

# FORM A - AREA

13-219

Marble-Head N

BEV.AU

see data sheet

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

## Photograph



Photo 1. View looking east from inside Rose Garden; Falconer Statue in center.

**Town/City:** Beverly

**Place:** Beverly Cove

**Name of Area:** David. S Lynch Memorial Park

**Present Use:** Municipal Park

**Construction Dates or Period:** ca.1886 - 2016

**Overall Condition:** Fair

### Major Intrusions and Alterations:

Late 20<sup>th</sup> c bath house

21<sup>st</sup> century playground equipment

Asphalt parking lot

Attrition of Rose Garden features and plantings

Evans Estate House demolished 1943

Sohier House ("Monastery") burned 1966

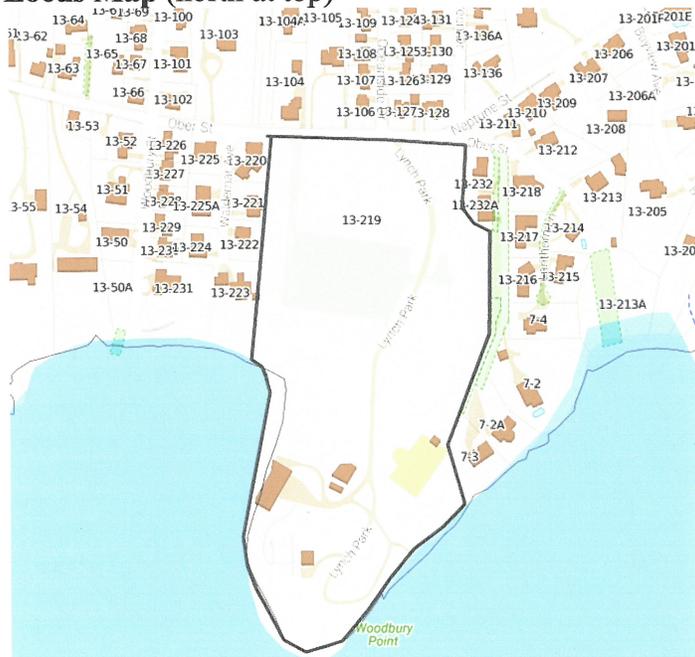
**Acres:** 15 acres

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

**Organization:** Beverly Historic District Commission

**Date:** September 2016

## Locus Map (north at top)



# INVENTORY FORM A CONTINUATION SHEET

BEVERLY

LYNCH PARK

MASSACHUSETTS HISTORICAL COMMISSION

Area Letter Form Nos.

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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 area comprising David S Lynch Memorial Park, 55 Ober Street (1943) was the site of several estates with separate owners from 1845 through 1917. The last owners, Robert and Marie Evans, shaped the 15-acre parcel into a designed landscape at the turn of the 20<sup>th</sup> century. A number of architectural and landscape features remain, including a long estate drive terminating in a loop, an impressive carriage house, a formal walled rose garden, a small laundry building, and numerous mature specimen trees. The city purchased the land for a municipal park in 1943.

Located on the south side of Ober Street in the Beverly Cove neighborhood, Lynch Park occupies most of a small peninsula that forms the northeast edge of Mackerel Cove and frames Beverly Harbor. The peninsula affords expansive views south across Beverly Harbor to Salem and Marblehead, west along the shoreline of Mackerel Cove, and east to Hospital Point and the Atlantic Ocean. The Park's present circulation system was shaped by the owners of several nineteenth century estates in this location. The City of Beverly purchased the site in 1943 with funds from a bequest by resident philanthropist David S. Lynch (1859 -1942). At the time of purchase, there were two estate houses (no longer extant), but the historic structures and features that remain – including the Evans Carriage House (ca 1900), the Marie Evans Rose Garden (1911), and the Evans Laundry Building (1911) – as well as a variety of mature trees and the long curving drive, evoke an elegant nineteenth century setting.

These structures congregate in the southern third of the site, which extends into Beverly Harbor. The rest of the Park is essentially open land, with a 200-car asphalt parking lot, an open grassy area for informal athletics, and access to the Mackerel Cove beach, all on the west side of the main, north-south drive (Photo 3). East of the drive is a rolling, open, grassy landscape with several groups of trees, including remains of an orchard and a group of weeping beeches. Another group of mature beeches is located in the northwest corner of the park. (Photo 4)

Ober Street, which follows the coastline of the northeast end of Mackerel Cove, includes some eighteenth century dwellings and nineteenth century summer houses, but is characterized largely by early to mid 20<sup>th</sup> century residential infill. Along Ober Street, Lynch Park's northern boundary is marked by a three-foot high, cut granite stone wall with heavy granite capstones. Entrance to the Park is made through the Burgess Stone Wall Entrance (1886), comprised of two curved granite walls that terminate in four-foot high square piers topped with a granite cap. (Photo 2)

The David S. Lynch Bandshell (1968) and a Bathhouse (late 20<sup>th</sup> c) have been placed at the south end of the athletic field, which doubles as a gathering space for concerts. Immediately south of the Shell, the drive splits in front of a circular planter, diverging to the Carriage House on the west, and continuing east where it resolves in a loop around the peninsula. A brick pedestrian walkway surrounds a granite-edged planter, which contains the Venetian Wellhead (1911, BEV.906). (Photo 11)

South of the Carriage House is a raised area shared by the Play Structure/Splash Park (late 20<sup>th</sup> c.) and the Evans Laundry Building (ca. 1910). On the west of the drive leading to the Laundry Building is a ten-foot section of Evans Stable Entry Walls (ca. 1900), which is built of small mortared fieldstones in a rustic style with round posts; both the posts and the wall are crenellated. On the opposite side of the drive, the Burgess Stone Wall Entrance (1886) begins with a similar crenellated post, extends ten feet, then makes a turn to the left and extends along the edge of a small parking area south of the Laundry Building. (Photo 8)

The peninsula area features a broad, even plateau, the site of the former Evans Estate house. (Photo 6) An asphalt-paved walking path traverses the perimeter of the plateau, with evenly spaced benches facing out to the views. (Photo 7) Benches line the perimeter adjacent to the walk. A brick path, which meets the drive where it splits in a loop, leads to Marie Evans Rose Garden (1911). (Photo 12)

### Architecture and Features

The east-facing Evans Carriage House (ca. 1900) is an imposing, two-story Classical Revival building. The tripartite main block is composed of a projecting gable-roofed central entry pavilion, flanked by three-bay, flat-roofed wings. The building is extended further by secondary, one-story, single-bay wings on either side of the main block. (Photos 9 & 10) While the front of the building sits at grade, the land slopes steeply down along the side elevations to a partially-exposed basement level. The rear of the building sits at the water's edge atop a granite seawall that extends along most of the perimeter of the peninsula. On the east elevation, the entrance bay is sheathed in flush board and is dominated by a two-part entry. Carriage doors have been replaced by a modern double-door entry flanked by sidelights and topped by a transom. Above this, paired, six-light loft doors are set in a half-round arch with keystone. The entry pavilion is flanked by paired, two-story pilasters; a clock is centered in the gable above. The main block wings are clad in wood shingles and appear to have altered openings. Four of six original round oculus windows with keystones survive in the second story. The first story retains original six light windows with distinctive eared surrounds; another of these casings survives on the south secondary wing. The northern-most bay holds a modern service opening with wooden overhead door; the adjacent north secondary wing has a similar service opening. Pilasters decorate the outer ends of the main block wings; the outer corners of the secondary wings are trimmed with quoins. The water-facing rear elevation retains paired and single sash windows.

The Evans Laundry Building (ca. 1910) is a 1 ½ story, wood-frame building sheathed in clapboards that sits on a raised brick foundation. Its steeply-pitched, side-gable roof is pierced by three gabled dormers on each slope; a single, off-center brick chimney rises just behind the ridge line. The east (façade) elevation contains a central entry with a modern door, accessed by modern wooden stairs and flanked by two modern single windows on one side and a paired modern window on the other. The south elevation has a central secondary door sheltered under a small projecting gabled entry hood supported by decorative brackets. Larger decorative brackets support the returns on the projecting gable overhangs. Paired double-hung sash and triple single-sash windows are modern replacements. (Photo 8)

The Marie Evans Rose Garden (1911) is a 50 foot by 100 foot rectangular space designed by the architecture firm Allen and Collens. Brick walls frame the northwest, south and southeast sides, with the west side open to views of the ocean. A brick walk bordered with clipped evergreen shrubs and occasional benches surrounds a sunken space that is divided into quadrants and bisected by a wide cross axis of turf panels. (Photo 15) Within the sunken garden are flower beds divided by narrow strips of turf, bordered with low boxwood hedging. (Photo 12) At the north end of the garden, a raised terrace features a cinquefoil shaped concrete pool planted with flowers, set against a brick retaining wall supporting an upper terrace. (Photo 17) On the upper terrace is a columned Rose Garden Pavilion (1911) with a slate-covered hipped roof. (Photo 13) The architecture of the garden displays a high degree of craftsmanship throughout, with extensive detailing. The brick wall is a complex structure with a variety of forms, shapes, and patterns integrated into the brick wall. Numerous sculpted forms in cast concrete range from decorative scrollwork to coping on top of walls. A decorative bench and Marble Lions (BEV.911) suggest that a rich program of sculpture once prevailed throughout the garden. (Photo 15).

The Falconer (1911, BEV.946), a bronze statue on a white marble base, is a slightly smaller copy of the original statue set in Central Park near 72<sup>nd</sup> Street, New York, which the Evans family could see from their apartment on Central Park West. Designed in 1872 by sculptor George Blackall Simonds (1844-1929), who was Master of the English Art Workers Guild from 1884 – 1885, the Falconer is referred to as his best work. Mrs. Marie Evans commissioned the copy and erected it in her husband's memory as a focal point of the Rose Garden. The statue depicts an Elizabethan-costumed youth striding forward with his right leg while releasing a falcon from his outstretched left hand.

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The David S. Lynch Bandshell (1968) is a simple geometric form consisting of two angled walls of concrete block supporting a cantilevered flying wedge roof, set on a fifty square foot scored concrete pad. The walls are slightly battered on either end. The asphalt-shingled roof has aluminum fascia and a painted wood interior ceiling with a combination of fixed can lights and adjustable spotlights. (Photo 16)

## HISTORICAL NARRATIVE

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

In 1845, John Amory Lowell (1798-1881), scion of the Boston Lowell family and first trustee of the Lowell Institute, bought the western half of Woodbury Point, totaling 23 acres, from Cornelius Woodbury, a member of one of Beverly's oldest families. Lowell built a large comfortable gable-end block with a center chimney, set on the center of the southern tip of the peninsula. In 1865 he sold the property to Benjamin F. Burgess. Burgess (1819-1901) lived in Boston and operated Benjamin Burgess & Sons in the Merchant Exchange building with the oldest of his six sons. Burgess was considered one of the most extensive traders in the West Indies in New England. He made improvements to Lowell's earlier house, laid out the extant Burgess Estate Drive to it, and created the curving Burgess Stone Wall Entrance (1886), as depicted on an 1886 survey (Ellis, 1886). On this 1886 survey, the entire parcel, which extended east to Woodbury Street, was surrounded by a low stone wall all the way down to the water, becoming a seawall that frames the peninsula. The survey records existing openings in the wall, its gracious wide entry, and the graded, curving Estate Drive that Burgess designed. Sections of the wall surrounding the original parcel are still extant beyond the Lynch Park property line, extending westward along Ober Street to Woodbury Avenue, where it turns south and continues along the east side of Woodbury Avenue.

Burgess suffered significant losses in the financial crash of 1873, after which he began to divide up the estate, first selling parcels in the north and west areas of the site. In 1888, Burgess sold a parcel straddling the drive north of his house, allowing access to both coasts of the peninsula, to Albion B. Turner, a Boston banker. Turner built a large shingle style house as well as a barn, in close proximity to Burgess's barn. Turner sold the house and barn to John Stetson, Jr. (1834-1896) in 1893. Turner, a New York theatrical producer who came to Boston to manage the Globe Theatre, built a dock, a gazebo and an enormous boathouse (none extant) on the east side of the peninsula before he died in 1896. Although his tenure on the peninsula was short, and none of the structures remain, his house became known as the "Stetson Cottage" and achieved fame when it became the summer White House for President Taft in 1909 and 1910. (Figure 1)

By 1897, the land that now forms Lynch Park was divided into the estates of W. O. Grover and E. P. Sohier at the north, along Ober Street; John Stetson and William D. Sohier in the middle; and R. D. Evans at the southern tip. (Figure 1)

In 1890, Burgess sold his house and outbuildings to Robert Dawson Evans (1845 -1909) and his wife, Marie Antoinette Hunt Evans (1845-1917). Evans was self-made man who came from New Brunswick, Canada, first working at Eagle Rubber Company. He eventually owned his own company, Clapp, Evans and Co., which became the American Rubber Company (now Uniroyal). After retirement his interests turned to mining, where he made an additional fortune. Evans's substantial contribution to Boston was the building of the Museum of Fine Arts, which he oversaw as Director from 1907 to his death in 1909. The columned, classical wing of the museum that overlooks the Back Bay Fens was completed with the substantial support of Evans's wife in 1916, and named the Evans Memorial Wing.

The Evanses purchased the Stetson property in 1896, enlarged the house, and built the Evans Carriage House between 1897 and 1907. In 1909, while President Taft was in residence at the Stetson Cottage, Robert Evans died of injuries sustained from a horseback riding accident. After President Taft ended his summer residence in 1910, Mrs. Evans had the Stetson Cottage moved across the Harbor to Peaches Point in Marblehead and hired the architectural firm of Allen and Collens to design the Marie Evans Rose Garden (1911) on the site of the Stetson Cottage.

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Francis R. Allen (1844-1931) was in partnership with Herbert P. Kenway when they designed a house at 324 Beacon Street in Back Bay (not extant) for Mr. and Mrs. Evans in 1888. Allen graduated from MIT and attended the Ecole de Beaux Arts in Paris. After Kenway died in 1890, Allen worked as a sole practitioner until 1896, when he joined with J. McArthur Vance, practicing in Pittsfield. In 1902 Allen formed a partnership with Charles W. Collens (1873-1976) that lasted until Allen's death in 1931. Known especially for their Gothic style churches and hospitals, the firm also had a strong background in the classical vocabulary, producing such work as the Back Bay branch of State Street Bank, 1902 (BOS.2629), a one-story neoclassical building on the corner of Boylston and Massachusetts Ave, now owned by Berklee School of Music.

The Marie Evans Rose Garden includes many of the elements that were employed in the creation of Italian villa gardens of the Renaissance. The sketches and photographs in Charles Platt's (1861-1933) *Italian Gardens* (1894), and descriptions of their spatial arrangements and details in Edith Wharton's (1862-1937) book, *Italian Villas and Their Gardens* (1904), were highly influential and contributed substantially to the resurgence of formal garden design in the United States. Platt's Faulkner Farm (1901) designed for Mary and Charles Sprague in Brookline, Edith Wharton's own 'giardano segreto' at her estate in Lenox, The Mount (1901), which was designed by Beatrix Farrand, were early and influential examples of the formal garden fitted into a larger estate. Mrs. Evans's 'giardano segreto' exists as a separate entity from the house and the larger landscape, but also served to mediate the enormous open view of the peninsula, creating intimacy and human scale through framing devices such as columns, trellises, and openings in walls. The planting of many types of trees also serve to break up the open panorama into many different pictures seen from a great variety of vantage points. (Photo 21, Figure 2). Within the garden, the incorporation of many finely crafted details, the change in levels, and the variety of plantings and water provide an intimate scale to what would otherwise be a vast space. (Figure 3)

In 1912, Mrs. Evans made alterations to the Carriage House, and in 1915 she purchased the W. O. Grover Estate abutting Ober Street and the long drive to the east. (Figure 1) When Mrs. Evans died in 1917, the estate was inherited by her two unmarried sisters, Abby White Hunt (1849-1933) and Frances Emily ("Belle") Hunt (1864-1936), who spent summers there until their deaths. Belle Hunt purchased Mrs. E. Sohier's estate in the northeast corner of the present park in 1927 (Figure 1) and began a series of additions and modifications to its existing house using imported and found artifacts. The Sohier house (not extant) was subsequently nicknamed the "Monastery", due to the front doors, which allegedly were taken from a monastery. After years of a variety of uses, including a tea room, artists guild, and youth center, the Sohier house burned in 1966.

At Belle Hunt's death in 1936, the entire Evans property was willed to Beverly Hospital, which used it for a convalescent home until the City acquired it in 1943. The Evans house was demolished in the same year. The City acquired the property using a bequest from local businessman and philanthropist David S. Lynch (1859-1942) to purchase what is now Lynch Park.

Born in Beverly, David Lynch and his brothers Patrick and William established the Welch Morocco Manufacturing Company on River Street in Salem, developing a new process in tanning leather. After retiring from manufacturing, David became vice president of the Beverly Savings Bank. He willed \$400,000 to the City of Beverly to be used for the purchase and maintenance of municipal parks. After acquiring the land, the City formed an advisory group, the Lynch Park Overseers, to work in tandem with the Beverly Improvement Society, which continues to use interest generated by the David S. Lynch Fund to support annual plantings in the Rose Garden.

In 1946, Miss Mary Bell, long a member of the Tree Committee of the Beverly Improvement Society, together with committees from the Beverly Garden Club and the Friendly Garden Club, took on the project of identifying and marking all the trees in the park, hiring Robert Williams from the Arnold Arboretum to conduct a survey.

In 1950 the firm of George B. Cabot and Associates in Boston was hired to do a park plan. The plan has not been located, and it is unknown at this point what, if any, improvements were made based on the plan, but several recommendations, such as creating a bandshell, an improved parking lot and a bathhouse, were implemented.

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In the 1968, the David S. Lynch Shell was designed by John P. Frates (b. 1926), a Beverly resident who practiced with Maginnis, Walsh and Kennedy in Boston. The flying wedge design of the bandshell was a popular mid-century modern approach to such utilitarian structures as filling stations.

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### Archives and Repositories

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Avery Index to Architectural Periodicals.

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Lynch Park photos; T. E. Marr collection 1913

Beverly Public Library

Essex County Registry of Deed <http://saalemdeeds.com/saalemdeeds/Default2.aspx>

Find A Grave <http://www.findagrave.com/>

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## AREA DATA SHEET

MHC #	Parcel ID	Street Address	Historic Name	Date	Style
BEV.AU	13-219	55 Ober Street	David S. Lynch Memorial Park	1943	N/A
BEV.9002			Burgess Stone Wall Entrance	1886	N/A
BEV.9003			Burgess Estate Drive	1886	N/A
BEV.1213			Evans Carriage House	ca.1900	Colonial Revival
BEV.9004			Evans Stable Entry Walls	ca. 1900	N/A
BEV.1214			Evans Laundry Building	ca. 1910	Victorian Eclectic
BEV.9005			Marie Evans Rose Garden	1911	Renaissance Revival
BEV.9006			Rose Garden Pavilion	1911	Renaissance Revival
BEV.911			Marble Lions	1911	Classical Revival*
BEV.946			<i>The Falconer</i>	1911	Classical Revival*
BEV.906			Venetian Wellhead (Grecian Urn)	1911	N/A*
BEV.907			Figure of Woman Carved on Tree Trunk		Not extant*
BEV.1215			David S. Lynch Bandshell	1968	Mid-century Modern
BEV.1216			Bathhouse	late 20 <sup>th</sup> c	Utilitarian
BEV.9007			Play structure/ Splash park	late 20th c	N/A

\* Four sculptures in Lynch Park were identified through the Save Our Sculpture program and previously assigned MACRIS numbers. BEV.907 is no longer extant. BEV.906 was called a "Grecian Urn". Upon examination, however, a more accurate title for this sculpture would be "Venetian Wellhead". The dates given for these sculptures represent the earliest date when they would have been placed in the Evans landscape. Dates of creation for the Marble Lions and the Venetian Wellhead are not currently known.

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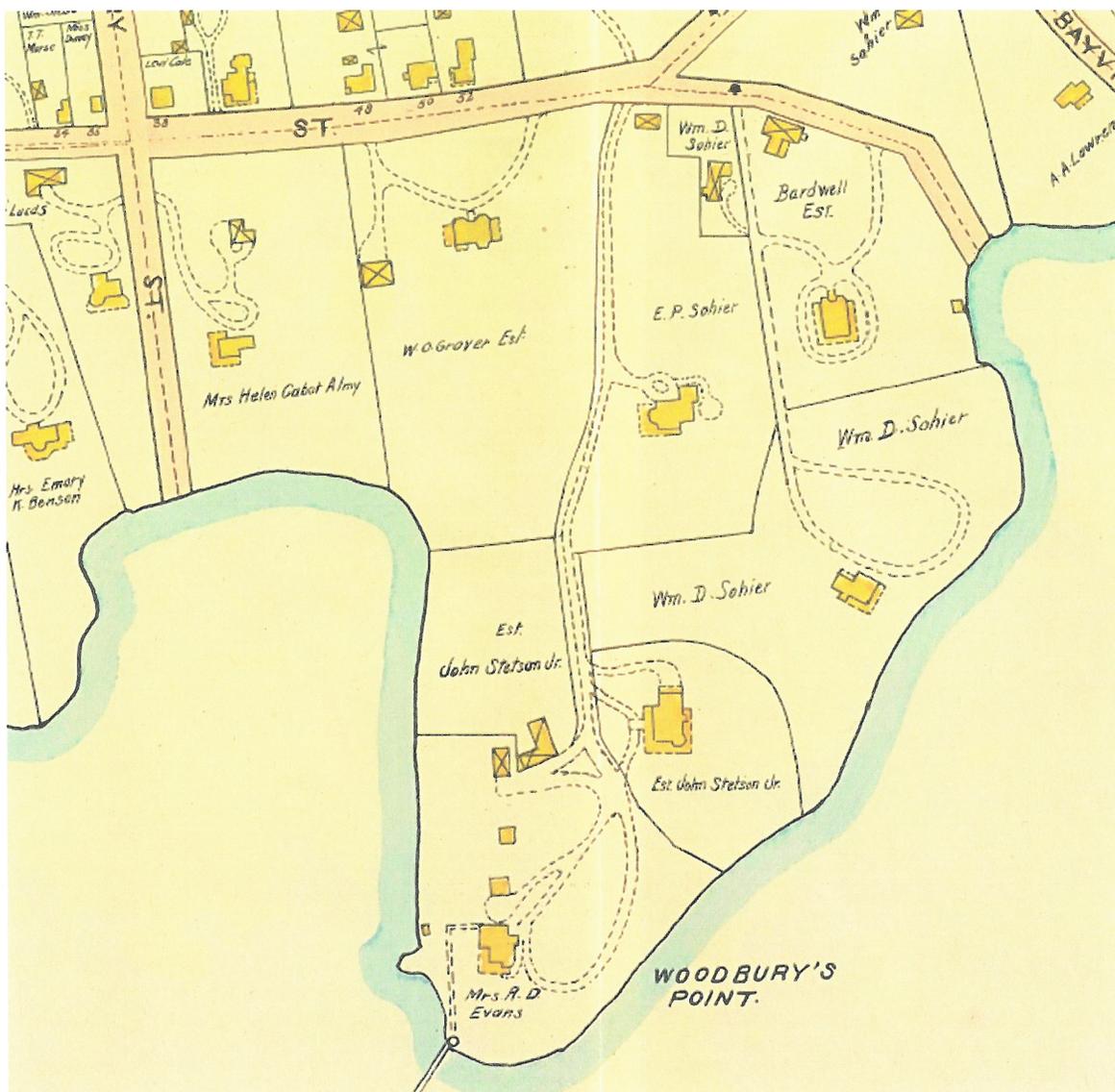
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Figure 1. 1897 map of site (north at top) (Source: Walker, Atlas of City of Beverly.)



**SUPPLEMENTAL IMAGES**



Photo 2. Burgess Stone Wall Entrance to Lynch Park, looking south.



Photo 3. Looking west from Burgess Estate Drive to remains of orchard, beech trees in upper left.



Photo 4. Parking lot, looking south; Bandshell at center, Carriage House at right.



Photo 5. Drive looking south toward Evans Laundry Building and high point of peninsula.



Photo 6. View north from site of Evans Estate on high point of peninsula, with Hospital Point in the distance.



Photo 7. View at southern tip of peninsula; Marblehead in distance on right; stand of locust trees in center.

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Photo 8. View west towards Evans Stable Entry Walls and Evans Laundry Building.



Photo 9. Evans Carriage House, looking southwest.



Photo 10. East (façade) elevation of Carriage House.



Photo 11. Circular planter with Venetian Wellhead, looking east; Marie Evans Rose Garden entrance at left.

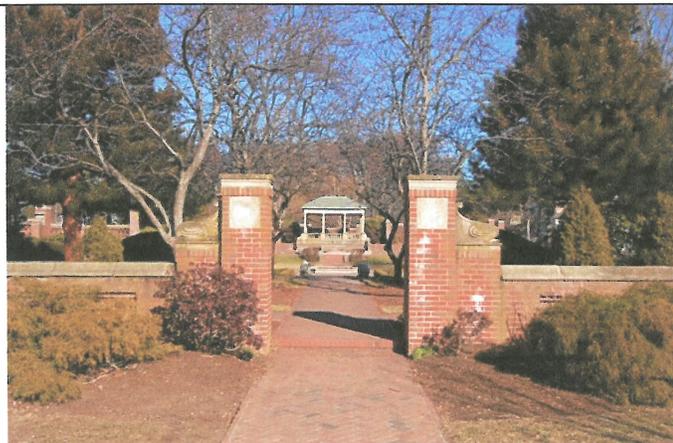


Photo 12. Entrance to Marie Evans Rose Garden, looking northwest. Rose Garden Pavilion in background at center.

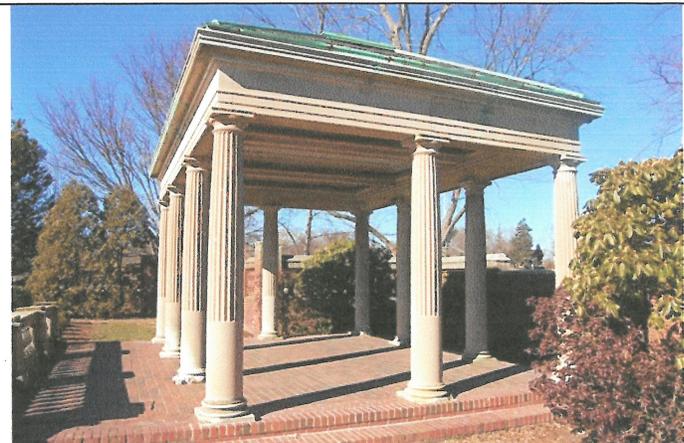


Photo 13. Rose Garden Pavilion, looking north

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Photo 14. View across Marie Evans Rose Garden, looking north.



Photo 15 .Marble Lion sculptures at steps to sunken level of Marie Evans Rose Garden.



Photo 16. Contemporary aerial view of Marie Evans Rose Garden

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Photo 17. Cinquefoil pool in Marie Evans Rose Garden, looking southeast.



Photo 18. Bandshell, looking west



Photo 19. Bathhouse, looking northwest

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Photo 20. *Falconer* sculpture.



Photo 21. View looking southwest from Rose Garden Pavilion.



Figure 2. 1913 view east from Marie Evans Rose Garden. Photo by T. E. Marr, courtesy Beverly Historical Society.

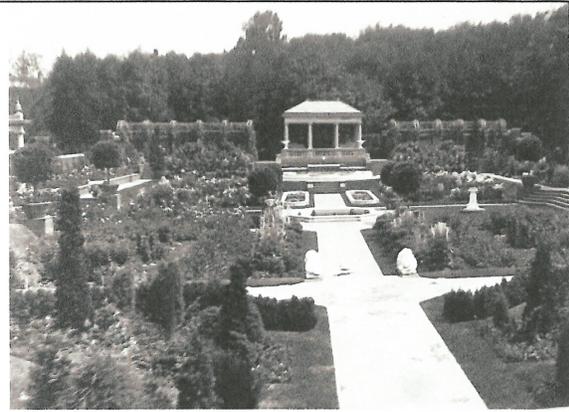


Figure 3. 1913 view of Marie Evans Rose Garden. Photo by T. E. Marr; Courtesy Beverly Historical Society

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## 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.*

Lynch Park is an iconic symbol of Beverly, representing its status as a premier public park and its role in the history of summer estates in Beverly from the mid 19<sup>th</sup> through mid 20<sup>th</sup> centuries. The property was notably associated with President William Howard Taft, who summered here for two years during his presidency (although the house he occupied is no longer extant on this site), and with the prominent Boston businessman and philanthropist, Robert Dawson Evans, and his wife Marie Evans. Although the primary residences that existed on this property in the late 19<sup>th</sup> and early 20<sup>th</sup> century have not survived, the property retains significant historic design features in its long estate drive, stone boundary walls, large carriage house, small ancillary structure (a laundry building), formal walled rose garden, expansive lawns, and numerous mature specimen trees.

Retaining integrity of location, design, setting, materials, workmanship, feeling, and association, Lynch Park is recommended for listing in the National Register with significance at the local level under Criteria A and C.