

The Malcolm X – Ella Little-Collins House

72 Dale Street, Roxbury

Boston Landmarks Commission Study Report



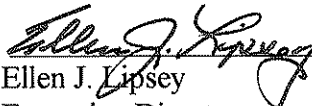
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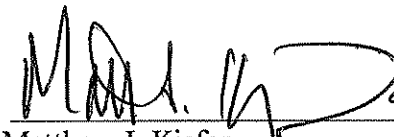
The Malcolm X – Ella Little-Collins House, 72 Dale Street, Roxbury (8/21/98)

Report on the Potential Designation of

THE MALCOLM X - ELLA LITTLE-COLLINS HOUSE
72 Dale Street, Roxbury, Massachusetts

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

Approved by:  8/21/98
Ellen J. Lipsey
Executive Director Date

Approved by:  8/21/98
Matthew J. Kiefer
Acting Chairman Date

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1.0 LOCATION OF PROPERTY

1.1 Address: 72 Dale Street, Roxbury, Massachusetts
Assessor's parcel number: ward 12, parcel 1734

1.2 Area in Which Property is Located:

Dale Street was laid out in 1844 to provide an east-west connector between Roxbury's primary north-south thoroughfares, Washington and Warren streets. It traversed uneven farmland studded with pudding-stone outcroppings. Situated in the heart of Roxbury, Dale Street developed slowly over the second half of the 19th-century. As such its housing stock reflects the full spectrum of architectural types and styles common to that era. Dale Street is tangential to two prominent Roxbury neighborhoods; it lies to the east of Highland Park, and to the north of Washington Park. It provides an oasis of 19th-century fabric in an area otherwise decimated by early-1960s urban renewal activity.

In addition to its remarkably well-preserved residential architecture, Dale Street is distinguished by a large 1860 park (redesigned by Olmsted Brothers in 1912 and rededicated as "Malcolm X Park" in 1980) at the corner of Dale and Washington streets; the Lewis School (which abuts the rear of 72 Dale Street); and the Eliot Congregational Church (1873), at the corner of Dale and Walnut streets.

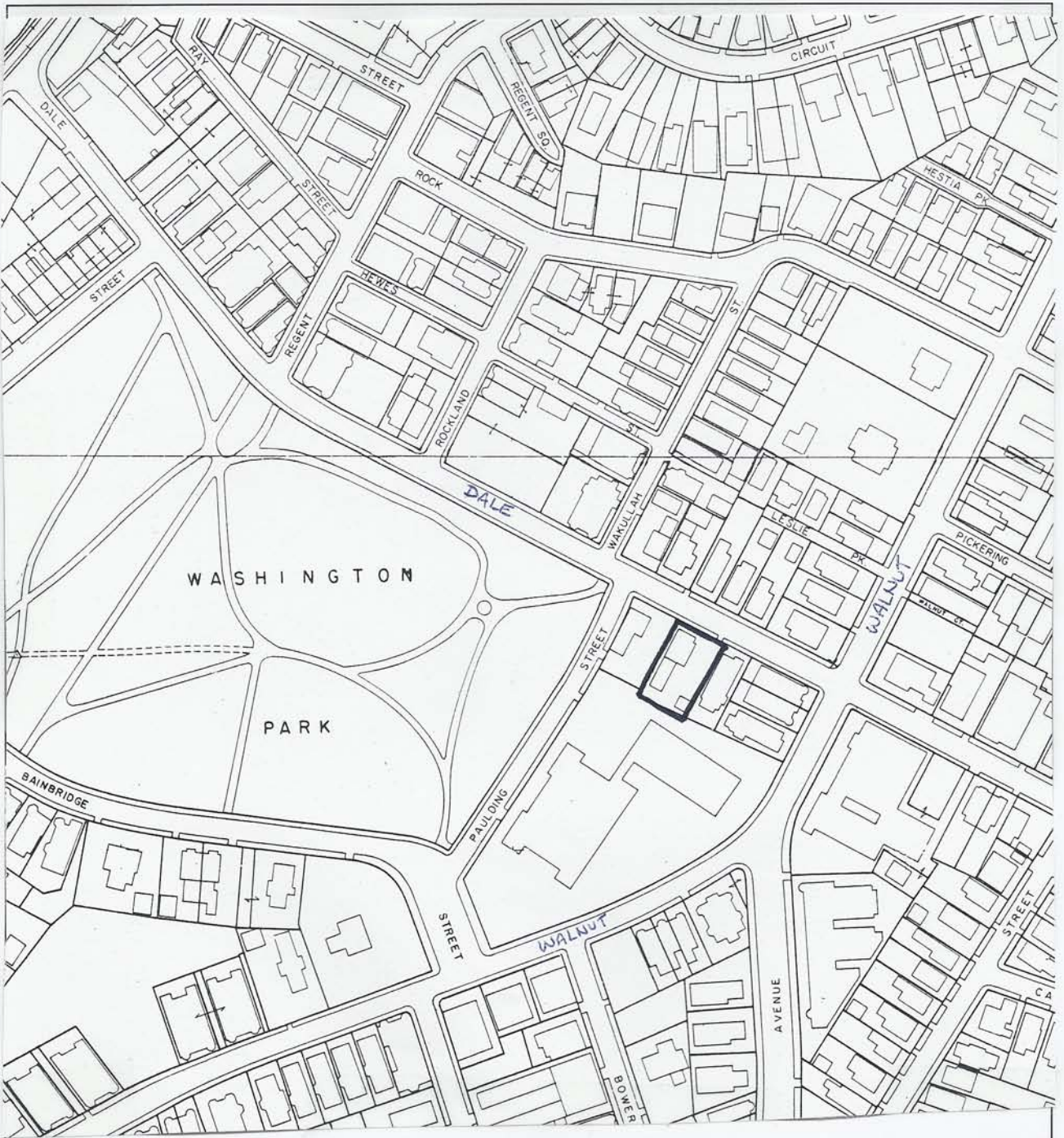
1.3 Map Showing Location:
Attached.



72 Dale

21

Location Map
USGS Topographical Map - Boston South
72 Dale Street
Roxbury, Massachusetts



Topographic & Planimetric Survey, 1"=200' scale

Malcolm X House, 72 Dale Street
Roxbury, Massachusetts



2.0 DESCRIPTION

2.1 Type and Use

The frame structure at 72 Dale Street, Roxbury was constructed in 1874 as a single-family residence on a 7,068 square foot parcel. From 1874 to 1926 it passed through four owners, three of whom were of Irish descent.¹ In the midst of the Depression, Eliot Savings Bank foreclosed on this property's mortgage for "breach of conditions." Ella Little Johnson purchased this property from the bank on August 12, 1941 for \$4,100.00. Shortly thereafter, the first-story of the rear ell was converted into a separate apartment. From fall of 1941 to 1961, this house was densely occupied by the extended family of its owners, Ella (Little) and Kenneth Collins. The main house was vacated in the early 1960s, although the rear ell apartment remained tenanted until 1975. Vacant for approximately thirty-five years, the house at 72 Dale Street currently suffers from deferred maintenance and interior vandalism.

2.2 Physical Description

72 Dale Street is a two-and-a-half-story *end house*, a popular 19th-century New England house type characterized by a gable-fronted form with a side-passage entry. Its foundation was laid with locally quarried puddingstone and argillite. The house's main body measures three bays in width and two piles in depth. A second-story polygonal oriel projects from the eastern two-thirds of the street-facing facade. The replacement full-width front porch dates from 1990, consisting of fluted posts, spindle balustrade, and lattice-work foundation screen. The original porch, as depicted in early photographs, was embellished with turned-post supports, decorative brackets, a spindle frieze, and intricate fret-motif railing (boxed in by the 1940s). The house's deep paired-bracket eaves and cornice return survive, yet are in poor condition. The original 2/2 sash survives on the ground level (boarded over), while the second story and paired tympanum windows have been replaced with vinyl one-over-one sash. In 1951, the clapboard siding was covered over with asbestos shingles. The roof retains its original slate tiles, which are in poor condition.

Consistent with traditional end house design, a two-story ell projects to the rear; it is aligned with the house's western lateral wall. This long and narrow ell measures five bays in depth and one-and-a-half rooms in width. The kitchen entry, sheltered beneath a bracketed door hood, is centered in the long, east-facing wall. As with the main body, the ground-level windows are boarded over, while the upper-story contains vinyl one-over-one windows.

A large free-standing garage was constructed to the east of the house in 1920 (believed to occupy the site of a small carriage house). This four-car, buff-brick structure is situated toward the rear of parcel, near the southern retaining wall. Distinguishing features include the stepped parapet design, paneled brick work, decorative tiles, wide central bay, and overhead garage doors. A long gravel drive connects the garage to Dale Street. Several formal landscape features survive, specifically: the granite entry posts which mark the front walk and the driveway; the puddingstone retaining wall along the Dale Street frontage; and a decorative cast-iron, garden-border fence (near the front walkway).

¹A review of Suffolk County deeds for 72 Dale Street, Roxbury reveals the following chain of ownership: Daniel and Caroline Nichols (2 May 1874 - 27 May 1890); John and Mary Murphy (27 May 1890 - 23 June 1920); John and Mary McDonald (23 June 1920 - 8 December 1926); Mary Linehan (8 December 1926 - 11 January 1937); mortgage foreclosed by Eliot Savings Bank (11 January 1937).

2.4 Photographs

Attached.



Picnicing at "The Rock Garden" in Franklin Park, Roxbury
undated

Malcolm Little (left), two friends center, Ella Little-Collins (right)
Reproduced courtesy of Rodnell Collins



Malcolm X - Ella Little-Collins House
1952 photo of 72 Dale Street, Roxbury
Ella Little-Collins in front. Sarah A. Little on porch
Reproduced courtesy of Rodnell Collins



Malcolm X - Ella Little-Collins House
72 Dale Street, Roxbury

Photo Credit: Boston Landmarks Commission, July 1998



Malcolm X - Ella Little-Collins House
72 Dale Street, Roxbury (facade and west lateral wall)

Photo Credit: Boston Landmarks Commission, July 1998



Malcolm X - Ella Little-Collins House
72 Dale Street, Roxbury (facade and east lateral wall)

Photo Credit: Boston Landmarks Commission, July 1998



Malcolm X - Ella Little-Collins House
72 Dale Street, Roxbury (rear ell, east wall)

Photo Credit: Boston Landmarks Commission, July 1998



Malcolm X - Ella Little-Collins House
72 Dale Street, Roxbury (garage)

Photo Credit: Boston Landmarks Commission, July 1998

3.0 SIGNIFICANCE

The redemptive arc of Malcolm X's autobiography unfolds in four acts: 1.) mid-western childhood shattered by father's death and mother's breakdown; 2.) adolescent rebellion and incarceration; 3.) disciple of Elijah Muhammad and ascendancy within Nation of Islam; and 4.) rejection of religious mentor, conversion to orthodox Islam, and emergence as international black activist. Assassinated on February 21, 1965, at the age of 39 and less than a full year after his separation from the Nation of Islam, this charismatic leader was silenced before his social and economic program for black empowerment was fully articulated. The bold and sometimes conflicting views expressed in his final speeches and interviews reflect a political being in the final stage of metamorphosis. Thus, a diverse array of individuals and groups laid claim to Malcolm X's legacy, ranging from militant black separatist groups, such as the Black Panthers, to civil and human rights proponents, and from religious leaders to politicians. Malcolm X's status in the annals of American history is forever linked, despite conflicting ideologies, with fellow 1960s martyrs Medgar Evers, Dr. Martin Luther King, Jr., and Robert Kennedy.

Given his family's frequent upheavals, many locations can credibly claim Malcolm X as their native son. In 1971, the City of Omaha, Nebraska, honored the site of Malcolm X's birthplace (3448 Pinkney Street, no longer extant) with a small plaque. Four years later, the City of Lansing, Michigan, dedicated a marker at the site of his boyhood home (4705 South Logan, no longer extant).

Roxbury, the home of his half-sister Ella Little Collins, is prominently associated with Malcolm's peripatetic teen years. During this chapter of his life (Fall 1941 - Fall 1944), Malcolm lived with his Boston relatives at 72 Dale Street, Roxbury, although reunions with Michigan siblings and travel as a railroad employee frequently pulled him away. Attracted to Harlem nightclubs on his layovers, he apprenticed with a rogues gallery of hustlers and grifters, like "Jumpsteady" the cat burglar, and "West Indian Archie," a notorious numbers runner. His coming-of-age experiences with drugs, pandering, and larceny, contrast sharply with the puritanical lifestyle he adopted under the Nation of Islam and later as an orthodox Muslim. These wild years informed his religious ministry, affording him instant credibility with alienated, inner-city youth. More than Harlem or Lansing, Roxbury was the primary setting of Malcolm's turbulent teen years.

3.1 Historic Significance

Born on May 19, 1925 at University Hospital in Omaha, Nebraska, Malcolm was the fourth of Louisa and Earl Lee Little's seven children.² His father, a twice-married Baptist preacher was an avid proponent of Marcus Garvey's separatist philosophy. As a local leader of the Universal Negro Improvement Association, his father espoused Garvey's "black pride, racial separation, and return to Africa" message. Malcolm recalled accompanying his father to these meetings which always ended with the affirmation, "Up, you mighty race, you can accomplish what you will!"³

A streetcar accident claimed Earl Little's life on September 28, 1931, by which time the family had moved four times since Malcolm's birth: to Milwaukee in December of 1926; to Albion, Michigan

²Louisa bestowed British names from her Grenadine heritage on her children: Wilfred, Hilda, Philbert, Malcolm, Reginald, Yvonne, and Wesley.

³Alex Haley and Malcolm X, *The Autobiography of Malcolm X* (New York: Random House, Inc., 1965), p.7.

in the Fall of 1927, to Lansing in June 1929, and to East Lansing by January of 1930.⁴ Earl Little's widow struggled to support eight children in the midst of the Depression; the pressure eventually led to her nervous breakdown.⁵ Committed to the Kalamazoo asylum in early January 1939, Louisa remained institutionalized for the next twenty-six years.

With his home life crumbling, Malcolm acted out and was expelled from his neighborhood school in October 1938.⁶ He transferred into the seventh-grade class at West Junior High School on the opposite side of Lansing. Too far to commute from home, he boarded with a white couple for the remainder of the school year. Upon completing seventh grade, the 14-year-old traveled to Boston for the first time, staying with his half-sister Ella in Roxbury.⁷ In the summer of 1939, the younger Little children were declared wards of the court and were parceled out to various foster families. Malcolm was sent to the Ingham County juvenile home in Mason, Michigan.

The only black student in Mason's eighth-grade class, Malcolm excelled academically and was voted class president. This triumphant year was eclipsed by a stinging remark from his English teacher. Malcolm long recalled his teacher's response upon learning of his aspirations to become a lawyer:

We all here like you, you know that. But you've got to be realistic about being a nigger. A lawyer – that's no realistic goal for a nigger. You need to think about something you *can* be. You're good with your hands... Why don't you plan on carpentry?⁸

This conversation, which Malcolm described as the "first major turning point of my life," sounded the death knell of Malcolm's formal education. Demoralized by a perceived lack of academic and professional opportunities for a bright black man, he drifted through freshman year before dropping out of school altogether.

The Roxbury Connection

Concerned about the welfare of her father's second family, Ella Little Johnson traveled from Boston to Lansing for visits in 1937 and 1938. Malcolm was overawed by this confident, take-charge woman, of whom he wrote:

I think the major impact of Ella's arrival, at least upon me, was that she was the first really proud black woman I had ever seen in my life. She was plainly proud of her very dark skin. This was unheard of among Negroes in those days, especially in Lansing.⁹

⁴The Little family believed Earl was beaten by gang of white supremacists and left on the streetcar tracks to be struck by an oncoming car (see The Autobiography of Malcolm X, p.8.). Research conducted by biographer Bruce Perry supports the official determination of an accidental death (see Bruce Perry, Malcolm: The Life of a Man Who Changed Black America (Barrytown, NY: Station Hill Press, Inc., 1991), p. 12 and footnotes on p. 389).

⁵In 1938 Louisa gave birth out of wedlock to a boy named Robert.

⁶Perry, Malcolm: The Life of a Man Who Changed Black America, p. 31.

⁷The Autobiography of Malcolm X, p. 34. Biographer Bruce Perry found no documentary evidence of this visit in the Summer of 1939. According to Rodnell Collins, this first trip to Boston was closely guarded by family members as Malcolm's guardianship arrangement did not allow him to travel out of state.

⁸Perry, Malcolm: The Life of a Man Who Changed Black America, p. 42.

⁹The Autobiography of Malcolm X, p.34.

Equally smitten with Malcolm, Ella invited him to visit her in Roxbury for two consecutive summers (1939 and 1940). These initial visits to Roxbury exposed him to a large, predominantly black community for the first time. After returning to Mason, he grew increasingly uncomfortable among white people.¹⁰ At Malcolm's request, Ella petitioned the court and was awarded legal custody. He moved to Roxbury in February of 1941, and completed ninth grade at the David A. Ellis School on Walnut Avenue.

In his autobiography, Malcolm recalled Ella's house was "on Waumbeck Street in the Sugar Hill section of Roxbury, the Harlem of Boston."¹¹ This memory stems from Malcolm's summer visits in 1939 and 1940 when Ella lived at 63 Waumbeck Street (no longer extant).¹² By September of 1940, Ella moved in with her aunt and surrogate mother Sarah Alice Little, who resided nearby at 89 Harrishof Street. Malcolm settled into this Harrishof Street house (no longer extant) in February of 1941 after Ella received legal guardianship.¹³

In recording his life story for posterity, Malcolm X and his biographer, Alex Haley, employed a degree of artistic license, most notably by creating fictional characters from composites of real individuals, by perpetuating family myths, and by compressing time, place, and experience into a simple narrative. The backdrop for the Roxbury chapter is set in the "Waumbeck and Humboldt Avenue Hill section," an area Malcolm described as a "snooty-black neighborhood" where residents "called themselves the 'Four Hundred,' and looked down their noses at the Negroes of the black ghetto, or so-called 'town' section where Mary, my other half-sister, lived."¹⁴ In contrast to this manicured suburb, Malcolm preferred the vibrancy of Roxbury's commercial center, Dudley Square. Although the reality of Malcolm Little's Roxbury tenure is unwieldy, involving residency at three different addresses, the impact of the overall experience on his life's trajectory is incontrovertible. Of his relocation to Roxbury, Malcolm wrote:

"No physical move in my life has been more pivotal or profound in its repercussions;" and "All praise is due to Allah that I went to Boston when I did. If I hadn't, I'd probably still be a brainwashed black Christian."¹⁵

Caught up in a whirlwind of teen rebellion, Malcolm railed against Ella's middle-class aspirations and mounting criticism. His street-wise sensibilities were honed in Roxbury pool-halls and at the Roseland State Ballroom, Boston's primary venue for big-band entertainment (this Massachusetts Avenue hall is no longer extant). Mentored by local hustlers, Malcolm traded his country-boy mannerisms for a new hip persona, complete with "zoot suit" and conked (i.e., chemically straightened) hair. Just shy of his sixteenth birthday, he became a shoeshine boy in Roseland State's men's room. There, he augmented meager tips with kick-backs for purveying illicit goods and services. Eager to remove him from this nocturnal environment, Ella secured Malcolm a full-time soda-jerk position at Townsend Drugstore (no longer extant), situated just around the corner from

¹⁰"My restlessness with Mason – and for the first time in my life a restlessness with being around white people—began as soon as I got back home and entered eighth grade. I continued to think constantly about all that I had seen in Boston, and about the way I felt there. I know now that it was the sense of being a real part of a mass of my own kind, for the first time." The Autobiography of Malcolm X, p.37.

¹¹Ibid., p.36.

¹²According to Rodnell Collins, the house at 63 Waumbeck Street was owned by John Walker, Sr. Walker was married to Ella's aunt Wimmie Mason.

¹³Verified during 24 July 1998 interview with Rodnell Collins. Also see 1940 *Boston City Directory* listing for Sarah A. Little.

¹⁴The Autobiography of Malcolm X, p.42.

¹⁵Ibid., pages 39 and 40.

Harrishof Street. Chaffing under Ella's custody, Malcolm left her household in July 1941 to temporarily reside with his friend "Shorty."¹⁶

Ella Little Collins

Ella Little Collins shines through biographies as one of the most influential people in Malcolm X's life. In addition to welcoming the young Malcolm into her home, she supported him through his imprisonment, his Nation of Islam ministry, and his founding of the Organization of African-American Unity. Born in Butler, Georgia on December 12, 1912, she was the second of three children from Earl Little's first marriage. Following her parents' divorce in 1918, she was raised by her paternal grandparents and her aunt Sarah Alice Little. Ella moved north to New York City in 1929 where she "worked as a church secretary at Abyssinian Baptist Church in Harlem, the parish at which the Reverend Adam Clayton Powell, Sr. was minister."¹⁷

By the early 1930s Ella relocated to Boston, the adopted home of her older brother Earl Jr., an entertainer who performed under the stage name "Jimmy Carleton," and her mother Daisy Mason Washington. Her mother operated a South End meat market on Shawmut Avenue, at the corner of Lenox Street. While working at the meat market, Ella befriended Maurice Gordon, an emerging local developer. From Gordon she cultivated an interest in real estate which led to her acquisition of several South End row houses in the 1940s.¹⁸ In 1933, Ella married Dr. Thomas Lloyd Oxley, a Jamaican native. This short-lived union was followed by a second marriage in 1935 to Frank Johnson. They separated in January 1941, just before Ella assumed legal custody of Malcolm. In June 1942, Ella married her third and final husband Kenneth Collins; three years later this union produced her only child Rodnell.

A native of Lansing and childhood friend of the older Little children, particularly Wilfred, Kenneth Collins was one of two individuals upon whom Malcolm X based the fictional character of "Shorty."¹⁹ Collins relocated to Boston in the early 1930s. When Malcolm moved to Roxbury he looked up his big-brother's pal who affectionately referred to Malcolm as "home boy." Collins secured Malcolm the shoe-shine position at Roseland State Ballroom, a job which exposed the teen to big-bands and the art of hustle. According to Rodnell Collins, Malcolm and Wilfred conspired to romantically pair their mutual friend with their half-sister Ella.

Following Louisa's break-down, Ella had hoped to relocate the entire Little clan from Lansing to Boston. After Malcolm's second summer visit in 1940, Ella wrote to him in Mason:

"I would like for you to come (back) but under one condition. Your mind be made up. If I should send your fair (*sic*) could you pay all your bills; let me know real soon. I'm going to move out of hear (*sic*) next week. I'm going to take a small place until I can get the house on the

¹⁶"...Sophia (pseudonym for white girlfriend) financed me to take over half of the apartment with Shorty – and I quit the drugstore and soon found a new job." *The Autobiography of Malcolm X*, p.69.

¹⁷*West's Encyclopedia of American Law*, 1998 ed., s.v. "Ella Lee Little-Collins.", p. 65.

Ironically, Malcolm X would become an outspoken critic of Powell's son, Congressman Adam Clayton Powell, Jr. Despite this, Ella would join forces with Powell, Jr. after Malcolm X's death, to establish the first degree-granting black studies program at City College of New York in 1969.

¹⁸According to Rodnell Collins, in addition to 72 Dale Street, Ella owned the following South End properties: 478, 480, 486, 539, and 679 Massachusetts Avenue.

¹⁹This composite character was also based on Malcolm's Roxbury pal Malcolm Jarvis.

corner straightened out. Which will take at least two months. You should treat Ms. McGuire like a sister. I think Wilfred wants her for a wife.... I had a letter from Reginald Tuesday. He wants to come to Boston. You was upset that's why you ----- (vanished?). Let me know if you can bring Yvonne with you. How is Wilfred, Helda, Philbert?²⁰

According to Rodnell Collins, "the house on the corner" refers to the property at the south-west corner of Dale and Walnut streets in Roxbury. Failing to secure this property after more than a year of negotiations, Ella bought the adjacent house at 72 Dale Street in August 1941. Although the goal of relocating her half-siblings to Roxbury never transpired, Ella provided her Michigan-based family with a home-away-from-home during their frequent visits and extended stays in Boston.

The otherwise laudatory biography of Ella which appears in *West's Encyclopedia of American Law* mentions she was convicted ten times "for offenses including petty larceny and assault and battery." This interesting item is followed by a family apologia: "the run-ins occurred when she was defending others who were being harassed or taken advantage of by people in positions of authority."²¹ She was involved in a total of twenty-six criminal proceedings, spanning from 1930 to 1973.²² Her convictions ranged from stealing \$2.18 worth of groceries in 1942, to a 30-day sentence at the Charles Street Jail for larceny, assault and battery in 1947. Ella's lawless streak was tempered by strong maternal traits and family loyalty.

Significance of 72 Dale Street

Ella Little Johnson purchased the house at 72 Dale Street on August 12, 1941, six months after her half-brother's relocation from Michigan. This single-family house is situated a quarter-mile north of the intersection of Waumbeck and Humboldt. Malcolm's association with Ella's new home is the subject of some debate.

According to biographer Bruce Perry, Malcolm was seldom in residence at 72 Dale Street, preferring to stay with his friend Malcolm Jarvis while in Boston.²³ His attraction to Harlem night-life, his spotty employment with the New Haven Railroad, numerous odd jobs, and frequent reunions with his Michigan siblings, kept Malcolm on the move from the Fall of 1941 to the Fall of 1944. In 1943, Malcolm later recalled the "Boston draft board had written me at Ella's, and when they had no results there, had notified the New York draft board, and, in care of Sammy (the proprietor of a Harlem club), I received Uncle Sam's Greetings."²⁴ By 1944, he was using his railroad employee card to ride the rails, selling marijuana up and down the coast and to a steady clientele of entertainers. Perry documented Malcolm's longest periods of residency at 72 Dale Street as a three-week period in December of 1941, regular layovers during the first ten months of 1942, and a three-month stay in the Fall of 1944.²⁵ The latter terminated after he stole a fur coat from his great-aunt

²⁰ Ella Johnson, 63 Waumbeck Street, Roxbury, personal letter to Malcolm Little, 304 East Cherry Street, Mason, Michigan, postmarked 17 August 1940.

²¹ *West's Encyclopedia of American Law*, p. 65.

²² Perry, *Malcolm: The Life of a Man Who Changed Black America*, pages 406 and 407.

²³ "Although he kept part of his growing expensive wardrobe at her (Ella's) home and frequently slept there when his train stopped the night in Boston, he seemed to prefer staying elsewhere." Perry, *Malcolm: The Life of a Man Who Changed Black America*, p.60.

²⁴ *The Autobiography of Malcolm X*, p. 108. Malcolm successfully avoided the draft; the Army issue him a 4-F card in response to his "psycho" act at the recruitment center.

²⁵ Perry, *Malcolm: The Life of a Man Who Changed Black America*, p.59 and 84.

Grace Little, a fellow resident of 72 Dale Street, and pawned it for \$5.00.²⁶ Outraged, Ella contacted the police who took Malcolm into custody. After receiving a three-month suspended sentence and probation, he traveled to Harlem for Christmas 1944 and then on to Michigan for most of 1945.

Ella's son Rodnell Collins disputes Perry's assessment. Collins contends that Malcolm's Harlem experiences were confined to train layovers, none more than three nights in duration as Ella did not take her legal guardian responsibility lightly. With exception to Michigan visits, Harlem layovers, and occasional nights out-and-about in Boston, Malcolm was firmly ensconced in Ella's household from Fall of 1941 through December of 1944. Moreover the significance of these years in terms of Malcolm's spiritual awakening has yet to be examined.

According to Collins, Malcolm and his siblings, especially Wilfred, were initially exposed to Islamic thought in Roxbury. Family friend and entertainer Bazeley ("Bay") Perry was an Ahmadiyya Muslim. A Pakistani sect established in 1889, the Ahmadiyya movement reached the United States by 1930; its diffusion to this country is attributed to Wallace Dodd Fard (also known as Wallace Delaney Fard, Wali Ford, Ferrad Muhammad, and Master Fard Muhammad). Although Fard's origins are somewhat mysterious, Collins claims he was a British informant who fled his native India, traveling first to England, then to Australia, and finally to Detroit.²⁷ Identifying himself as "Allah's messenger," Fard espoused the belief that all whites are devils; a message which resounded with many blacks.²⁸ Likened to a secret fraternal society, Fard's Ahmadiyya movement was based in Detroit and Chicago in the early 1930s.

A promising jazz performer, Perry was exposed to Ahmadiyya while on tour in Chicago. His religious conversion intrigued an impressionable Malcolm, of whom Perry wrote:

I met Malcolm in 1941 when he was 16 years old. I was living at 114 Harrishof Street in Roxbury Massachusetts ... better known at that time as Sugar Hill section. My family was into music, and Ray my oldest brother played alto sax and Jazz violin -- My other brother Joe played Tenor sax -- and Bay which is me played the drums. Musicians use to come to our house to play Jazz music with us. Malcolm who also liked Jazz use to come to the house all the time and became part of the family. When we played in the Jazz spots around Boston Malcolm would come around.²⁹

Disenchanted by traditional Christian dogma and the "white" or Caucasian religious iconography of their Baptist roots, the Littles were open to Islamic thought. According to Collins, the house at 72 Dale was a conduit for this religious fermentation, as the Michigan siblings frequently passed through on short visits and extended stays.

Malcolm's remembrances from Fall 1941 until his incarceration in February 1946, as depicted in *The Autobiography of Malcolm X*, are overshadowed by his adventures in Harlem and Lansing. Although his primary residence while employed by various railroad lines was recorded as 72 Dale Street, he wrote almost singularly of his Harlem layovers, Lansing reunions, and hustling adventures

²⁶Ibid., p. 84.

²⁷Rodnell Collins, Interview at Boston City Hall, Environment Department, 7 August 1998.

²⁸One of Fard's followers, Robert Poole (later known as Elijah Muhammad), subsequently wed Ahmadiyya religious practice with Garveyite doctrine, creating the Nation of Islam.

²⁹Bazeley E. Perry, personal letter to Rodnell Collins, dated 10 May 1994.

between legitimate employment.³⁰ This period of Malcolm's life, as portrayed in his autobiography, appears under the following chapter headings: "Harlemite," "Detroit Red," "Hustler," "Trapped," and "Caught." Of his Fall 1941 introduction to Harlem's night-life, Malcolm reminisced, "Within the first five minutes in Small's (Small's Paradise Club), I had left Boston and Roxbury forever."³¹ This star-struck youth and aspiring entertainer frequented Harlem's small clubs and popular venues such as the Savoy and the Apollo Theater. In Malcolm's words, the scale and energy of New York "narcotized me," and "I (was) on my way to becoming a Harlemite."³² References to Ella in these chapters are typically within the context of brief visits, such as this excerpt from 1943:

Free now to do what I pleased, upon an impulse I went to Boston. Of course, I saw Ella. I gave her some money: it was a token of appreciation, I told her, for helping me when I had come from Lansing. She wasn't the same old Ella; she still hadn't forgiven me for Laura. She never mentioned her, nor did I. But, even so, Ella acted better than she had when I left for New York. We reviewed the family changes.³³

Prison Years

Malcolm spent most of 1945 in Michigan, returning to Harlem in August of that year. Accused of double-crossing a notorious bookie, Malcolm fled New York for Boston. He initially moved in with long-time friend Malcolm Jarvis, who at this time had an apartment on Roxbury's Hollander Street.³⁴ According to Malcolm, "Ella couldn't believe how atheist, how uncouth I had become."³⁵ By December of 1945, Malcolm had relocated to a Cambridge apartment, paid for by his girlfriend Beatrice Caragulian.³⁶ After an extensive burglary spree through Boston's affluent suburbs, Malcolm, Jarvis, Caragulian, and two female accomplices were arrested on January 12, 1946. The two Malcolms -- Little and Jarvis, -- received eight-to-ten year sentences. Their white female accomplices largely received suspended sentences and probation.

In the aftermath of Malcolm's imprisonment, Ella arranged to have him transferred from Concord to Norfolk prison, providing him access to an experimental educational program. At Norfolk, Malcolm attended college-level lectures, frequented the prison library, and participated in structured debates. He earned a certificate in theology from Boston University's prison education program. The verbal skills developed in prison would bear fruit in later life. Civil Rights leader James Farmer recalled:

Malcolm X was one of the most feared debaters on the American platform, capable of demolishing an opponent with a one-liner. Despite his lack of formal education, I found Malcolm X to be a well read and brilliant man with a sharp and exceptionally quick mind.³⁷

Nation of Islam

³⁰Malcolm's railroad employment: New Haven Railroad (August-November 1941, January-October 1942, and March 1943); New York Central (August-October 1943); and Seaboard Railroad (February - March 1944).

³¹The Autobiography of Malcolm X, p.73.

³²*Ibid.*, p.75.

³³*Ibid.*, p.99. "Laura" was a former girlfriend, who Malcolm discarded for a white woman, much to Ella's disapproval.

³⁴Perry, Malcolm: The Life of a Man Who Changed Black America, p.90. also see The Autobiography of Malcolm X, p. 134.

³⁵The Autobiography of Malcolm X, p.134.

³⁶Perry, Malcolm: The Life of a Man Who Changed Black America, p.94.

³⁷James Farmer, Lay Bare the Heart: An Autobiography of the Civil Rights Movement (NY: Arbor House, 1985), p. 224.

Through letters and prison visits, Malcolm's Michigan-based siblings introduced him to the teachings of the Honorable Elijah Muhammad, leader of the Nation of Islam and self-identified messenger of God. Elijah Muhammad's belief system was not grounded in the Quran, instead it stemmed from a distinct genesis mythology, whereby Earth was populated by the black tribe of Shabazz. The sect's theology held that blacks were genetically superior to the "white devils" who sprung from cave-dwellers. Elijah Muhammad predicted that Allah would reappear before the millennium and usher in a new era in which black people would inherit the earth.

Unlike the African-American Christian Churches, whose leadership largely endorsed programs for integration and civil rights, the Nation of Islam advocated a separatist, black nationalist agenda. They worked to create a separate Islamic state, either on this continent or elsewhere, where American blacks could escape the "mental poisoning" of their 400 year old enemies. The sect's religious and educational activities were supported by tithing and by Nation of Islam businesses and farms. Many aspects of Nation of Islam appealed to Malcolm: the moral discipline, the puritanical father-figure Elijah Muhammad, the white demonization rhetoric, the enforcement of traditional gender roles, and the Garveyite goals of black economic and social autonomy.

Upon release from prison in August 1952, the twenty-seven-year-old Malcolm traveled to Detroit to live with his brother Wilfred. Malcolm attended Detroit Temple Number One, meeting Elijah Muhammad for the first time within three weeks of his release. Upon conversion, he was given the name "Malcolm X" and became a minister and evangelist for the Nation of Islam. Elijah Muhammad awarded all converts the designation "X" to eradicate their white-given "slave" names. Displaying devotion and intelligence, Malcolm X quickly rose to prominence within the group's inner circle, becoming Elijah Muhammad's surrogate son. The Little family devoted themselves to the propagation of Nation of Islam, transforming it from an obscure sect to a multi-million dollar organization. The brothers, specifically Malcolm, Wilfred, Philbert, Reginald, and Wesley shared inherent leadership qualities such as intelligence, literacy, poise, and fiscal management. Between them, Wilfred and Philbert administered seven mosques in the Midwest. After two years based in Detroit, Malcolm X was sent back east to revive Nation of Islam membership in Boston, and later Philadelphia, and Harlem (Temple Seven).

Malcolm X traveled to Boston in early 1954 to begin recruitment efforts. After holding meetings in several South End homes and storefronts, Malcolm established Temple Number Eleven at 35 Intervale Street on the Roxbury/Dorchester border.³⁸ "As Temple Eleven's minister, I served only briefly, because as soon as I got it organized, by March 1954, I left it in charge of Minister Ulysses X, and the Messenger moved me on to Philadelphia."³⁹ Ella operated the child-care center affiliated with Temple Eleven, which later developed into the Sarah A. Little School of Preparatory Arts, established in 1958 at 539 Massachusetts Avenue, in Boston.⁴⁰ In operation for a decade, Ella's after-school program exposed city youth to etiquette, community service, and Arabic, Swahili, French, and Spanish languages.

³⁸Rodnell Collins noted that prior to establishing Temple Eleven on Intervale Street, Nation of Islam meetings were held at the following South End locations: 553 Columbus Avenue; 103 West Springfield Street; and 5 Wellington Street. In the 1970s, Nation of Islam's Temple Eleven became a Sunni mosque, renamed "Masjid Al-Quran.

³⁹*The Autobiography of Malcolm X*, p. 215.

⁴⁰West's *Encyclopedia of American Law*, p. 65.

Ella's relationship with Temple Eleven's ministry deteriorated in 1959. In order to resolve local tensions, Malcolm obliged Elijah Muhammad by expelling his half-sister from the Nation of Islam.

With temples thriving in Boston, Harlem, and Philadelphia, Malcolm X embarked on a major recruitment drive in 1955, establishing new Nation of Islam centers in linear progression down the eastern seaboard (Worcester, Springfield, Hartford, Newark, Atlantic City, Jersey City, Washington, DC, Richmond, Atlanta, and Miami). An eloquent speaker with his finger on the pulse of black urban rage, Malcolm became Nation of Islam's most powerful messenger. He traveled extensively, establishing temples in new cities and recruiting thousands of followers. Largely confined to the fringes of black society, the sect burst onto the national stage in 1959 following Malcolm X's widely publicized interview with Mike Wallace for the televised documentary, *The Hate That Hate Produced*. This broadcast was followed by Malcolm X interviews published in *Life*, *Look*, *Time*, *Newsweek*, and *Playboy*.

Leading a new pristine life free from alcohol, drugs, and infidelity, Malcolm grew disillusioned with his mentor's lavish lifestyle and rumored affairs with teenage girls. The growing tension between mentor and disciple reached a head in the Fall of 1963. Elijah Muhammad suspended Malcolm for three months in response to his inflammatory remark on the assassination of President Kennedy – "the chickens have come home to roost." Frustrated by this censure as well as by constraints placed upon his ability to engage in or comment on civil rights issues, Malcolm announced his separation from the Nation of Islam on March 8, 1964.

Organization of African-American Unity

After the painful split with Elijah Muhammed, Malcolm X organized Muslim Mosque, Inc. This quasi-religious organization embraced the religion of Islam and the economic and political philosophy of black nationalism. In order to discourage the appearance of rivalry, he described it as "an action group designed to eliminate the same ills that the teachings of the Honorable Elijah Muhammad have made so manifest in this country."⁴¹ The organization's long-range goal was black America's repatriation of the Africa homeland. Its short term goal was to improve conditions in America "to enable us to live a better life while we are still here."⁴²

Ella underwrote Malcolm's life-changing pilgrimage to Mecca in April 1964. During this trip he converted to orthodox Islam, taking the Sunni Muslim name "El-Hajj Malik El-Shabazz." From Mecca he traveled extensively through Africa's independent states. This radicalizing experience brought him in direct contact with Islamic traditions and culture. It also gained him an international perspective from which to examine America's civil rights issues. As a result of this trip, he shed Nation of Islam's racist paradigm, denounced Elijah Muhammad as a "religious faker," and embraced a pan-African approach to the advancement of black people. Upon returning to New York, Malcolm sought to develop a broader coalition, one open to all blacks regardless of religious affiliation. At the founding rally of the Organization of Afro-American Unity (OAAU) in June 1964, Malcolm announced:

"We want freedom by any means necessary. We want justice by any means necessary. We want equality by any means necessary."

⁴¹A.B. Spellman, *Monthly Review*, (May 1964).

⁴²*Ibid.*

Malcolm returned to Africa in July 1964 for a four-month extended tour and fund-raising campaign. While meeting with African leaders, he solicited support for his plan to petition the United Nations to sanction the United States for "violation of Negroes' human rights." His activity was closely monitored by the Central Intelligence Agency abroad and the Federal Bureau of Investigations at home. Malcolm's public admiration of the Mau Mau (Kenya's anti-white terrorist group) alarmed the U.S. political establishment. In several speeches he affirmed the right of blacks to defend themselves when threatened with violence. This stance was interpreted as a call-to-arms by white conservatives and black militants alike.

Back in the states he continued to be a provocative and popular speaker on the college circuit. He was an outspoken critic of the civil rights movement, which he disparaged for "little wishy-washy love-thy-enemy approaches." In the final six months of his life, his signature Black Nationalist rhetoric was replaced with an urgent humanist appeal. He closed his December 1964 speech at Oxford University with the following plea: "I don't care what color you are as long as you want to change this miserable condition that exists on this earth."⁴³

Threatened by Malcolm's conversion to orthodox Islam as well as by his expanding international platform, the Nation of Islam initiated a campaign of threats and intimidation. In January 1965, the sect issued Malcolm X and his family an eviction notice for their long-time residence in the Elmhurst section of Queens, New York. The house was fire-bombed on Valentine's Day 1965, shortly after the eviction was upheld in court. The following weekend, Malcolm was scheduled to unveil his "Basic Unity Program," a plan for the economic revitalization of Harlem, at a speech in the Audubon Ballroom. Shortly after he stepped up to the podium on the afternoon of February 21st, three men created a disturbance in the audience, rushed the stage, and killed Malcolm X with sixteen gun shots.

Following her brother's assassination, Ella assumed leadership of the Organization of Afro-American Unity. This move was contested by Malcolm's widow Betty Shabazz as well as by other loyal followers. Dependent on Malcolm X's charisma, OAAU's influence dissipated in the wake of his death. Ella kept his flame alive, sponsoring educational workshops on the anniversary of his birth and participating in lectures and rallies. She died on August 3, 1996 at the age of 84.

Malcolm X's Legacy

At the time of his death, Malcolm X was an internationally-prominent human rights leader. He courageously denounced our nation's hypocrisy and institutional racism, providing an alternative black perspective in the 1960s civil rights debates.

"Of all the personalities springing from the black struggle in America, none was more exciting and controversial than Malcolm X. In some ways, his appeal to the black consciousness was as strong as (Martin Luther) King's; in other ways, stronger. As the huge throngs of religious folk in churches across the land became an extension of the powerful personality of Martin Luther King, Jr., when he mounted the podium, so the angry militant masses in urban black America blended with Malcolm X as his long arm shot out in a forceful gesture." **James Farmer**

"Malcolm X was the most eloquent spokesman for this (black independence). After he was assassinated as he spoke on a public platform in February 1965, in a plan whose origins are still

⁴³Clayborne Carson, Malcolm X: The FBI Files (New York: Carroll & Graf Publishers, Inc., 1991), p. 303.

obscure, he became the martyr of the movement. Hundreds of thousands read his *Autobiography*. He was more influential in death than during his lifetime.” **Howard Zinn**

“Malcolm’s moral authority consisted in telling the truth about our nation as best he could. He damned its moral hypocrisy and insincerity in trying to aid the people it had harmed for so long, a fact that created seething pockets of rage within the corporate black psyche.”

Michael Eric Dyson

“Yes, I have cherished my ‘demagogue’ role. I know that societies often have killed the people who have helped to change those societies. And if I can die having brought any light, having exposed any meaningful truth that will help to destroy the racist cancer that is malignant in the body of America – then, all of the credit is due to Allah. Only the mistakes have been mine.

Malcolm X

Malcolm X Residency Timeline ⁴⁴

19 May 1925	Omaha, Nebraska (born in University Hospital)
1925- Dec. 1926	Omaha, Nebraska (3448 Pinkney Street, no longer extant)
Dec. 1926-Fall 1927	Milwaukee, Wisconsin (no longer extant)
Fall 1927 - June 1929	Albion, Michigan (no longer extant)
June 1929 - Jan. 1930	Lansing, Michigan (no longer extant)
Jan. 1930 - Oct. 1938	East Lansing, Michigan (no longer extant)
Oct. 1938-May 1939	West Lansing, Michigan (no longer extant)
June 1939	Roxbury (63 Waumbeck Street, no longer extant)
July 1939-May 1940	Mason, Michigan
Summer 1940	Roxbury (63 Waumbeck Street, no longer extant)
Fall 1940 - Feb 1941	Mason, Michigan (304 East Cherry Street)
Feb 1941 - June. 1941	Roxbury (89 Harrishof Street, no longer extant)
July-August 1941	Roxbury (unknown address, apartment with Shorty)
Sept. 1941 - Oct. 1942	Roxbury (72 Dale Street)
Nov. 1942	Lansing, Michigan
Dec. 1942 - Feb. 1943	Flint, Michigan
March 1943 - Aug. 1944	Harlem, New York
Sept. - Dec. 1944	Roxbury (72 Dale Street)
Jan. - July 1945	Lansing, Michigan
August 1945	Harlem, New York
Fall 1945	Roxbury (Hollander Street)
Dec. 1945	Cambridge, Massachusetts
12 January 1946	Arrested in Boston
Feb. 1946	Incarcerated in Charlestown Prison
Jan. 1947	Transferred to Concord Prison
March 1948	Transferred to Norfolk County Prison
March 1950	Transferred to Charlestown Prison
7 Aug. 1952	Paroled
Aug. 1952 - April 1953	Detroit
May 1953 - Feb 1954	Inkster, Michigan (4336 Williams Street)
March - Aug. 1954	Detroit, Michigan (18887 Keystone Street)
Sept. 1954 - March 1957	East Elmhurst, Queens, New York (25-35 Humphrey St.)
April 1957-Oct. 1960	Elmhurst, Queens, New York (25-46 99 th St.)
Nov. 1960 - Feb 1965	Elmhurst, Queens, New York (23-11 97 th St.)
21 February 1965	Assassinated

⁴⁴Information garnered from: The Autobiography of Malcolm X; Malcolm: The Life of a Man Who Changed Black America; Malcolm X: The FBI File; and interviews with Rodnell Collins.

3.2 Architectural Significance

The house at 72 Dale Street dates from 1874; it was constructed by William Rumrill, a Roxbury builder who resided at 74 Dale Street. Rumrill operated out of a carpenter shop at the intersection of Walnut and Warren streets. In association with Al Remick and John Stanton, he erected many Roxbury houses including: 6, 8, and 10 Laurel Street; and 15-25 Catawba Street. This section of Dale Street developed following the 1860s subdivision of the Nelson Curtis estate.

72 Dale Street is a large example of an *end house*, a common house type that first appeared on the New England landscape in the second quarter of the nineteenth century. The rise of this house type is associated with the change in outward appearance of houses in the region, a re-orientation which produced a gable-fronted house whereby the roof ridge is perpendicular to the front wall. Thus, the gable end serves as the primary facade. These houses employ a side-hall plan, with the main entry located in a side bay. The end house proved remarkably popular throughout the nineteenth century, an important part of the New England builder's repertoire. Its narrow three-bay facade was particularly suited to small lots in densely-settled areas.

The house on Dale Street displays the standard end house form. The building's primary mass contains two formal rooms (front and rear parlor) accessed by a side hallway. The main stair rises from this hall, aligned against the building's western wall. The secondary mass consists of a two-story, gable-roofed rear ell. This narrow kitchen ell has a center entry along its long eastern wall. The ell opens onto a door yard, a traditional small garden area situated off the kitchen.

The availability of mass-produced, machine-made ornament allowed local builders to respond to shifting trends in 19th-century architectural style without altering the basic end house form. The house at 72 Dale Street was ornamented with both Italianate and Queen Anne details, marking a transition between these two architectural styles. The paired bracketed eaves and prominent cornice returns are hallmarks of the Italianate style. While the elaborately detailed front porch (demolished in 1990) -- consisting of turned posts, brackets, spindled cornice, and cross-braced railing -- was quintessential Queen Anne.

The Italianate style was loosely based on the Renaissance villas of northern Italy as interpreted through the pattern books and writings of Andrew Jackson Downing (1815-1852). Distinguishing characteristics include: the concentration of heavy bracketed ornament at the eaves and entry; quoined corners; and tall windows. The lavish use of scrolled brackets represents the increased availability of machine-made architectural ornament. The style also exploited advances in building technology, specifically the advent of balloon framing. This construction method, made possible, by newly standardized lumber supplies and machine made nails, was much faster than traditional timber framing and allowed for more complex massing elements, such as projecting bays and oriels.

The house's appearance at the time of Malcolm X's residency (1941-1944) should guide future restoration efforts. Family photos from the early 1940s reveal a clapboard-sided end house fenestrated with 2/2 sash. The original full-width Victorian porch was embellished with turned posts, spindle frieze, brackets, and an ornate spindle and fret railing design. These same photos reveal information on gardening and landscape elements associated with Ella Little Collins.

3.4 Relationship to Criteria for Landmark Designation

The Malcolm X - Ella Little Collins House meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975 as amended, under the following criteria:

C. as a structure associated significantly with the lives of outstanding historic personages - specifically:

- ☞ As the primary residence of preeminent black nationalist leader Malcolm X (1925-1965), during a three-year period associated with his turbulent coming-of-age.
- ☞ As the only surviving dwelling from Malcolm X's Roxbury tenure (63 Waumbek and 89 Harrishof Street have been demolished), and a rare surviving structure associated with his youth.
- ☞ As the home of Ella Little Collins (1912-1996), matriarch, advisor, and motivational force for Malcolm X and his seven siblings, many of whom rose to prominence under the Nation of Islam. Significant in her own right, Collins operated the Sarah A. Little Preparatory School for inner-city youth; funded Malcolm X's life-altering pilgrimage to Mecca; served as Malcolm X's successor in leading the Organization of African-American Unity; and worked with Senator Adam Clayton-Powell, Jr. to establish one of the earliest degree-granting black studies programs at City College of New York (1969).
- ☞ As the locus of the Little family's initial exposure to Islamic thought, via Boston's small Ahmadiyya community. The formative discussions which occurred in this house laid the foundation for religious conversion to and subsequent leadership roles within the Nation of Islam.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston Assessor's records, the property at 72 Dale Street, Roxbury has a total assessed value of \$42,300.00, with land valued at \$34,800.00 and the buildings at \$7,500.00.

4.2 Current Ownership

The property is owned by Rodnell Collins, 72 Dale Street, Roxbury, Massachusetts, 02119.

5.0 PLANNING CONTEXT

5.1 Background

The planning goals for Roxbury, as outlined in Article 50 of the City Zoning Code, include: affordable and market rate housing for individuals and families; the promotion and expansion of neighborhood educational and cultural facilities; the promotion of a viable neighborhood economy; the preservation, enhancement, and creation of open space; the protection of the environment and the improvement of the quality of life; and promotion of the public safety, health, and welfare of the people of Roxbury.

5.2 Current Planning Issues

Vacant for approximately thirty-five years, the house at 72 Dale Street requires major roof repairs and foundation re-pointing. A price quote (dated July 31, 1997) placed roof repairs for the house, bay window, and porch at \$34, 500.00. Secondary work items include: interior rehabilitation, window restoration, and landscaping improvements.

5.3 Special Planning Considerations

Prior to her death in 1996, Ella Little Collins expressed a wish that the house at 72 Dale Street would one day serve as a “family museum.” This museum would celebrate the Little family’s emergence from southern slavery, its migration north, its religious conversion from Baptist roots to Islamic leadership, and its dedication to black empowerment and economic autonomy. The house would provide a central archive for family papers and artifacts.

Towards this goal, Rodnell Collins (Ella’s son and 72 Dale Street’s current owner) commenced separate discussions with two parties in the early 1990s. The first proposal, involving faculty members from Northeastern University’s African-American Studies Program, entailed converting the house into a graduate facility with student living quarters. Mr. Collins also entered into negotiations with music producer Maurice Star to transform 72 Dale Street into a house museum. Both proposals failed to reach fruition.

Mr. Collins, the lead petitioner for Landmark designation, is investigating a new graduate housing option. His current proposal is based on a San Francisco State program, whereby graduate students intern with a community radio station (KPOO, 89.5 F.M. in San Francisco). Mr. Collins envisions converting the house at 72 Dale Street into student apartments and a broadcast studio. As proposed by Mr. Collins, students would benefit from exposure to Malcolm X’s house and neighborhood and the community would benefit from a broadcast venture dedicated to Roxbury news and local programming. Mr. Collins is committed to retaining ownership of the property; he is exploring various options for financing the property’s rehabilitation.

5.4 Current Zoning

The parcel at 72 Dale Street, Roxbury is located within a Three-Family Residential Subdistrict. The minimum Lot Area for this subdistrict is 4,000 square feet. Development is restricted to a height of thirty-five (35) feet and a maximum floor area ratio (FAR) of 0.8 is allowed.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

A. Individual Landmark Designation

The Commission finds the house at 72 Dale Street is of sufficient importance to merit individual Landmark designation under Chapter 772 of the Acts of 1975, as amended. Designation is not associated with city funding for historic rehabilitation. Designation of the Malcolm X - Ella Little Collins House would be confined to the following exterior elements hereinafter referred to as the "Specified Exterior Features:"

- (1.) all exterior elevations of the house and rear ell;
- (2.) the roof and roof lines of the house and rear ell;
- (3.) the free-standing garage; and
- (4.) landscape features, including the front and side yard and the following Dale Street frontage elements: the puddingstone retaining wall, the granite posts and steps; and the decorative, cast-iron garden border.

B. Denial of Individual Landmark Designation

The Commission retains the option of not designating any or all of the Specified Exterior Features as a Landmark.

C. Preservation Restriction

The Commission could recommend the owner consider a preservation restriction for any or all of the Specified Exterior Features.

D. Preservation Plan

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

E. National Register Listing

The Commission could recommend National Register listing of the property.

6.2 Impact of Alternatives

A. Individual Landmark Designation

Landmark designation represents the City's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Exterior Features of the property, in accordance with the standards and criteria adopted as part of the designation. Designation would not affect the use or treatment of the building's interior.

B. Denial of Individual Landmark Designation

Without Landmark designation, the City would be unable to offer protection of the Specified Exterior Features, or extend guidance to present and future owners.

C. Preservation Restriction

Chapter 666 of the M.G.L. Acts of 1969, allows individuals to protect the architectural integrity of their property via a preservation restriction. A restriction may be donated to or purchased by any governmental body or non-profit organization capable of acquiring interests in land and strongly associated with historic preservation. These agreements are recorded instruments (normally deeds) that run with the land for a specific term or in perpetuity, thereby binding not only the owner who conveyed the restriction, but also subsequent owners. Restrictions typically govern alterations to exterior features and maintenance of the appearance and condition of the property. Tax incentives may be available for qualified donors.

D. Preservation Plan

A preservation plan would investigate various adaptive use scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development.

E. National Register

National Register status protects properties from adverse impacts caused by federal, federally-licensed or federally-assisted activities. Similar protection from state-sponsored projects is achieved by the concurrent listing of all National Register properties on the State Register of Historic Places under Chapter 254 of the Massachusetts General Laws.

National Register listing also provides an investment tax credit for certified rehabilitation of income-producing properties. Properties owned by non-profit organizations may qualify for rehabilitation assistance under the competitive Massachusetts Preservation Projects Fund.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the Specified Exterior Features of the Malcolm X - Ella Little Collins House as described in Section 6.1 be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. The boundaries of the Specified Exterior Features should correspond to ward 12, parcel 1734 as depicted on the City of Boston Assessor's map.

The standards for administering the regulatory functions provided for in Chapter 772 are attached.

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introduction

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been structured as to encourage the removal of additions that have lessened the integrity of the property.

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are: Building code conformance and safety requirements; Changes necessitated by the introduction of modern mechanical and electrical systems; Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

- ◆ **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structure's or site's historic character. It is

important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.

- ◆ **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- ◆ **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- ◆ **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.
- ◆ **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.
- ◆ **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

Finally, the Standards and Criteria have been divided into two levels:

- ◆ **Section 8.3** - Those general ones that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- ◆ **Section 9.0** - Those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized into:

A. Routine activities which are not subject to review by the Commission:

1. Activities associated with routine maintenance, including such items as: Housekeeping, pruning, fertilizing, mulching, etc.
2. Routine activities associated with seasonal installations which do not result in any permanent alterations or attached fixtures.

B. Activities which may be determined by the Executive Director to be eligible for a Certificate of Exemption:

1. Ordinary maintenance and repair involving no change in design, material, color and outward appearance, including such items as: Major cleaning programs (including chemical surface cleaning), repainting, planting or removal of limited number of trees or shrubs, major vegetation management.
2. In-kind replacement or repair.

C. Activities requiring Landmarks Commission review:

Any reconstruction, restoration, replacement, alteration or demolition (This includes but is not limited to surface treatments, fixtures and ornaments) such as: New construction of any type; removal of existing features or element; any alteration involving change in design, material color, location or outward appearance; major planting or removal of trees or shrubs, changes in land forms.

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

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

8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood.

These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term "**later contributing features**" shall be used to convey this concept.)

3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions or related new construction should be differentiated from the existing thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Surface cleaning shall use **the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.**
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA

Malcolm X - Ella Little Collins House
72 Dale Street, Roxbury, Massachusetts

9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Malcolm X - Ella Little Collins House including its exterior form, its mass, and its richness of detail. Decisions regarding future changes shall be guided by the property's appearance during its period of historic significance (1941 to 1944).
3. The standards and criteria apply only to physical changes to Specified Exterior Features; they do not pertain to usage issues or commercial activities.
4. The standards and criteria acknowledge that there will be changes to the exterior of the building and are intended to make the changes sensitive to the architectural character of the building.
5. Since it is not possible to provide one general guideline, the following factors that will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
 - a. Compatibility with the original property's integrity in scale, materials and character.
 - b. Historic association with the property.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.
6. **All Exterior Elevations of the House and Rear Ell, the Roof, the free-standing Garage, and Landscape Features** (including the front and side yards and elements of the Dale Street frontage, such as: the granite posts and steps, the puddingstone retaining wall, and the decorative, cast-iron garden border) are subject to the terms of the exterior guidelines herein stated.
7. Items under Commission review include but are not limited to the following:

9.2 Exterior Walls

A. General

1. No new openings shall be allowed.
2. No original existing openings shall be filled or changed in size.
3. No exposed conduit shall be allowed on any elevation.

4. Original or later contributing projections such as the rear ell and the facade oriel shall not be removed.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

B. Masonry (Brick, Stone, Terra Cotta, Concrete, Stucco and Mortar)

1. All masonry materials, features, details, ornamentation of the Specified Exterior Features, such as: the granite posts and steps, stone foundation, stone retaining wall, slate tiles, concrete block, mortar joint sizes, color and tooling shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical saws and hammers shall not be allowed.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If masonry is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).

14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

C. Wood

1. All wood surfaces, features, details, and ornamentation of the Specified Exterior Features, such as: the cornices, cornice returns, paired-bracketed eaves, rear door hood, clapboards, window frames, door frames, oriel panels, brackets, entablatures, paint colors and finishes shall be preserved.
2. Removal of asbestos siding to reveal original clapboard sheathing is encouraged.
3. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
4. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
5. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. Cleaning of wooden elements shall use **the mildest method possible.**
8. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
9. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible.**

10. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.

11. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

D. Architectural Metals (Cast Iron, Steel, Pressed Tin, Copper, Aluminum and Zinc)

1. All metal materials, features, details, and ornamentation of the Specified Exterior Features, such as: the cast iron garden fence, shall be preserved.

2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.

3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible.**

7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.

8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).

9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.

10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.3 Windows

Refer to Sections 9.2 B, C and D regarding treatment of materials and features.

1. All window materials, details, and ornamentation of the Specified Exterior Features, such as: the entry transom and side lights; the window casements, frames, sash, muntins, glazing, sills, and moldings; and the paint colors and finishes shall be preserved.
2. The original window design, arrangement of window openings, and 2/2 sash configuration shall be retained.
3. Replacement of vinyl 1/1 sash with wood windows is strongly encouraged.
4. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
5. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
6. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
7. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
8. When replacement is necessary, it should be based on physical or documentary evidence.
9. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
10. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.
11. Tinted or reflective-coated glass (i.e.: low "e") shall not be allowed.
12. Metal or vinyl panning of the wood frame and molding shall not be allowed.
13. Only clear single-paned glass shall be allowed in multi-light windows since insulating glass in multi-light windows will exaggerate the width of the muntins.
14. Exterior combination storm windows may be allowed provided the installation has a minimal visual impact. However, use of interior storm windows is encouraged.
15. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.

16. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
17. Clear or mill finished aluminum frames shall not be allowed.
18. Window frames and sash should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.4 **Storefronts**
Not Applicable.

9.5 **Entrances/Doors**

Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.4, 9.6, 9.12 and 9.14 for additional Standards and Criteria that may apply.

1. No original doors survive. Unless subsequent documentation suggests otherwise, glazed paneled wood doors should be the standard for the house.
2. All original entrance elements, materials, details, and features (functional and decorative), such as: door surrounds, transoms, side lights, door hoods, paint colors and finishes shall be preserved.
3. The original entrance design and arrangement of door openings shall be retained.
4. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
5. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
6. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
7. When replacement is necessary, it should be based on physical or documentary evidence.
8. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
9. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
10. Only paneled doors of appropriate design, material and assembly shall be allowed.

11. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
12. In general, storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed storm doors shall be painted to match the color of the primary door.
13. Unfinished aluminum storm doors shall not be allowed.
14. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
15. Entry lighting shall be located in traditional locations (e.g., suspended from the vestibule ceiling, or attached to the side panels of the entrance.).
17. Light fixtures shall not be affixed to the face of the building.
18. Light fixtures shall be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures will be considered, however.
19. Buzzers, alarms and intercom panels shall be flush mounted inside the recess of the entrance and not on the face of the building.
20. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

9.6 Porches and Stoops

Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.5, 9.8, 9.10, 9.12, 9.13 and 9.14 for additional Standards and Criteria that may apply.

1. The full-width front porch with fluted piers, turned balustrade, and lattice-work skirt dates from 1990. It replaced an ornate Victorian porch distinguished by turned posts, brackets, spindle frieze, and elaborate rail motif of spindle panels and fret work.
2. When porch repairs are required, preference shall be given to designs which recreate the original porch elements, features, and details.
3. Deteriorated or missing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Porch and stoop elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/porch and stoop.

9.7 Ironwork
(includes Fire Escapes, Balconies and Window Grilles.)
 Not Applicable.

9.8 Roofs

Refer to Section 9.2 B, C and D regarding treatment of materials and features; and Sections 9.9 and 9.10 for additional Standards and Criteria that may apply.

1. All roof elements and features (functional and decorative), such as: the gable roof forms of the main block and rear ell, paired bracketed eaves, cornice returns, slate tiles, and slate colors and patterning shall be preserved.
2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material.
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

- 9.. New skylights may be allowed if they have a flat profile or have a traditional mullion shape. In addition, skylights shall be located so that they are not visible from a public way.

9.9 Roof Projections

(includes Penthouses, Roof Decks, Mechanical or Electrical Equipment, Satellite Dishes, Antennas and other Communication Devices)

Refer to Sections 9.8 and 9.10 for additional Standards and Criteria that may apply.

1. The basic criteria which shall govern whether a roof projection can be added to a roof include:
 - a. The preservation of the integrity of the original or later integral roof shape.
 - b. Height of the existing building.
 - c. Prominence of the existing roof form.
 - d. Visibility of the proposed roof projection.
2. Minimizing or eliminating the visual impact of the roof projection is the general objective and the following guidelines shall be followed:
 - a. Location shall be selected where the roof projection is not visible from the street or adjacent buildings; setbacks shall be utilized.
 - b. Overall height or other dimensions shall be kept to a point where the roof projection is not seen from the street or adjacent buildings.
 - c. Exterior treatment shall related to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.

9.10 Additions

Refer to Sections 9.6, 9.7, 9.8, 9.9 and 9.13 for additional Standards and Criteria that may apply.

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

6. Additional stories shall be set back from the wall plane and shall be as inconspicuous and minimally visible from a public way as possible.

9.11 Signs and Awnings

Refer to Sections 9.3, 9.4, 9.5 and 9.12 for additional Standards and Criteria that may apply.

1. In deference to the building's architectural character awnings shall not be allowed.
2. Historic markers may be allowed.
3. Commercial signage shall not be allowed
4. New historic markers shall not detract from the essential form of the building nor obscure its architectural features.
5. New historic markers shall be of a size and material compatible with the building and its current use.
6. The design and material of new historic markers should reinforce the architectural character of the building.
7. Historic markers applied to the building shall be applied in such a way that they could be removed without damaging the building.
8. Lighting of historic markers shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.

9.12 Exterior Lighting

Refer to Section 9.5 regarding entry lighting.

9.13 Landscape/Building Site

Refer to Sections 9.2 B, C, and D regarding treatment of materials and features. Refer to Sections 9.10, 9.12, 9.14 and 9.15 for additional Standards and Criteria that may apply.

1. The general intent is to restore landscape features from Ella Little Collins' planting design.
2. It is recognized that often the environment surrounding the property has character scale and street pattern quite different from what existed when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

3. All site features, elements, and materials, such as granite steps and posts; cast iron fencing; puddingstone retaining wall, front and side yards shall be preserved.
4. Original or later contributing site features (decorative and functional), materials, elements, details and ornamentation shall be retained and, if necessary, repaired using recognized preservation methods.
5. Deteriorated or missing site features (decorative and functional), materials, elements, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. New additions/alterations to the site (such as: parking lots, loading docks, ramps, etc.) shall be as unobtrusive as possible and preserve any original or later contributing site features.
9. Removal of non-historic site features from the existing site is encouraged.
10. The exiting landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
11. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
12. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
13. Maintenance of, removal of and additions to plant materials should consider maintaining existing vistas of the landmark.

9.14 Accessibility

Refer to Sections 9.2 A, B, C, and D regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.10, 9.12 and 9.13 for additional Standards and Criteria that may apply.

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
 - a. Review the historical significance of the property and identify character-defining features;
 - b. Assess the property's existing and required level of accessibility;

- c. Evaluate accessibility options within a preservation context.
2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. The commission recommends consulting with the following document which is available from the commission office:

U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

9.15 Archaeology

Refer to Sections 9.2 B, C, and D regarding treatment of materials. Refer to Section 9.13 for additional Standards and Criteria that may apply.

1. Disturbance of the terrain around the building or site shall be kept to a minimum so as not to disturb any unknown archeological materials
2. The building site should be surveyed for potential archeological sites prior to the beginning of any construction project.
3. Known archeological sites shall be protected during any construction project.
4. All planning, any necessary site investigation, or data recovery shall be conducted by a professional archeologist.

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- Book 6080, page 471 (16 February 1944)

Boston City Directories: 1935-1968

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