of its size east of New York.' This Ware Theater shared a distinguished architectural pedigree, designed by the architects of Boston's Athenaeum and Olympia Theater and Dorchester's Strand Theater. For its first 40 years, it served as a center of community life for downtown Beverly.

"The venue was purchased in 1960 by movie chain giant E. M. Loews, who renamed it the Cabot Cinema. A unique and remarkable transformation began in 1976 when it was purchased by Le Grand David and his own Spectacular Magic Company. For 37 years, The Cabot hosted a long-running magic show that entertained local audiences, made seven White House appearances and won recognition in the Guinness Book of Records and the magazines of TIME, Smithsonian and National Geographic World. . . Only 250 similar movie palaces still exist out of an estimated 20,000 theaters built in the 1920s."

Of the twenty-seven buildings on Cabot Street in this survey area, seven late 18<sup>th</sup> – early 19<sup>th</sup> century wood frame houses and one late nineteenth century wood building are extant. Between 1900 and 1920, thirteen commercial buildings were developed: nine are one story only, two have two stories, and three have three stories. Only three commercial buildings are dedicated solely to office use; the others support living space above the street level. This collection of small-scale vernacular buildings, which purposefully mix commercial with residential functions, distinguishes this survey area from adjacent stretches of the street. The area immediately to the south (the Beverly Center Historic District, NRDIS) is characterized by larger, more pretentious commercial and institutional development. North of Dane Street, Cabot Street has a less cohesive fabric, including variously scaled commercial enterprises interspersed among clusters of late nineteenth and early twentieth century housing stock.

### **Residential buildings on Dane, Knowlton and Winter Streets**

The residences on Winter, Dane and Knowlton streets east of Cabot Street in this survey area feature a cross section of mid to late nineteenth century housing stock that served Beverly's working and middle class between the late nineteenth and early twentieth century. Only three houses were added to this area between 1897 and 1919 (3 and 7 Winter Street and the Dane Street Congregational Church Parsonage, 9 Dane Street), two lost to parking, and one complete replacement with a significantly larger building, which eventually became commercial (9 Dane Street).

### **Extant wood buildings on Cabot Street**

The two oldest buildings, 265 and 273 Cabot Street, each now clad in aluminum with plate glass storefront elevations, provide, in microcosm, narratives of the cultural history of this stretch of Cabot Street.

Capt. Zachariah Morgan House, 265 Cabot Street (ca. 1780, Photos 12 and 24)

The core of the current building appears to be a late 18<sup>th</sup> century dwelling, possibly built by Captain Zachariah Morgan (1760-1818) around the time of his marriage to Abigail Symonds (1767-1850) in 1787. Photo 24 reveals the stature of this

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BEVERLY CABOT STREET EXTENSION

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house, before a one story building block eclipsed its visual presence in the view north from the intersection of Federal and Cabot Streets.

Zachariah Morgan served in the Revolution as a teenager and went on to a career as ship captain. In 1799, he was master of the 68-ton schooner *Esther*, owned by Abner Chapman, with a cargo of fish and oil, when it was seized off the coast of Spain by a French privateer, held at Camarinas, and eventually released after months of appeals to the French authorities. Morgan died at sea in 1818. His widow still occupied the house at the time of the 1850 census. On the 1872 map of Beverly, the house sits gable end close to the street, and close to the northerly property line, on a large irregularly shaped lot. A small ell extended off the main block. The entrance porch is centered on the front elevation, which faces south onto its large lot. By 1880, the small ell has been extended further into the lot.

In 1886, grandson Albert O. Morgan (1816-1889), a Boston newspaper publisher, conveyed land with dwelling house and other buildings, together with an adjacent parcel owned by his brother Augustus Morgan, to Arthur B. Merrill of Beverly (1187/257). Merrill in turn sold in 1893 to Italian immigrant Izopiro Bonaventura, who died shortly thereafter, in 1896, followed by his widow Louisa Bonaventura in 1899. This marks a changeover to an entirely Italian-owned and occupied building over the next century. The 1897 map shows a small addition on the street facade, to the edge of the property line.

In 1900 three of the Bonaventuras' four children remained here: 28 year old, Italian born Mary Bonaventura, a fruit dealer, and her two American-born siblings, Joseph (age 17) a machine operator, and Louis (age 15) at school. The household included Italian born borders Genessa (?) Drago (age 14) and Stephano Carbone (age 20) a fruit salesman. A second household in the building was made up of Dominic Cassago (age 25), a fruit dealer, and his wife Theresa (age 26) a fruit salesman, both American born of Italian parents. Mary Bonaventura married John B. Cosio and in 1914 they developed the adjacent one-story brick commercial block built (261) by William H. Cann. At the same time, they made an addition to the house by contractors Hurlbut and Gillis, and again in 1922 by contractor J. Foster & Sons.

In 1946 the Cosios sold both parcels to Arthur and Mary Fossa & Elizabeth T. Carasone (3443/134) who made further improvements to the store and to the apartments with contractor Wm A Berry. Fossa sold to Dorothy & Michael Lucido in 1953 (4028/78), who sold to Peter Gianoulis in 1958 (4482/386). Gianoulis modernized the storefront into an Italian barber shop, "L'Italian Bros," and also added 'Peter's Steam Bath,' creating 265R in the concrete block addition at the very back of the building. He also remodeled a commercial space back into a residential apartment in 1975, and added a second floor exterior egress. Gianoulis sold to Leodegario and Edna Padilla in 1981. (6788/193). Once the pride of a Revolutionary war soldier, the building continues to tell the story of Beverly's immigrant past and present (photo 12).

Luther West House, 273 Cabot Street (ca. 1780, Photos 6, 19, 22)

Luther West (1813-1887) was 37 years old when he purchased this property, including the dwelling house and large barn, from Hannah Fisk in 1849 (426/44). Both the 1872 and 1880 maps show the house sitting beyond the curb line of Cabot Street, facing slightly more to the north, and distinctly out of alignment with the curve of Cabot Street. The grocery store that West operated here was quite small, as he lived in the back of the house as well as on the second floor. Nevertheless, the store achieved a certain status within the neighborhood, described as "one of those assembly places...where the towns people would gather on a winter's evening for the purpose of discussing the latest news of the day and town affairs."

In addition to running the grocery store, Luther worked as a shoemaker. In 1870, Luther and his wife Lucy sold the house to Elizabeth Dodge Weston and Gilbert P Weston (789/25), while Luther's children, George and Lucy, remained lifetime tenants. After Luther West's death, the business was conducted by James W. Pray, and then by John Richard, formerly a conductor on the horse drawn trolleys. After 1907, the store was closed for several years and sold on the death of Lucy West. The first floor was remodeled into a larger store, and was occupied by a druggist. From 1920 to 1940, the Beverly Health Center and Beverly Anti-Tuberculosis Center operated out of the house.

Israel Lee House, 298 Cabot Street (ca. 1850)

Israel F. Lee (1832-1902) purchased the land and house here from Sophronia Batchelder in 1865 (751/54). Initially a cordwainer and then a cabinetmaker, by 1867 Lee operated a coffin wareroom. In 1882 he went into business as Lee &

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BEV.AP see data sheet.

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Cressy furniture dealers and undertakers. Based initially at 206 Cabot Street, in 1899 they moved the business to 230/232 Cabot; Lee died shortly thereafter. His sons William and Albert continued to live in the house until their deaths. In 1930, it was sold to Samuel and Louisa Crombie (2834/104), who remodeled the house by adding a storefront. By 1940 the long-time tenant Beverly Flower Shop was operating at 298.

The undertaker business, Lee & Cressy, continues to operate as Lee & Moody and is now located in the former Congregational Church parsonage at 9 Dane Street.

7H (7 ½ ) Winter Street (ca. 1760, Photo 11)

Winter Street was once known as 'school house lane', possibly for its position between Cabot Street and a town hall/grammar school built in 1798 on Watch Hill, off Essex Street. This house originally stood on the street edge at 7 Winter Street, set sideways in a narrow but deep lot, with its entrance facing west towards Cabot Street. In 1880, this house was owned by H. Hale, who sold to Mrs. A. Conley by 1907. She in turn sold it to Mary Kelleher, who in 1911 had the house moved to the back of the lot and built a large, more fashionable house along Winter Street. Kelleher and her husband Peter continued to live in the old house, while the new house had a series of tenants, largely single women.

Putnam and Barr Houses, 256 Cabot Street (1870 and ca. 1830, Photo 21)

Two nineteenth century houses survive together, hidden behind the tall false front above 256 Cabot Street: Mrs. Martha Putnam's house, built in 1870, and her neighbor Mary Barr's house, built ca. 1830. Martha Putnam's husband, John, was a shoemaker.

285 Cabot Street (ca. 1890, storefront 1925)

This very large late nineteenth century house was spec built by F. W. Prince, then had several large additions added in 1925, one consisting of a large storefront and the other a large addition to the rear.

Additional deed and probate research and investigation of architectural evidence would contribute to a better understanding of the early histories of each of these buildings.

**Dane Street churches**

A surprising collection of three church buildings together on the north side of Dane near its intersection with Cabot (Photo 20), along with an ecclesiastical adaptive re-use of a house across the intersection, on Cabot just north of Dane (Photo 2), provides a valuable cultural and architectural narrative around the ecclesiastical history of the community.

First Baptist Church Chapel/GAR Hall, 8 Dane Street (1863, BEV.109, Photos 8 and 20)

The building at 8 Dane Street began its existence as a Baptist chapel, built in 1863, the fourth of such Baptist chapels built around the city in the mid-nineteenth century. After the Baptists constructed their present building on the corner of Cabot and Abbott streets in 1869, the Town of Beverly acquired the building and used it as a high school for several years. Veteran's groups occupied the building from 1876 until the 1930s. It was moved from its initial location on Cabot Street (where the Lamasney Block now stands) in 1941.

Dane Street Congregational Church, 10 Dane Street (1833, enlarged and renovated 1896, Photos 8 and 20)

The Dane Street Congregational Church was the third church established in Beverly— formed as the Dane Street Society in 1802 by a group of seven individuals wanting to secede from the First Parish Church. (A Second Congregational Church had been formed in North Beverly in 1713). Thomas Appleton, Isaac Haskell, William H. Lovett, Caleb Wallis, Polly Brown, Abigail Lovett and Elizabeth Pickard built a meetinghouse on the northwest corner of Dane and Knowlton Streets, and fifty people immediately joined. The original Dane Street church was a large frame building with porches on either end. In 1832, this meetinghouse was destroyed by fire, and the parishioners immediately built an imposing Greco-Gothic Revival building. The new pastor for the church arrived in 1834, just after the building had been completed. Dr. Joseph Abbot (1808-1867) was employed by the parish until 1865, one of the longest and more notable pastorships of Eastern Massachusetts.

Concurrent with the building of the church, a parsonage was built on the corner of Knowlton and Dane (9 Knowlton Street), and a chapel for the growing congregation was built directly across the street (9 Dane Street). The chapel was

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subsequently replaced by a large, Colonial Revival style parsonage, which is now occupied by the Lee & Moody funeral parlor (9 Dane Street, BEV 141, Photo 17).

Memorial United Methodist Church, 6 Dane Street (1920, Photos 9 and 20)

The Methodists first organized in Beverly in 1867 as the Avenue Methodist Church. Services were held in Town Hall until the congregation purchased the Harvard Street Congregational Church in Salam and moved that building to Railroad Avenue in Beverly in 1868. After moving to 9 Federal Street in 1910, the congregation re-named themselves the Avenue Methodist Episcopal church in 1914. The present building was designed by Frank Smith. In 1946 the congregation adopted the name Memorial United Methodist Church.

**Selected Architects and Builders**

*George P. Carver (271 Cabot Street)*

George Pickering, President of the Pickering Coal Company, the largest supplier of coal and coal products in Beverly, selected Carver to build a modest office storefront for the Pickering Coal Company in 1923 (271 Cabot, BEV.535).

George P. Carver (1878 – 1951), a Beverly resident, was an industrial architect and engineer. Over the years, he developed a specialization in the design and construction of concrete buildings serving the coal industry. In 1909, Carver was identified as a Coaling Plant Engineer, with an office at 53 State Street Boston 1909. He wrote a detailed description of the complex engineering process for United Shoe, “Reinforced Concrete Building Work for United Shoe Machinery Company, Beverly, Massachusetts,” *Engineering News* 53 (25 May 1905): 537-40, which was republished in engineering anthologies, the latest in 1996. He also authored “Large Reinforced-Concrete Coal Pocket at Charleston Mass” for *Engineering News*, August 27, 1908, which he built for the Lehigh & Wilkes Barre Coal Company. In 1919, he created a firm, Carver, Macomber & West, Inc., Engineers, at 261 Franklin Street, Boston, and in 1936, became a sole practitioner located at 114 State Street, prepared plans for coal elevator on South Boston waterfront to replace unit that had recently been destroyed by fire. His citations in MACRIS include four bridges in western Massachusetts 1939 for the MassHighway department, all steel stringer types, spanning small rivers in rural areas. (MRB.920, MRB.905, MNT.914, MNT.917, and WEN.906)

*Herman L. Feer (301 Cabot Street)*

According to research provided by Mass. Historical Commission staff,

“Russian-born Herman Louis Feer (1895-1962) began his architectural practice in Boston around 1921 in partnership with Samuel S. Eisenberg as Eisenberg and Feer. The partnership ended in 1936, after which he practiced individually until entering into partnership in 1945 with William E. Nast, with whom he remained in practice until his death in 1962. Feer’s modernist commissions during his period of solo practice in the late 1930s and early 1940s—the time of this Beverly building—include new apartment buildings and remodeled town houses in Boston’s Back Bay. In his career, he designed many apartment buildings, commercial buildings, and shopping centers throughout New England. MACRIS lists many examples of his work.” (MHC, Steinitz)

*Funk & Wilcox (286 Cabot Street)*

D. Glover and N. Harris Ware of Marblehead hired Funk & Wilcox to design the second movie theatre in Beverly in 1919 (286 Cabot, BEV.538). Successor to Freeman, Funk & Wilcox, the Boston architectural firm of Funk & Wilcox consisted of George C. Funk (active 1910-51) and Frederic S. Wilcox and operated during the first half of the 20<sup>th</sup> century. A versatile practice, they designed many commercial buildings, fire stations, auto garages, theaters, churches, apartment houses, and residences in the Boston area that are listed in the Inventory of the Historic Assets of the Commonwealth. The firm employed Classical Revival styles in many of their buildings, including the Strand Theatre in Dorchester (1918, BOS.5800), the Sarah Greenwood Elementary School in Dorchester (1919, BOS.6640), and the Bay State Terrace apartment building (1913, BOS.15383). The firm’s commissions in Boston’s Central Business District included the interior of the Boston Garden (1927, now demolished, BOS.1631).

*Kilham, Hopkins & Greeley (270 Cabot Street)*

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Probably the most prestigious architect known to have worked in this survey area was Walter Kilham (1868-1964), who designed the Vittum Block. A native of Beverly, Kilham (1868-1948) graduated from the architecture department of MIT, studied for two years in Europe with a Rotch Traveling Scholarship, and opened his own office in Boston in 1898. In 1900 he took James C. Hopkins as a partner; later partners resulted in the firm's name changing to Kilham, Hopkins, and Greeley in 1925, and Kilham, Hopkins, Greeley, and Brodie in 1945. The firm's extensive practice was known for its private homes, churches, educational buildings, and other public buildings throughout Massachusetts, as well as its interest in low-cost housing and progressive design theories.

A proponent of the Garden City Movement, an approach to urban planning pioneered by Ebenezer Howard in England in 1898, Kilham developed a number of semi-detached housing complexes in New England, including several in Salem where he was instrumental in Salem's rebuilding effort after the 1913 Great Fire. Adapting the Arts and Crafts style then in vogue in England, Kilham used stucco to face a wood frame with concrete block walls – a gesture toward fire-proofing urban buildings. Kilham's use of use of stucco is seen on 270 Cabot Street. Kilham was also well-respected in his time for his architectural history, *Boston After Bulfinch* (1946), which spanned the 19th and early 20th centuries.

MACRIS contains 156 properties under Kilham's name, with significant numbers in Beverly (nine), Boston, Brookline, and Salem. In Beverly, Kilham's major works include a chapel addition to the Washington Street Congregational Church (1891; BEV.129), the Hardie School (1898; BEV.273), the Beverly Farms School (1904; BEV.230), Hose House #2 (1905; BEV.73; NR 1986), a shoe factory on Rantoul Street for the Beverly Building Association (1906), the Crosby Block at 309-321 Rantoul Street (see form), and substantial renovations to the Charles Torrey House (45 Neptune Street, Beverly Cove; 1910; BEV.207).

*Lord & Fuller (8 Dane Street)*

George C. Lord (b. 1835) and George A Fuller (b. 1836), both Salem residents, were in partnership in Boston from the 1860s into the 1890s. In addition to the GAR Hall, 8 Dane Street (1863, BEV.109), the firm produced many high style Victorian institutional buildings around Boston's North Shore. Most notable are Abbott Hall in Marblehead (MAR.252) and Saugus Town Hall (SAU.44), both National Register properties. The firm's projects represented in MACRIS include Salem State Normal School for Girls, (SAL.1120), Latin Grammar and English High School (SAL.1119), the Odell Block (SAL.119), Kinsman Block (SAL. 2437) and Ephraim Brown Jr. House (Sal.2293), and the Sweetser Factory Building in Lynn (LYN.458).

*Saul E. Moffie (250 and 252 Cabot Street)*

Moffie, creator of the Art Deco style Lamasney Block at 252 Cabot Street (1929, BEV.534), was a prolific Boston-based architect specializing in apartment buildings. Born in Jamaica Plain to Jewish immigrants, Moffie (1897-1993) became one of the most prolific designers of apartment buildings in the Boston metropolitan area. He attended Franklin Union and Tufts University as a civil engineering student, and received his Bachelor of Science degree in 1921.

As a student, Moffie worked for Lockwood, Greene and Company, nationally renowned designers of industrial and manufacturing buildings. He started his career as a draftsman with the Lamson Company in 1922, and later worked as structural draftsman for the Boston and Maine Railroad before starting his own firm in 1924. Moffie's career took off in 1925 and 1926 when he completed designs for a series of apartment buildings in Jamaica Plain, Dorchester, and Roxbury. For the remainder of his career, Moffie worked as a self-employed architect, with his last documented commission completed in the early 1950s.

Moffie's client list suggests that many of his connections to developers were through the local Jewish community. His first apartment project, a twelve-unit, wood-frame building at 38 Walnut Park in Eggleston Square, was for carpenter and speculative builder Barney Swartz. Three of his larger early projects were for Jewish development firms Greene and Shapiro, Philip Markovsky, and C&S Realty Corporation. C&S Realty was a partnership between Joel Cohen and Barney Swartz for construction of the Nazing Court Apartments in Roxbury.

*O'Connell and Shaw (13 Chapman Street)*

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Timothy G. O'Connell and Richard B. Shaw were partners in this firm. An MHC survey form for the Corpus Christi parish Complex in Newton contains the following information on Shaw:

"Richard J. Shaw, FAIA, was born in Boston and graduated from the Harvard University School of Design in 1912. He worked in local offices until he was appointed a superintendent of construction in Newport, Rhode Island. Shaw designed churches and religious buildings throughout New England, both in partnership with Timothy G. O'Connell (1868-1955) following World War I, and afterward in a solo practice based at 25 Huntington Avenue, Boston. . .

"Shaw won the Harleston Parker Medal of 1956 for his design of Corpus Christi Church. The medal was established in 1921, to be presented by the mayor of the City of Boston to the architect who, in the opinion of the Boston Society of Architects, had completed the erection of the "most beautiful piece of architecture, building, monument, or structure within the limits of the City of Boston or of the Metropolitan Parks District," generally considered greater Boston. The first medal was award in 1923. . . He first won the medal in 1930 for his design of Immaculate Conception Convent, Maiden. In 1941, . . . Shaw won the medal for his design of the Edward Hatch Memorial Music Shell, on the Esplanade in Boston. . . Shaw also received the Parker Medal in 1946 for his design of St. Clement's Church. West Somerville. Other buildings Shaw designed for the Catholic Church include the Moderne-style Oratory of St. Thomas More and diocesan offices. 49-51 Franklin Street. Boston (1935, MHC #1737). Shaw died in Cohasset on August 24, 1958." (Broomer, n.p.)

St. Michael's Roman Catholic Parochial School, built in Lowell in 1922, has a design remarkably similar to St Mary's Star of the Sea School in Beverly.

*Frank Smith (6 Dane Street)*

According to research provided by Mass. Historical Commission staff,

"Frank Patterson Smith (1870-1943) trained at MIT and was a graduate and later Dean of the Harvard University School of Design. He began practice with H. Langford Warren under the firm name of Warren, Smith & Briscoe and later, until the 1920s (apparently even after Warren's death in 1917), as Warren & Smith; the latter firm moved to Boston about 1893 (when Warren also began teaching at Harvard). While mostly known for his residential work, he also designed the Church of the Epiphany (1904, WNT.96) in Winchester, where he lived." (MHC, Steinitz)

*Weldon B. Smith (278 Cabot Street, 9 Dane Street)*

According to research provided by Mass. Historical Commission staff,

"Weldon Burke Smith has been identified as the architect for at least nine Beverly buildings... Beverly architect Smith (1849-1903) was born in Nova Scotia and is buried in Central Cemetery. The 1880 census lists him in Beverly as a carpenter; in 1900 he is listed with the occupation of architect and is shown living at 14 Atlantic Ave. with his wife Ella. The 1903 directory lists his offices at 222 Cabot Street (the Rogers Building, which he designed)." (MHC, Steinitz)

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BEVERLY CABOT STREET EXTENSION

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**AREA DATA SHEET**

MHC #	Parcel ID	Street Address	Historic Name (Current Name/Occupant)	Date	Style
BEV.1142	11-298	240 -244 Cabot St	Beverly National Bank (People's United Bank)	1955	Colonial Revival
BEV.1143	11-299	246 Cabot St	People's United Bank (Montserrat College)	1955	Colonial Revival
BEV.1144	11-300	250 Cabot St	(Kame Restaurant)	1929	Art Deco
BEV.534	11-301	252 Cabot St	Lamasney Block (Barrel House American Bar)	1929	Art Deco
BEV.1145	11-302	254 Cabot St	Beverly Co-operative Bank (Beverly Bank)	1954, ca. 2010	Colonial Revival
BEV.1146	11-303	256 Cabot St	Mrs. Huldah Putnam House, Mrs. Mary Barr House (conjoined) (Soma)	1870, ca. 1830	Italianate Unknown
BEV.1147	11-303A	260 Cabot St	(K & D Upholstery)	1965	No style
BEV.1148	11-456	261 -263 Cabot St	Butman Block (Cassis, New Leaf)	1914	Classical Revival
BEV.1149	11-455	265 Cabot St	Capt. Zachariah Morgan House (Kat's Kafe)	ca. 1780	Georgian
BEV.1150	11-304A-4	266 Cabot St	Lindsey Building	1984	Contemporary
BEV.1151	11-304	268B Cabot St	(Atomic Cafe)	1920	No style
BEV.1152	11-454-2	269 Cabot St	(Montserrat College, Mower's Barber)	1932	No style
BEV.1153	11-305	270 Cabot St	Vittum Block	1916, 1928	Eclectic
BEV.535	11-453	271 Cabot St	Pickering Coal Co. (Archer Insurance)	1923	Colonial Revival
BEV.1154	11-452	273 Cabot St	Luther West House (Maria's Pizza)	ca. 1780	Georgian
BEV.1155	11-440	275 Cabot St	Collins Corner (includes #283) (Cityside Diner)	ca. 1890?, mid-20 <sup>th</sup> c	No style
BEV.536	11-313	278 Cabot St	Marston & Sturtevant Grocers (Brown's of Beverly Bicycles)	1897	Victorian eclectic
BEV.1156	11-315	280 Cabot St	(Gusto Café, et al)	ca. 1910-20	Tapestry Brick
BEV.537	11-315-1	284B Cabot St	Starr Block	1925-26	Classical Revival
BEV.1157	11-439	285 Cabot St	(Chianti)	ca. 1890, 1925 (storefront)	Italianate
BEV.538	11-350	286 Cabot St	Ware Theatre (Cabot Theatre)	1920	Neoclassical
BEV.1158	11-353	292 Cabot St	Scotti's Furniture (Pathways for Children)	ca. 1960	No style
BEV.539	11-352	294 Cabot St	Appleton Building	1913	Classical Revival
BEV.1159		295 Cabot St	(Speedway)	1998	No style
BEV.1160	11-374	297 Cabot St	(Montserrat College housing)	ca. 1897- 1907	Italianate/Colonial Revival
BEV.1161	11-369	298 Cabot St	Israel Lee House	ca. 1850	No style

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BEVERLY CABOT STREET EXTENSION

Area Letter Form Nos.

BEV.AP see data sheet.

MHC #	Parcel ID	Street Address	Historic Name (Current Name/Occupant)	Date	Style
			(The Indoo)		
BEV.1162	11-370	300 Cabot St	(Beverly Gospel Mission)	ca.1872-1880	Second Empire
BEV.1163	11-373	301 -303 Cabot St	First National Store (Montserrat College: 301 Gallery)	1942	Moderne
BEV.1164 BEV.1165	11-311	13-15 Chapman St	St. Mary's Star of the Sea School and Convent	1924 (school), ca. 1960-54 (convent)	Classical Revival, Mid-20 <sup>th</sup> Century Modern
BEV.1166	11-375	6 Dane St	Memorial United Methodist Church	1920	Gothic Revival
BEV.109	11-376	8 Dane St	First Baptist Church Chapel/GAR Hall	1863	Romanesque Revival
BEV.141	11-433	9 Dane St	Dane Street Congregational Church Parsonage	1912	Colonial Revival
BEV.1167	11-377	10 Dane St	Dane Street Congregational Church	1833, 1896	Greco-Gothic Revival and Classical Revival
BEV.1168	11-446	15 Dane St		ca. 1880	Italianate
BEV.1169	11-384	16 Dane St		1900	Victorian eclectic/Queen Anne
BEV.1170	11-445	17 Dane St		ca. 1880	Italianate
BEV.1171	11-385	18 Dane St		ca. 1850-60	Gothic Revival
BEV.1172	11-386	20 Dane St		ca. 1790- 1820	Federal
BEV.1173	11-451	1 Knowlton St		1922	Colonial Revival
BEV.1174	11-450-3	3 Knowlton St		ca. 1897- 1907	Queen Anne
BEV.1175	11-449	5 Knowlton St		ca. 1897- 1907	Queen Anne
BEV.1176	11-433A	6 Knowlton St		ca. 1750- 1800	Georgian
BEV.1177	11-447	9 Knowlton St		ca. 1860-80	Greek Revival/ Italianate
BEV.1178	11-468	3 Winter St		ca. 1880-95	Italianate
BEV.1179	11-441	4 Winter St		ca. 1850-70	Greek Revival
BEV.1180	11-468A	5 Winter St		ca. 1870-90	No style
BEV.1181	11-466	7H Winter St	(a.k.a. 7 ½ Winter Street)	ca. 1760	Georgian
BEV.1182	11-467	7 Winter St	Mary and Peter Kelleher Rental House	1911	Queen Anne

**SKETCH MAP:** Northern end of survey area (north at top). *Street numbers shown only for properties in survey area.*



**SKETCH MAP:** Southern end of survey area (north at top). *Street numbers shown only for properties in survey area.*



**SUPPLEMENTARY IMAGES**



Photo 2. 300 Cabot Street



Photo 3. 278 Cabot Street



Photo 4. 294 Cabot Street



Photo 5. 286 Cabot Street (Ware [Cabot] Theater)

**SUPPLEMENTARY IMAGES**



Photo 6. L to R: 273 and 271 Cabot Street



Photo 7. 301 Cabot Street



Photo 8. L to R: 8 and 10 Dane Street



Photo 9. 6 Dane Street

**SUPPLEMENTARY IMAGES**



Photo 10. 13-15 Chapman Street



Photo 11. 7 1/2 Winter Street



Photo 12. 265 Cabot Street (Capt. Zachariah Morgan House)



Photo 13. 4 Winter Street

**SUPPLEMENTARY IMAGES**



Photo 14. 18 Dane Street



Photo 15. 15 Dane Street



Photo 16. 3 Knowlton Street



Photo 17. 9 Dane Street

**SUPPLEMENTARY IMAGES**



Photo 18. L to R: 278 to 280 Cabot Street



Photo 19. L to R: 273 to 261 Cabot St (in survey area) and St. Mary's Church rectory and church building (in NRDIS)



Photo 20. L to R: 6, 8, 10 Dane Street



Photo 21. 256 Cabot Street: Rear elevations

**SUPPLEMENTARY IMAGES**



Photo 22. Luther West House, 273 Cabot Street, ca. 1925. Courtesy Beverly Historical Society.



Photo 23. Ingalls Kittredge House, 240 Cabot Street, ca. 1890 (not extant). Courtesy Beverly Historic Society.



Photo 24. L to R: Winslow Building and Almy, Bigelow & Washburn, 240 and 244 Cabot Street, ca 1911 (not extant); Capt. Zachariah Morgan House, 265 Cabot Street, visible in center. Courtesy Beverly Historical Society.



Photo 25. Beverly National Bank, 240 Cabot Street, ca. 1925 (not extant). Courtesy Beverly Historical Society.

**SUPPLEMENTARY IMAGES**



Photo 26. R to L: Almy, Washburn & Bigelow store and Beverly National Bank, 244 and 240 Cabot Street, ca. 1955. Courtesy Beverly Historical Society.



Photo 27. 252 Cabot Street.

# INVENTORY FORM A CONTINUATION SHEET

BEVERLY

NAME OF AREA

MASSACHUSETTS HISTORICAL COMMISSION

Area Letter

Form Nos.

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

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*[Delete this page if no Criteria Statement is prepared]*

## National Register of Historic Places Criteria Statement Form

Check all that apply:

- Individually eligible       Eligible **only** in a historic district
- Contributing to a potential historic district       Potential historic district

Criteria:     **A**     **B**     **C**     **D**

Criteria Considerations:     **A**     **B**     **C**     **D**     **E**     **F**     **G**

Statement of Significance by Wendy Frontiero

*The criteria that are checked in the above sections must be justified here.*

Together with the adjacent Beverly Center Business District (BEV.A, NRDIS 1984), the Cabot Street Extension Area has been central to Beverly's economic, cultural, and social life from the 18<sup>th</sup> through early 21<sup>st</sup> centuries. This densely built district extends for four blocks between Federal and Dane streets, displaying a mixture of chiefly small-scale vernacular buildings and mixing mostly commercial and residential uses. Its generally well-preserved properties also include several important institutional buildings, mainly along the northern and southern edges of the area. The area is notable for its collection of Georgian through mid-20<sup>th</sup> century modern architecture of varied types, forms, and materials. The panoply of properties in the Cabot Street Extension Area includes three church buildings (one of which was adapted for re-use in the late 19<sup>th</sup> century), a school, a convent, and a substantial early 20<sup>th</sup> century theater. A variety of minor as well as more accomplished architects is represented in the area.

The Cabot Street Extension displays a unique, surprisingly cohesive, and relatively well-preserved collection of historic architecture. Retaining integrity of location, design, setting, materials, workmanship, feeling, and association, the Cabot Street Extension is recommended for listing in the National Register with significance at the local level under Criteria A and C. Criteria consideration A applies to the area's trio of religious buildings, which derive primary significance from their architectural distinction and historical importance. Criteria consideration B applies to the First Baptist Church Chapel/GAR Hall, which was moved from its original site on Cabot Street to a nearby parcel on Dane Street in 1941, as part of its continuing evolution of civic uses.