

East Somerville: New Insights into its Rich Architecture and Historical Figures

*Led by Edward Gordon, President, New England Chapter of the Victorian Society in America
Sunday, May 19, 2013*

Starting from the main entrance to the Sullivan Square MBTA Orange Line station this tour will first highlight the western-most section of Charlestown and then some of the architectural treasures of East Somerville. The route is designed to showcase residences built between Somerville's incorporation as a town separate from Charlestown in 1842 and the economic depression known as the Panic of 1873. These early houses are located primarily along or near Perkins Street, a thoroughfare that extends westward from Brighton Street in Charlestown to Franklin Street in Somerville. The houses represent design modes popular in the early-to-mid Victorian era (1837-1901) and include more or less intact examples of the Greek Revival, Italianate and Mansard styles. By the end of the tour we hope you will be able to identify these styles on your own.

The last third of the route will look at a few of the more substantial masonry commercial buildings on Broadway—the gateway to East Somerville. Most of these commercial buildings were built between the time that the electric trolley was introduced to Somerville in the 1890s until 1930, when the Great Depression began to take its toll on the nation's economy.



The tour begins in Charlestown, which could be considered the “mother town” of Somerville. The reason East Somerville developed with a residential core, and industry and commerce at its periphery, is due to transportation improvements and real estate developments occurring nearby in the Sullivan Square section of western Charlestown.

Charlestown was first settled by the Puritans in 1629—one year before this English religious group settled Boston. The original boundaries of Charlestown covered an extensive territory that extended all the way to Lexington. Charlestown's original land mass has changed greatly since the 1630s—especially along its southern and western edges. Charlestown was originally a peninsula separated from Cambridge by the Charles River Bay and the Miller's River. These bodies of water are now completely obscured by landfill created to better host railroad tracks and industrial buildings. More importantly, Charlestown was tenuously linked to Somerville by a narrow strip of land—an isthmus called the Neck—now the location of the Sullivan Square station and its associated ramps and parking lots. On the south side of Cambridge was a mill pond that had been created during the late 1600s. The Neck

was the terminus for the Middlesex Canal and the old mill pond was pressed into service as a storage facility for canal boats.

From the 1630s until the early 1800s the residential and commercial life of Charlestown was focused on Boston Harbor at the eastern end of the town. The completion of the 27-mile Middlesex Canal in 1803, a full ten years in the making, shifted Charlestown's attention to its western hinterlands. By connecting Chelmsford on the Merrimack River with Boston, the Canal helped to spur development in eastern Massachusetts. It provided a more efficient means of transporting materials like lumber and granite, as well as farm produce, from inland areas to a growing urban center. Nevertheless, despite its strategic location at the Canal's end, western Charlestown from Sullivan Street to Sullivan Square remained sparsely settled until the 1840s and 1850s. This was when railroads were introduced to the area, prompting the start of a number of associated industries, and the heirs of James Sullivan began to sell off land bordering along and near the Middlesex Canal. These developments enabled Somerville to break away from Charlestown in 1842.



So, who was this very influential James Sullivan? At various points in his life (1744-1808) Sullivan served Massachusetts and the nation as a member of the superior court, the Massachusetts State Legislature and the Continental Congress. He was the attorney general of Massachusetts from 1793-1807, and the president of the Middlesex Canal from 1793-1808. He was also the Governor of Massachusetts from 1807 until his death in 1809. James Sullivan's son, John Langdon Sullivan, was appointed Superintendent of the Canal in 1808, and in 1812 he invented the first steam-powered row boat!

The Middlesex Canal was built at a cost of \$528,200 between 1792 and 1803, and was organized and operated by one of the first public corporations in America. In 1792, none other than Massachusetts Governor John Hancock approved the Canal's charter. The Middlesex Canal was the second waterway of its kind in America; the first was the Santee Canal in South Carolina. It was built under the guidance of Loammi Baldwin, known as the "Father of American Civil Engineering" who went on to design granite sea walls and the great dry dock at the Charlestown Navy Yard during the 1830s. The lumber brought from Chelmsford on the Merrimack River was used to repair ships, such as Old Ironsides during the War of 1812, as well as for the enlargement of Faneuil Hall Market by Charles Bulfinch in 1805. Granite transported via the Canal was also used in the construction of University Hall at Harvard in 1815. Prior to the Canal it was difficult to move heavy building materials employing eighteenth century American vehicles—namely, large horse drawn wagons.



Loammi Baldwin

Interestingly, the Middlesex Canal was originally intended to terminate at the Mystic River in Medford, but ultimately pressure from Faneuil Hall merchants resulted in a terminus closer to Boston markets.

The Canal's terminus was actually a late seventeenth century Mill Pond which was once associated with the first tide mills in the Boston area. The pond served as a storage facility for large rafts of logs, as well as for the tow boats that plodded along the Canal at no faster than four miles per hour. Although the Middlesex Canal primarily served as a freight line, it also carried passengers, some of whom disembarked to enjoy picnic lunches at some of the more picturesque places alongside this remarkable waterway.





The Canal's demise in 1852 is attributable to a variety of factors, including its inability to stay in good repair because of the harsh New England climate. More significantly, however, it was competition from the railroads. The first one, the Boston and Lowell Railroad, was introduced in 1834. While the canal boats could only remain in operation 8 months out of the year, railroad cars could provide service year-round. The train could also maintain a strict timetable and generally provide faster and more efficient service. As the fortunes of the Canal declined, the lands adjacent to and near the Canal's path were gradually carved up into house lots and sold by the Sullivans and other owners.

At first the Canal's terminus at Charlestown Neck attracted limited development -- a tavern, some residences, and Canal-associated buildings, such as offices, store houses, a smith shop, and a lock tender's house. By circa 1870, the Neck had become host to Sullivan Square where the focus was a circular park surrounded by a cast iron fence. This ornamental park was later swept away by the West End Elevated Railway, started in the early 1900s. Then the building of Interstate 93 during the 1970s represented yet another transportation milestone, and not one with a very appealing visual impact on its surroundings.

From Sullivan station turn right and walk to Washington Street.

Washington Street was set out as early as the mid 1630s by the English surveyor Thomas Greaves. He was responsible for the semi-circular pattern of streets atop Harvard Hill in Charlestown, and he was granted an estate by King Charles I in what became known as Greaves End, later Lechmere Point, and now East Cambridge. In the beginning the Street was called the Road to Newtowne (now known as Cambridge). During the 1700s and early 1800s, Washington Street, together with Somerville Avenue, was named Milk Row, as it was a route favored by Middlesex County dairy farmers as the best way to reach the markets in Charlestown and Boston. The industrialization of the south side of Washington Street began as early as the 1840s, and by 1860 factories that produced spice, glass, spikes, bricks and twine were located along its length.

Turn right from Washington Street onto Brighton Street and continue north to Perkins Street.

Brighton Street was set out by 1852, and together with nearby Perkins, Parker, and Caldwell Streets, it formed a residential area between the current MBTA Orange line/Boston and Maine Railroad tracks and the Somerville line. It was apparently platted more definitively with house lots by Alexander Wadsworth in 1858 (Middlesex County Plan Book 10, Page 42). He was also the surveyor of Spring Hill in Somerville in 1843, and was more famously known for his laying out Mount Auburn Cemetery in 1831. The Wadsworth plan of 1858 differentiates between developed and undeveloped lots by indicating the homeowner's name on a developed lot, and simply noting undeveloped lots by "Contents 4,400 Square feet" --which was the standard size of lots in this area.

This area presents an interesting collection of architectural styles-- Greek Revival, Italianate, and Mansard, which were among the many that would capture the imagination of Americans during the years of Queen Victoria's reign (1837-1901). Although modern siding often obscures the original clapboard fabric in this area, there is enough of the earliest form, along with isolated, intact architectural elements, remaining to provide clues to the original appearance of these buildings. As we proceed northward along Brighton Street, look out for the cues for a Greek Revival style house -- paneled corner boards, fluted Ionic columns, and pedimented attics. In contrast, the Italianate style typically exhibits bracketed door hoods, molded window surrounds, and arched attic windows, or find the Mansard style houses with tripartite facades and



double pitched Mansard roofs. For example, on the southern end of Brighton Street, note the charming Greek Revival cottage at **6 Brighton Street** which represents a fairly modest dwelling made grand by fluted Ionic columns that support the projecting attic. At **12 Brighton Street**, the front yard is of interest for its religious shrine which is enclosed by a distinctive glass enclosure. Diagonally across the street at **17 and 19 Brighton Street** is a pair of Mansard style houses with an unusual hexagonal



façade that projects from more ordinary rectangular structural forms. The most extensive collection of Mansard style houses in Charlestown is located here in the Brighton/Perkins Street area. These twin houses were built *circa* 1869 by local contractor Gilbert Williams. The angled facades of the houses that Williams built diverge from the tripartite, center pavilion facades that were more indicative of this style. The front porches of these houses retain vestiges of original semi-circular bracing. Note the *circa* 1870

Mansard row of wood-frame houses at **23-31 Brighton Street**, and that **#29 Brighton** is the only house that retains the cornice's original dentil course. Built in 1877 for a tinsmith named Frank Lamprey, **33 Brighton Street** is a well-detailed Italianate/Mansard house, constructed of wood, and with corners that are defined by paneled Doric pilasters.

The Mansard or modern French roof made its first appearance in the Boston area (and America as a whole) in 1847 at the Deacon Mansion. It was located at the corner of Washington and East Concord Street in the South End neighborhood. The double pitched Mansard roof originated in France in the late 1700s and returned to popularity during the 1840s, and became the roof configuration of choice for buildings constructed along the new boulevards of Paris under Napoleon III's reign. After the Civil War, Mansard roof profiles became ever more steeply pitched as architects strived to provide clients with more head room than the original low-slung Mansard roofs could provide. While the Mansard style persisted in many areas until as late as the mid 1880s, its death knell had been sounded in Boston years earlier. This is because the Great Fire of 1872 was thought to have spread more quickly due to the flammable sheathing materials covering Mansard roofs in downtown Boston.



Memorably presiding over the corner of Brighton and Perkins Street, **26 Brighton Street** is an excellent house example of the Greek Revival temple form. Particularly noteworthy is the front porch's monumental, fluted Doric columns that rise two stories to a pedimented attic.

Turn left from Brighton onto Perkins Street, and walk by the more recent Mezzo residential loft complex and the well-preserved Italianate/Mansard house at 2 Perkins Street.

December, 1886.] THE DRUGGISTS CIRCULAR AND CHEMICAL GAZETTE



The **Mezzo Lofts at 30 Caldwell Street** occupy the site of the former Davidson Rubber Co. complex constructed on this site during the mid 19th century. The Mezzo Lofts owe their existence to the real estate ventures of the former NBA basketball star Earvin "Magic" Johnson. The complex was built in 2007 at a cost of \$54 million dollars. Although the units were slated to be sold as condominiums, the Great Recession starting a year after their completion, led them to be offered as rental housing. Magic Johnson is no longer part-owner of this well-designed complex.

Continue westward on Perkins Street to stop and admire the substantial Mansard style residence at 71 Perkins Street.

Situated on the Charlestown side of the boundary shared with Somerville, the substantial Italianate/Mansard house at **71 Perkins Street** represents an anomaly in a neighborhood of mostly modest Greek Revival and Italianate residences. Noteworthy features on this house include substantial granite front steps, windows with molded surrounds, fascia and side boards at the eaves, pedimented dormers, and scalloped slate shingles. Benjamin Parker purchased this lot as early as 1824 from Sarah and Richard Sullivan Sr. The former was the fourth son of Governor James Sullivan, and a prominent Boston lawyer and partner in the Concord Boating Company, a business associated with the Middlesex Canal. Richard Sullivan Sr. opened a tavern at Charlestown Neck that catered to those engaged in the Canal's commerce. Meanwhile Benjamin Parker, a local brick dealer, died in 1870 before building anything on this lot, leaving his heirs to build this house in 1871-1872.

From the Boston/Somerville line stroll westward to Mt. Vernon Street.

Welcome to East Somerville! The area we are entering began to develop in the early 1840s when Somerville was newly independent. Today, East Somerville arguably ranks among the most ethnically diverse areas in the Boston area. Beginning in the 1840s and 1850s, Protestant families set up households in Greek Revival and Italianate residences. Headed by captains of industry, as well as builders, retired sea captains, grocers and the like, Yankee Protestants were the dominant group in the neighborhood until the turn of the twentieth century. The introduction of the electric trolley around 1890 to Washington Street and Broadway paved the way for the neighborhood to become host to a broader demographic mix, particularly Irish, Italian, Greek, and Portuguese families seeking to be close to their jobs in the factories bordering Washington Street and the commercial concerns of Broadway. Large house lots were subdivided so that wooden three-deckers and the occasional brick apartment building could be built in the side and backyards of earlier houses. This provided efficient and usually attractive places for office workers and other hourly wage earners to live.

In East Somerville, **Perkins Street**, judging by the quality of its early houses, was evidently the most fashionable thoroughfare in the neighborhood during the 1840s and 1850s. Then after the Civil War Pearl Street, with its grand Mansard trophy houses, usurped Perkins Streets' position.

The handsome well-preserved Greek Revival double house at **63-65 Perkins Street** was built during the 1840s for merchant Gustavus Prescott. This house retains its colonnaded porch with fluted Doric columns, flush boards at the lower story, and original window sash.



Reportedly the modest residence at **77 Perkins Street** was originally the ell of a 1840s house and was long associated with the Bailey family of bakers.

79-85 Perkins Street is a rare East Somerville example of a row of red brick Queen Anne houses.



Built *circa* 1880-1883, the 1884 Hopkins Atlas shows the ownership of these four attached houses to be R. Lockwood. An R. Lockwood appears on the Board of the Bunker Hill National Bank, and Rhodes Lockwood was President and Treasurer of the Davidson Rubber Company. Deed research could clarify this relationship. An art director for the New England Manufacturers and Mechanics Institute, Frank T. Robinson is listed as living at **#81**, and James H. Douglass, a physician, both lived and had a practice at **# 83 Perkins**. By 1880 the Queen Anne style had begun to assert itself, with streetscapes dotted with

red brick row houses incorporating angled bays and corbelled cornices. More plentiful were the wooden version of the Queen Anne style. This can be seen in houses with asymmetrically massed forms, bay and oriel windows, and complex, multi-gable roofs. The term Queen Anne refers to the British monarch who ruled during the early 1700s when architecture—particularly brick architecture—was self consciously picturesque and influenced by Dutch design trends. Mid nineteenth century British architects and their later American colleagues saw fit to revisit the original Queen Anne style, and added their own design stamp, with stained glass windows, well-carved wood ornamentation, and terra cotta tiles and chimney pots.

While the block of Mt. Vernon Street between Broadway and Perkins Street has the most extensive concentration of Greek Revival residences in Somerville, the block between Perkins and Wheeler reflects more eclectic architectural styles. Situated at the southeast corner of Perkins and Mt. Vernon



Streets, **84 Perkins** introduces a small local historic district that extends from Perkins Street southward to Wheeler Street and along Mt. Vernon Street. A well-preserved example of the Mansard style, **#84** was built *circa* 1870-1871 for Charles A. Dole, a foreman at Stickney & Poor's spice factory in Charlestown. Key to the visual appeal of this house is its pleasing proportions, as well as its original architectural features -- a heavy granite block foundation, front entry porch, projecting window bays, dentil cornices, and a slate shingle-sheathed Mansard roof.

Ranking among the finest examples of the Queen Anne Style in Somerville, **46 Mt. Vernon Street** was built in 1885 for George S. Poole, who was Secretary of the Warren Institute for Savings in Charlestown. Prior to his banking career Poole had been the first librarian of the Charlestown Public Library, and in 1863 he was an assistant librarian at the Library of Congress in Washington D.C. The exterior of the house is characterized by an essentially rectangular form, enlivened by a bowed corner oriel, a square, two-story bay at the south wall, and an intersecting gambrel roof. Numerous memorable and picturesque elements of this house include the terra cotta sun burst insets on the brick foundation, scalloped braces on the entrance porch, and a pediment with spindle screening on the shed roof. The interior is also very noteworthy due to its stair hall with a tripartite stained glass window, and the high quality craftsmanship of its paneled walls. The ornate and substantial pool table gracing the back parlor at a recent sales open house may be original to the Poole years.



47 Mt. Vernon Street is a good late example of a center pavilion Italianate house. Built for stationer



Fred Coburn in 1885, this house is characterized by a highly symmetrical main façade where much of the interest is focused at the center entrance bay. The front door is accessed by an open porch, sheltered by a substantial square oriel that culminates in a center gable with return eaves, and a typical Italianate arched window. In general, the windows retain moulded surrounds along with angled one-story bays at the side walls.

50 Mt. Vernon Street could be called the house that burlap built. Thomas L. Davis, the first owner, had this Colonial Revival house built in 1895. He may have walked to Sullivan Square to take the new West End elevated railroad to his burlap business in Boston. The house ranks among the finest examples of the Queen Anne style in Somerville. Standing with its broad, overhanging gable facing the street, the house is noteworthy for its

front porch—complete with paired Doric columns, and beneath the deep over hang of the main façade the projecting gable with bold scroll brackets.

51 Mt. Vernon Street provides physical evidence of its first owner's success as a Faneuil Hall Market poultry dealer. Built in 1892 for Frederick H. Hosmer, this house rises two stories from a brick basement to an intersecting hip and gable roof. The remodeled front porch with its spandrel brackets and the stair hall's stained glass window strike a Queen Anne note, while the Colonial Revival is in evidence at the façade with its pedimented double dormer. Hosmer's son Ralph inherited this house, and lived here until at least 1925.



*Return to Perkins Street and turn left, briefly noting the Romanesque Revival apartment building at **91 Perkins Street**. Built ca. 1890, this multi-unit masonry building is noteworthy for the broad Romanesque arch with low relief foliate detail at its main entrance. The house of vinegar dealer Amos Haynes was torn down to accommodate this apartment building. The double house at **92-94 Perkins Street** exhibits handsome Queen Anne paneled doors.*

Next observe the substantial Mansard style residence at **110 Perkins Street**. at the intersection of Pinckney and Perkins Streets. It is noteworthy for its basic, boxy form, low-slung Mansard roof, and the intact front porch with saw-cut quatrefoil detail that is not immediately visible from the street. The house was built around 1870 for Erastus E. Cole, a businessman and one of the incorporators of Somerville's First Universalist Church in 1854.

*Continue westward on Perkins Street to see the Italianate side gable house at 129 Perkins Street and the substantial Greek Revival house at **132 Perkins Street**.*

During the late 1800s, **132 Perkins Street** was the residence of Miss Elizabeth Arrowsmith Waters. She was the founder of the Somerville Samaritan Society which was organized in this house on November 13, 1871. The purpose of Miss Waters's Society was to help the working poor in Somerville by establishing a children's home and day nursery that evidently anticipated our modern day care centers.

During the 1880s, the *circa* 1860s Italianate house at **136 Perkins Street** was owned by John F. Cole, who was apparently the son of Erastus E. Cole of 110 Perkins Street. He was also at one time the Treasurer of the City of Somerville, with an office at Somerville City Hall, as well as the treasurer of Hospital Sunday when each Church in Somerville took up a collection for the Somerville Hospital. This house exemplifies the center gable Italianate house that was built with considerable frequency in Somerville during the period of 1855-1870.



The recently designated double Mansard style house at **143-145 Perkins Street** may be quite weathered, but its original clapboards and Italianate detail are clearly visible and ready for sensitive restoration work and new paint. From the 1870s until his death in 1896 the house was owned by a prominent Somerville doctor –A. P. Hemenway. Born in Rochester, Vermont on November 17, 1831 he was a graduate of Harvard Medical School. He was active in the

Massachusetts Homeopathic Medical Society, and the local Masonic order, as well as the Somerville School Board.

Presiding over the corner of Perkins and Franklin Streets is a Greek Revival at **157 Perkins Street**. Built *circa* 1850, the first floor of the house was altered during the late 19th century for use by a commercial concern called Rogers Store. By the early 1910s the part of the store numbered 153 contained the East Branch of the Somerville Public Library, until its present home on Broadway was completed in 1915. At some point in the 1980s the house caught fire, but luckily it was spared destruction. During the post fire rehabilitation the first floor was returned to residential use, with a center entrance set off by generously proportioned, classicized surrounds. The paneled corner boards were also returned to their original two story height.



The double Greek Revival/Italianate residence at the corner of Webster and Cutter Streets (**11-13 Webster Street**) provides a fine introduction to the mid nineteenth century houses of **Cutter Street**. Although most of the houses have been altered, many retain their original distinctive forms and roof configurations. By the late 1870s, Cutter Street was home to many working-class families whose breadwinners were employed in a variety of jobs, including shoe makers, concrete pavers, fruit dealers, paper hangers, painters, stucco workers, slipper makers, stair builders, blacksmiths, fish dealers, printers and rubber workers. In addition, Cutter Street residents included a student, a milkman, a teamster, and a student, and widows and retirees were also well represented. Of the twenty-two people listed on Cutter Street in the 1877 City Directory the overwhelming majority were of English descent (Morse, Emerson, Pritchard, Shaw, Sibley et al), with two Irish residents (Leonard and Connolly) and two Germans with the surname of Neiss.

From Cutter Street continue to Broadway and observe the Mudflats Studios across the street.

Hurst's Broadway Theatre, 79-83 Broadway.



The original building was constructed by the Somerville Home Building Association in 1915 for Star Theatres Incorporated. The Theatre known as the Hurst had a capacity of 1,850 seats and continued to operate into the late 1940s.

By the late 1920s, Somerville had as many as six theatres! Today only one is still in operation as a theatrical venue -- the Somerville Theatre in Davis Square. In 1933, Arthur N. Viano, builder of the Teele Square Theatre, owned the Broadway theatre under the name "Viano's Broadway." It was located behind a façade of storefronts, a fairly typical arrangement for theatres at the time.

The building has recently been totally renovated, both inside and outside, and is now the new home for **Mudflat Studios**. Organized in East Cambridge in 1971, Mudflat is a non-profit organization dedicated to providing the facilities and instruction necessary for adults and children to produce pottery. It is an important community resource that draws many people to East Somerville from the Greater Boston area.

Now cross Broadway and turn to look at the south side of Broadway.

Franklin Building, 88-90 Broadway. Built in 1919 from designs provided by an unknown architect, the Franklin Building is a brick and concrete commercial building with stylistic references to the Classical Revival, as well as to elements that anticipate the Art Deco Style. Originally this building was associated with banking—more specifically with the Winter Hill Cooperative Bank and the Somerville Institute for Savings.



Columbia Building, 84-86 Broadway. This yellow brick structure was constructed in 1902 by the Columbia Associates, a fraternal organization composed of fifty members whose president was J. S. Newcomb, a Somerville realtor. Designed in the Colonial Revival



Style by E.L. Clark, it was built to house 5 stores on the ground floor, and a club room, club offices, and other club-related rooms on the second floor. The construction in yellow brick is interesting because it shows that the vogue for lighter-hued bricks had reached Somerville by the early 1900s. The monochromatic, gleaming white Boston Public Library by McKim Mead and White of 1888-1896 is a prime example of this sea change in American design. Building materials other than dark red brick or brownstone began to figure significantly in the construction of American public buildings after the Chicago World's Fair or Columbian Exposition of 1893. Dubbed "the White City" because all of

its pavilions were constructed of white building materials, the appearance of the Fair had a profound effect on architects and other tastemakers of the day. The commercial concerns of the Columbia Building during the early 20th century included a real estate company, drug store, beauty shop, dentist, and the like. Other fraternal organizations that used this building included the Paul Revere Lodge, Home Circle and the Knights of Honor.

67 Broadway. Currently the Boston Spine Clinic, this building was once a neighborhood funeral parlor, the Kelleher Funeral Home, going back to the late 1940s. The famous lawyer, F. Lee Bailey's father is reputedly the last person for whom a wake was held here. It was painted in somber colors reflecting the nature of the business, white with black shutters, and clearly in contrast to the present color-of brilliant blue. The Kelleher 'K' is still visible above the garage structure.

In the photo to the right see **the corner of Broadway and Mount Vernon Street.** This was the photography studio of B. F. Freeman who had large plate glass windows and a prominent conservatory on the upper floors. He was known as an innovator, selling pillows and other furnishings with cyanotype photos, as well as cabinet photos. These photos can regularly be found on eBay and other websites.



B. F. FREEMAN'S STUDIO, Broadway, corner of Mt. Vernon Street
The Present Headquarters of the Association

Thank you for your interest and for becoming a bit more knowledgeable about the richness of East Somerville's past and its transition into an even more diverse and vibrant place to live, work and raise a family!

This East Somerville Walking Tour is jointly sponsored by East Somerville Main Streets (ESMS) and the City's Historic Preservation Commission (SHPC) as part of May Preservation Month in Somerville. Some of the research is based upon survey work by two architectural consultants, Edward Gordon and Arthur Krim, hired in 2004-2006 to identify significant properties in East Somerville eligible for designation as Local Historic Districts" or "LHDs."

The ESMS was initiated in 2006 by Mayor Joseph A. Curtatone to help build East Somerville as a thriving, safe, friendly neighborhood and commercial district that welcomes cultural diversity and offers a variety of businesses, to both serve and employ residents. East Somerville Main Streets can be reached via (617) 623-3869 or carrie@eastsoverillemainstreets.org.

The SHPC was established in 1985 by City Ordinance to administer historic districts, advise homeowners, and provide historic and technical information. The Commission also sponsors events and develops programs and written materials as part of its public outreach and educational mission. The Staff can be reached via 617-625-6600, ext. 2500 or www.somervillema.gov/historicpreservation.