THE JEWELERS BUILDING

Boston Landmarks Commission
Study Report

Petition #110.86
Boston Landmarks Commission
Office of Historic Preservation
City of Boston

Report template version 8/31/2021

Report on the Potential Designation of

The Jewelers Building
371-379 Washington Street, Boston, Massachusetts

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

Approved by: 

Alexa Pinard, Interim Executive Director November 13, 2024

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Draft report posted on October 19, 2021
Amended study report posted on November 13, 2024

Table of Contents

INTRODUCTION i

1.0 LOCATION **1**

1.1 Address 1

1.2 Assessor's Parcel Number 1

1.3 Area in which Property is Located 1

2.0 DESCRIPTION **2**

2.1 Type and Use 2

2.2 Physical Description of the Resource 2

2.3 Contemporary Images 4

2.4 Historic Maps and Images 10

3.0 SIGNIFICANCE **12**

3.1 Historic Significance 12

3.2 Architectural (or Other) Significance 20

3.3 Archaeological Sensitivity 22

3.4 Relationship to Criteria for Designation 22

4.0 ECONOMIC STATUS **24**

4.1 Current Assessed Value 24

4.2 Current Ownership 24

5.0 PLANNING CONTEXT **25**

5.1 Background 25

5.2 Zoning 25

5.3 Planning Issues 25

6.0 ALTERNATIVE APPROACHES **26**

6.1 Alternatives available to the Boston Landmarks Commission 26

6.2 Impact of alternatives 26

7.0 RECOMMENDATIONS **28**

8.0 STANDARDS AND CRITERIA, WITH LIST OF CHARACTER-DEFINING FEATURES **29**

8.1 Introduction 29

8.2 Levels of Review 29

8.3 Standards and Criteria 31

8.4 List of Character-defining Features 41

9.0 ARCHAEOLOGY **44**

10.0 SEVERABILITY **45**

11.0 BIBLIOGRAPHY **46**

INTRODUCTION

The designation of the Jewelers Building was initiated in 1986 after a petition was submitted by registered voters to the Boston Landmarks Commission asking the Commission to designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended. The purpose of such a designation is to recognize and protect a physical feature or improvement that in whole or part has historical, cultural, social, architectural, or aesthetic significance.

The Jewelers Building was developed between 1897 and 1904 for retail and commercial office use. Jewelry and watch businesses have occupied the building since its construction, accompanied by professional offices in recent decades. The northern part, occupying the corner of Bromfield and Washington Streets, was constructed in 1897-1898. The southern part was constructed between 1902 and 1904. The Jewelers Building is located in Boston's Central Business District (CBD). The structure rises 10 stories above the sidewalk to a flat roof.

The Jewelers Building is architecturally and historically significant on the local, state, and New England levels for several reasons. It is a commanding example of large-scale, steel-frame commercial architecture built at the turn of the 20th century in Boston's downtown business district. It is notable for its use of thin-skinned terra cotta cladding with unusually vibrant sculptural ornament, and its harmonious interpretation of Beaux Arts, Spanish Renaissance, and Classical Revival styles. It is also notable as the work of two prolific architectural firms, Winslow & Wetherell and Arthur Bowditch, as well as one of the foremost building contractors in the nation in the late 19th and 20th centuries, George A. Fuller & Co. Largely intact, the property retains integrity of location, setting, design, materials, workmanship, feeling, and association.

This study report contains Standards and Criteria which have been prepared to guide future physical changes to the property in order to protect its integrity and character.

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1.0 LOCATION

1.1 Address

According to the City of Boston's Assessing Department, the Jewelers Building is located at 16 Bromfield Street, a parcel that contains multiple buildings, including 371-379 Washington St., 381-387 Washington St., and 4-16 Bromfield St. Only the corner building at 371-379 Washington St. (with "373 Washington Street" signage over the entrance) is under consideration for landmark designation in this study report.

1.2 Assessor's Parcel Number

The Assessor's Parcel Number is 0304734000. Only the corner building at 371-379 Washington Street is under consideration for landmark designation in this study report.

1.3 Area in which Property is Located

The Jewelers Building is located on a prominent site in downtown Boston at the corner of Washington and Bromfield streets. The immediately surrounding area is a densely developed network of narrow streets lined with a variety of six- to 12-story masonry structures mainly from the early 19th through the turn of the 20th century, interspersed with 30+ story glass skyscrapers built in the late 20th and early 21st centuries.

1.4 Map Showing Location

Figure 1. Map showing the footprint of the Jewelers Building in parcel 0304734000

2.0 DESCRIPTION

2.1 Type and Use

The Jewelers Building was developed between 1897 and 1904 for retail and commercial office use. Jewelry and watch businesses have been the primary tenants since its construction, accompanied by professional offices in recent decades.

2.2 Physical Description of the Resource

The Jewelers Building (**Figure 2**) occupies a gently sloping parcel bordered by Washington Street on the east and Bromfield Street on the north. Bromfield Street rises gradually from its intersection with Washington Street to its western terminus on Tremont Street. The property was developed in two stages: The northern part of the building, occupying the corner of Bromfield and Washington streets, was constructed in 1897-1898; the southern part between 1902 and 1904.

The 10-story Jewelers Building has a flat roof. Its primary façades on Bromfield Street (five structural bays) and Washington Street (two structural bays) are clad with terracotta and divided into three major horizontal sections: a two-story base with cast iron framing; an eight-story shaft; and a two-story cap surmounted by a heavy, terracotta cornice. An opulent super-cornice, probably metal (**Historical Images 2 and 3**), is visible in historic photographs but has been removed from the very top of the building. A copper-clad penthouse stands near the northwest corner of the roof.

Above the two-story, cast iron base, the street façades are clad with terracotta tiles on the piers and occasional flat-wall surfaces, and with elaborate cast terracotta trim at the window openings, spandrel panels, and entablatures (**Figures 3 and 4**). Secondary elevations, including the top stories of the west and south elevations, are clad with coarse red brick having simple stone and brick trim around the window openings (**Figure 10**). Typical windows originally contained 1/1 double hung sash; most of these were replaced in 1989-1990 with 1/1 windows with transom panels above.

The cast-iron base of the building (**Figure 5**) comprises paneled pilasters, simply decorated entablatures above both the first and second floors, and, at the second story, banded windows in groups of five on the Washington Street facade and threes and fours on the Bromfield Street façade. Storefront infill is recent (late 20th or early 21st century). Principal entrances to the building were originally located on both of the street facades. On Bromfield Street, the entrance occupies the narrow center bay of the long, north elevation. Its wide doorway (now blocked in) is framed by sturdy pilasters and a heavy, decorative entablature with end brackets, center cartouche, and swags (**Figure 11**). Above the doorway is a segmental-arch window that is richly adorned with a balustrade below, engaged columns at the sides, and a complex, molded and stepped entablature. Much more modest is the building entrance on Washington Street, which has double-leaf modern doors set within a

black marble, Art Deco-style frame; it is set slightly off the midpoint of the Washington Street facade, in the newer, southern part of the building (**Figure 12**).

The mid-section of the Jewelers Building is divided into two horizontal layers of three stories each, divided between the fifth and sixth floors by a plain entablature with floral bosses, and capped above the eighth floor by a highly animated entablature with egg and dart molding and cartouches (**Figures 6 and 7**). Windows in this section of the building are rectangular in shape, separated vertically by plain and decorative mullions and horizontally by highly ornamented spandrel panels. Three-story pilasters articulate the structural bays. The Bromfield Street façade has five structural bays, including a center bay with an elaborately trimmed center window which appears to be an original entrance, flanked on each side by an inner bay with four grouped windows and an outer bay of two grouped windows. The Washington Street façade has two structural bays: the northern (original) section has a trio of individual windows, and the southern (newer) section has three groups of paired windows. The structural bays are outlined by floral bosses and egg and dart molding, with a cartouche centered at the top of each bay. Decorative mullions take the form of wrapped sheaves of wheat. Shields ornament the spandrel panels below individual window units; the northern and southern sections of the Washington Street façade vary slightly in the ornament in these spandrel panels.

The two-story cap of the building contains pilasters between the structural bays, arcaded windows between the windows on the ninth floor, and rectangular windows in the top, tenth floor (**Figure 8**). Dividing the individual windows are engaged Corinthian columns embellished with heavy foliate ornament on their shafts. Spaces between the windows, horizontally and vertically, are heavily ornamented with a variety of free classical detail; this ornament varies slightly between the newer and older sections of the Washington Street façade. The ninth floor's arched windows feature egg and dart molding, foliated keystones, and, in their triangular spandrel panels, high-relief angel heads. Narrow horizontal spandrel panels between the ninth and tenth floor windows are adorned with foliate ornament and concave shells. The rectangular tenth floor windows are typically flanked by a narrow vertical band of incised geometric ornament; on the newer section of the Washington Street façade, these vertical panels contain a wider, scroll design. The terra cotta cornice contains multiple levels of ball and coil molding, scrolled modillion brackets, egg and dart molding, and a crown of floral ornament (**Figure 9**).

Visible portions of the southern and western elevations of the Jewelers Building are utilitarian in character, with coarse red brick walls and single and paired, rectangular windows ornamented only with rock-faced granite sills and lintels of either rock-faced rectangular granite or brick soldier courses (**Figure 10**).

2.3 Contemporary Images

Figure 2. Washington Street (L) and Bromfield Street (R) facades.

Figure 3. Two-bay Washington Street (east) façade.

Figure 4. Bromfield Street (north) façade.

Figure 5. Bromfield Street facade, storefronts.

Figure 6. Washington Street façade, floors 6 through 10.

Figure 7. Washington Street façade, detail of floors 6, 7, and 8.

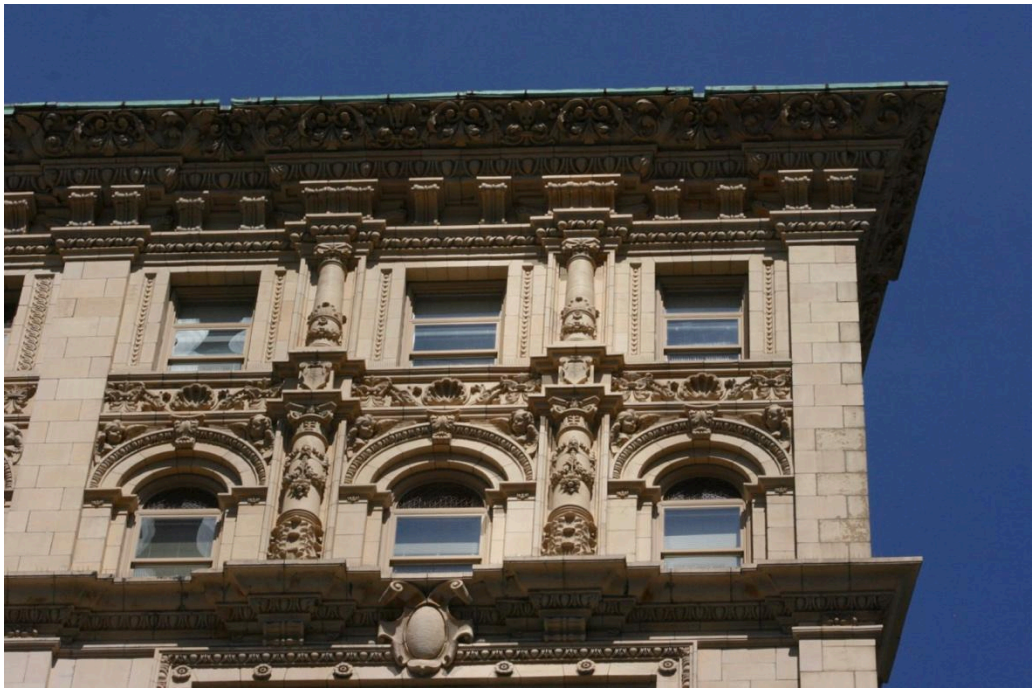


Figure 8. Washington Street elevation, detail of floors 9 and 10.

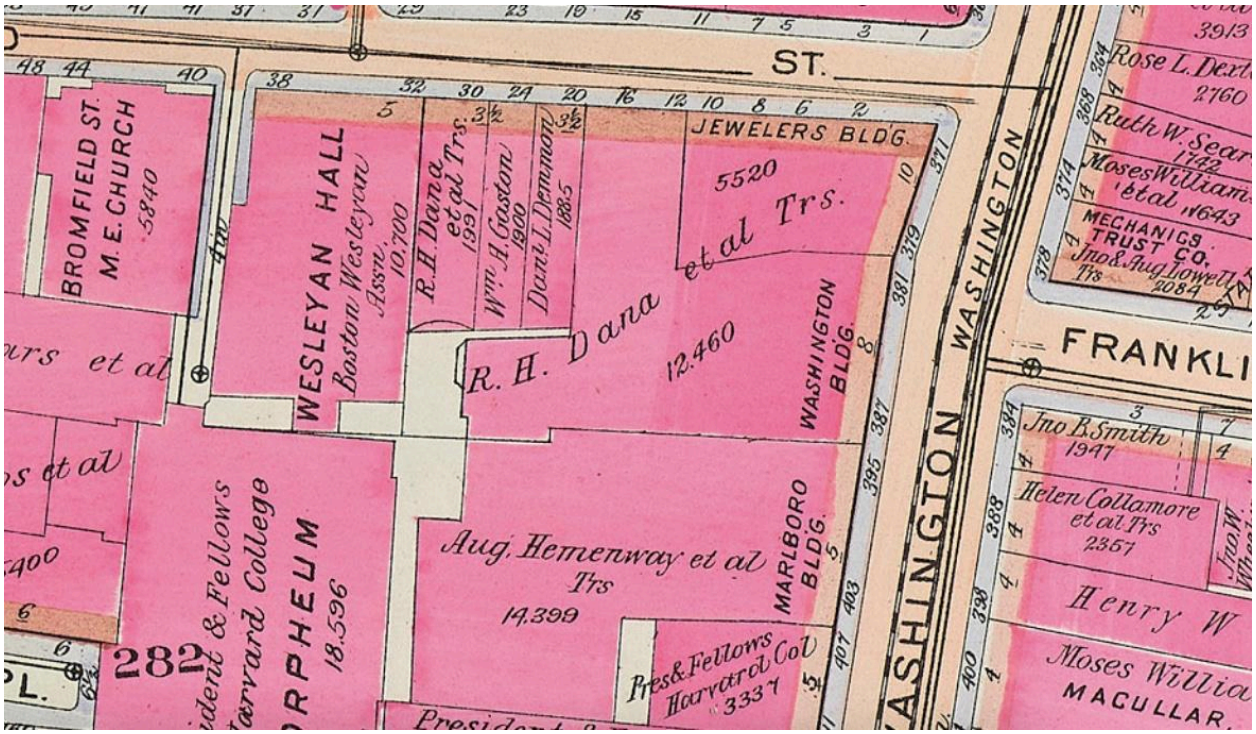
Figure 9. Washington Street elevation; detail of cornice.

Figure 10. Bromfield Street (north) and west elevations.

Figure 11. Bromfield Street building entrance.

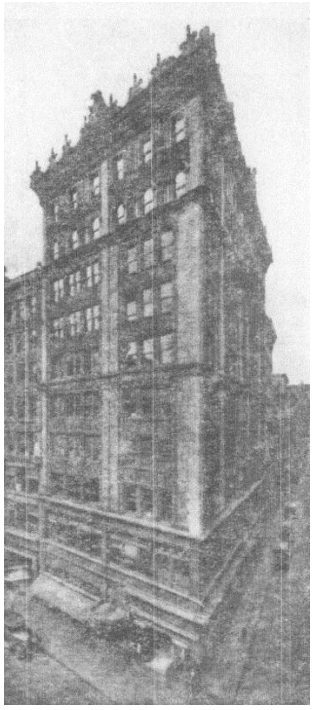
Figure 12. Washington Street building entrance.

2.4 Historic Maps and Images



Historic Image 1. Bromley map, 1908. Courtesy of Mass. State Library.

Historic Image 2. Original part of the Jewelers Building, ca. 1898-1902. Courtesy of Historic New England.



Historic Image 3. Completed Jewelers Building, ca. 1920s. Courtesy of Bostonian Society.

3.0 SIGNIFICANCE

The Jewelers Building is architecturally and historically significant on the local, state, and New England levels as a commanding example of turn-of-the-20th century commercial development in Boston's Central Business District; for its associations with two of Massachusetts' leading lawyers and real estate developers; for its exceedingly free and skillful interpretations of Beaux Arts, Spanish Renaissance, and classical revival styles; and as the work of two leading and prolific architectural firms, Winslow & Wetherell and Arthur Bowditch, and of one of the foremost building contractors in the nation in the late 19th and 20th centuries, George A. Fuller & Co. Largely intact, the property retains integrity of location, setting, design, materials, workmanship, feeling, and association.

3.1 Historic Significance

Overview

The Central Business District—a regional center for commerce, banking, and insurance industries—occupies the area between State Street to the north, Tremont Street to the west, Essex Street to the south, and the waterfront to the east. For the first two centuries after Boston's settlement in 1630, the commercial and civic center of the town was clustered around State Street, which extended westward from Long Wharf to the Old State House and acknowledged the economic prominence of maritime commerce. In the 18th century, a fashionable residential neighborhood with some small shops developed to the south of State Street and was known as the South End. It included free-standing mansions and gardens from pre-Revolutionary War days and elegant rowhouses (including designs by Charles Bulfinch) constructed in the early 19th century.

The tripling of Boston's population after the Revolutionary War led to large-scale landmaking and geographic transformation all around the Shawmut peninsula in the 19th century. The incorporation of Boston as a city in 1822 was followed by several flourishing decades of downtown development, evident in the infilling of wharves, construction of new streets, and the building of Quincy Market (1826, BOS.1713-1715; NHL, NRDIS, LL), a new Custom House (1837-49; BOS.1865; NRD, LL), and a new Merchants Exchange (1842). As the "new" South End and Back Bay were filled and developed in the mid to late 19th century, wealthier residents of the old South End moved outward, and commercial uses took over what is today's Central Business District.

The Great Fire of 1872 destroyed nearly 800 buildings on 65 acres of land between Washington, Milk, Broad, and nearby Summer streets, sparing the Old South Meeting House and stopping just a block south of the National Shawmut Bank Building site. The area was quickly and densely re-built with masonry commercial buildings that were usually four to six stories high, typically of brick and occasionally of stone, and frequently designed by well-known architects in Second Empire, Neo-Grec, Ruskinian Gothic, and other High Victorian styles.

By the late 19th century, Boston was the financial, industrial, and trade center of New England and experienced a period of tremendous economic and population growth. Although maritime trade declined significantly after the mid-19th century, the fortunes accrued there by Boston businessmen were reinvested in textile manufacturing, railroads, and other new industries. Boston was nationally prominent in the textile and clothing industries and the leather and shoe trades, was the second largest U.S. port in volume of business, and claimed excellent railroad facilities. The city's financial center was a major source of capital for New England manufacturing and in turn invested the wealth that those businesses created.

As observed by urban historian Sam Bass Warner,

> "No period in Boston's history was more dynamic than the prosperous years of the second half of the nineteenth century.... In fifty years it changed from a merchant city of 200,000 inhabitants to an industrial metropolis of over a million. In 1850 Boston was a tightly packed seaport; by 1900 it sprawled over a ten-mile radius and contained thirty-one cities and towns."[1]

Most of the original post-Fire buildings were replaced within only two or three decades by larger and more modern commercial structures, which adapted to the constraints of Boston's geographical size. More monumental in style and scale, they were often eight to 12 stories high and dominated the irregular layout of narrow downtown streets.

Exemplifying the trend was Peabody and Stearns's Stock Exchange Building at the southeast corner of State and Congress streets (BOS.2015), which "was built to include 1100 offices in 1887—more offices in one building in 1887 than there had been brick houses in all of Boston 165 years earlier."[2] Two technological innovations were critical to this vertical and horizontal expansion: the elevator and steel framing. The elevator first appeared in a Boston office building in 1868, and was common by the late 1880s. The Winthrop Building on Water Street, between Washington and Devonshire, was Boston's first fully steel-framed office building, constructed in 1893-1894 (BOS.2111).

The Jewelers Building stands in a sub-area of the Central Business District that is identified in the CBD Preservation Study as the pre-Fire Mercantile District. Roughly bounded by Washington, West, Tremont, and Bromfield Streets, this area was largely unscathed by the Great Fire of 1872; it still displays early 19th century brick residential buildings, robust mid-19th century granite commercial buildings, and florid turn-of-the 20th century commercial structures in myriad styles and materials.

[1] Sam Bass Warner quoted in Douglass Shand-Tucci, *Built in Boston; City and Suburb, 1800-2000* (revised and expanded edition) (Amherst, Mass.: University of Massachusetts Press, 1999), 74.
[2] Shand-Tucci, *Built in Boston*, 206.

Massive office and retail buildings were an important expression of the increased size and scale of commercial development that flourished in the Central Business District beginning around 1890. Although not as large as New York, Boston was the financial, mercantile, and retail capital of New England. By the late 19th century, the newly fashionable, restrained, and academic Beaux Arts and Classical Revival styles were especially popular with Boston's stability-minded financial community.

This flush of commercial construction ended with World War I. As a consequence of the Great Depression and the relocation of major industries (such as textiles) to other parts of the country, the population of Boston proper declined steadily from 1915 to 1945, and business and development stagnated during the mid-20th century. Very few office buildings were constructed in downtown Boston until urban renewal and renewed growth in the financial, service, insurance, and related industries finally catalyzed a flurry of high-rise, often innovative modern skyscrapers in the late 1960s and 1970s. New residential as well as commercial buildings have been added to the skyline of the Central Business District in the early 21st century, as Boston's economy has flourished.

Jewelers Building

The Jewelers Building was developed by the Bromfield Building Trust, headed by Boston businessmen Richard Henry Dana and Samuel Wells. The building was constructed in two parts, the first 1897-1898 and the second between 1902 and 1904. The project realized a concept for a building devoted to the jewelry industry that was first proposed in 1892 for a different site on Washington Street, several parcels to the south. The Bromfield Trust acquired the property at 371-373 Washington Street ca. 1896-1897. The trust intended to buy the adjacent property at 375 to 379 Washington Street at the same time, but ongoing leases prevented purchase of that site until 1901. Optimistically, however, in the spring of 1897, construction began on the original, narrow parcel for a building with a long frontage on Bromfield Street, designed for expansion along Washington Street.

Development of the Jewelers Building required the demolition of two existing buildings. The corner site at Washington and Bromfield streets was previously occupied by a granite residential building fronting Bromfield Street that had been adapted for commercial use in 1809. The property at 375-379 Washington Street had most recently been occupied by a five-story, stone-front commercial building, constructed after the Great Fire of 1872.

An announcement of the plans for the original part of the Jewelers Building reported that

> "The building, which will be fireproof, will cost above the land about $250,000. It will be constructed of terra cotta, with steel frame, the exterior being of Spanish and Moorish design, while the interior will be divided into stores and offices especially adapted for the jewelry and kindred trades, with entrances on both Washington and Bromfield sts [sic].

> "The first floor, basement and corridors will have Mosiac [sic] floors and marble dados. Each store and office will be supplied with hot and cold water, with toilets on each floor…
>
> "It is the intention of the Bromfield building trust, the owners of the new building, to have as occupants only the jewelry trade, and it is expected that the Jewelers club and Traveling jewelers association will occupy handsome quarters in it, together with a number of well-known wholesale jewelry firms."[3]

The original section of the Jewelers Building (30 feet wide along Washington Street) was designed by the Boston architectural firm of Winslow & Wetherell, with the framing system, corridors, restrooms, and elevators deliberately arranged to be easily added on to. The building was constructed 1897-1898 by George A. Fuller Co.; the terra cotta was provided by Perth-Amboy Terra Cotta Company. A drawing of the planned building that was published in March 1897 shows the two-story base having paired, full-height plate-glass windows with transoms at the first story storefronts and the current configuration of windows on the second floor; the extant, elaborate entrance centered on Bromfield Street; and a seemingly restrained, arched entrance in the southernmost bay of the Washington Street façade.

By the fall of 1901, the Bromfield trust had acquired the parcel at 375-379 Washington Street. According to the city's building permit records, the 27-foot wide addition was constructed from 1902 to 1904. Extending the *parti*, materials, and in large part the detailing of the original structure, the addition to the Jewelers Building was designed by Boston architect Arthur H. Bowditch. The builder has not yet been determined.

Interestingly, the combination of developer, architects, and builder for the Jewelers Building was repeated on the parcel of land surrounding it on the south and west, which was developed in 1903 as the eight-story Washington Building. Situated at 381-387 Washington Street and 12-30 Bromfield Street, the property was purchased by Dana and Wells this time as officers of the Washington Building Trust. Aesthetically very congenial with the Jewelers Building, the Washington Building was designed by Arthur Bowditch and his then partner, Edward Stratton; the firm of Winslow & Bigelow (successor to Winslow & Wetherell; see below) is noted as "consulting and supervising architects,"[4] perhaps a role they also served for the addition to the Jewelers Building. The George A. Fuller Co., which had constructed the original portion of the Jewelers Building, also constructed the Washington Building. The Jewelers Building and Washington Building presently share a single assessor's parcel.

A newspaper article in April 1901 reported on a water main failure that affected hydraulic freight lifts, dumbwaiters, and elevators throughout the downtown, and specifically referred to the Jewelers Building: "The cars in the Jewelers' building on Washington street failed

[3] *The Boston Daily Globe*, March 15, 1897, 6.
[4] *The Boston Daily Globe*, May 1, 1903, 11.

immediately when the pressure dropped, and the occupants of that tall structure got more exercise yesterday than they have had for many a day."[5]

An undated (ca. 1920s) promotional brochure reports that the Jewelers Building "is known in the jewelry trade throughout the country as the Boston address of many of the leading jewelers."[6] Since its construction, the building has been occupied primarily by wholesale and retail jewelry, watch, and clock merchants; Tiffany Jewelry Co. is listed at 373 Washington Street in the 1901 city directory. Other businesses known to be early tenants of the building have included an optician, ad agency, and tailoring shop. At least three buildings in this section of Washington Street (333, 371-379, and 381-387 Washington Street) were devoted primarily to the jewelry trade, capitalizing on their location in the center of Boston's premiere shopping district.

Winslow & Wetherell

The original (1897-1898) section of the Jewelers Building was designed by the distinguished Boston firm of Winslow & Wetherell consisted of Walter T. Winslow (1843-1909) and George H. Wetherell (1854-1930), who practiced under that name from 1888 to 1898. Together with their successor firm Winslow, Wetherell, & Bigelow, the two architects were responsible for many distinguished commercial and civic buildings in Boston in the late 19th and early 20th centuries.

Walter T. Winslow trained in the office of Boston architect Nathaniel J. Bradlee, one of the city's best and most prolific mid-19th century architects, and studied in Paris before returning to Bradlee's firm, where he became a junior partner. Bradlee & Winslow was active in rebuilding downtown Boston after the fire of 1872. George H. Wetherell (1854-1930), who had studied architecture at MIT and the Ecole des Beaux Arts in Paris, was made a partner in 1884, and the firm's name was changed to Bradlee, Winslow & Wetherell. Bradlee is thought to have continued advising the firm after he officially retired in 1886, as the firm name did not change again until he died in 1888 and the business became known as Winslow & Wetherell. In 1898, the pair elevated to partnership Henry Forbes Bigelow, who had studied in Europe after graduating from MIT's school of architecture in 1888. The trio practiced as Winslow, Wetherell & Bigelow from 1898 to 1901, when Wetherell left the firm. From 1901 to 1908, the office was known as Winslow & Bigelow.

The Massachusetts Cultural Resource Information System (MACRIS) lists a total of 112 properties in which Winslow participated in his several architectural partnerships; these range from commercial buildings to industrial structures, hotels, residences, town halls, libraries, and a hospital. Winslow & Wetherell (with 49 affiliated buildings on MACRIS) was known for its large commercial buildings and hotels in Boston, including the Baker Chocolate Company factory in Dorchester (1880s – 1910s, BOS.6747, 5638, inter alia; NRDIS); the New

[5] *The Boston Daily Globe*, April 13, 1901, 7.
[6] Bostonian Society, Rice-Manks Collection, n.d.

England Building in Kansas City, Missouri (1887); the Auchmuty Building on Kingston Street (1889, BOS.1819); the Steinert Hall office, showroom, and concert hall complex on Boylston Street (1896, BOS.2260; NRDIS); the Proctor Building on Bedford Street (1897, BOS.1558); and the Hotel Touraine (1897, BOS.2248); Bigelow was also involved in the latter project. The best-known project of Winslow, Wetherell & Bigelow was the South Street Building, which is particularly distinctive for its use of steel framing (1899, BOS.1982; NRDIS); they also designed a commercial building at 62-72 Essex Street (1899, BOS.1704; NRDIS).

Winslow & Bigelow is well known for the Board of Trade Building on Broad Street (1901, BOS.1580; NRDIS), the Oliver Ditson Building on Tremont Street (1903, BOS.2299; NRDIS), the office of Kidder, Peabody & Co. on State Street, the Compton Building on Devonshire Street (1902-1903), the Post Office Square Building on Federal Street (1904, BOS.1893), the National Shawmut Bank Building on Water Street (1906, BOS.15948; NRDOE), and the Boston Edison Electric Illuminating Co. office building on Boylston Street (1906, BOS.2246; NR).

Arthur Bowditch

The 1902-1904 addition to the Jewelers Building was designed by Arthur Hunnewell Bowditch (1870-1941), a versatile and successful architect who worked in a variety of styles and building types and was known for his use of terra cotta. Although his academic training is unknown, by 1890, Bowditch was employed in the office of William Gibbons Preston, a prestigious Boston architect who was associated with many important residential, commercial, and institutional buildings. Preston's work was located primarily in Boston and eastern Massachusetts, but also with major examples in Savannah, Washington D.C., and Rhode Island. In 1892, Bowditch was employed by the architect J. Merrill Brown, who designed a range of religious, commercial, and educational buildings. Bowditch established his own firm around 1893 and, thereafter, worked primarily as a sole practitioner, although he formed a partnership with Edward Bowman Stratton from about 1903 to 1907.

Arthur Bowditch is associated with 89 historic resources listed in MACRIS, mostly in Boston and Brookline. Bowditch's work in Boston included fashionable apartment houses, theaters, hotels, automobile showrooms, and office buildings, among them the Hotel Somerset (1897, BOS.3682) on Commonwealth Avenue, the Hotel Essex (1899, BOS.1518) on Atlantic Avenue, the Lenox Hotel (1901, BOS.2626) on Boylston Street, the Old South Building (1902, BOS.2112) on Washington Street, and the Stoneholm apartment house (1907, BKL.422; NRDIS) in Brookline (which Shand-Tucci calls "the most magnificent building of its type in Greater Boston—a splendid Baroque extravaganza that holds the high ground above Beacon Street with great distinction"[7]). Later Boston projects include the Peerless Motor Car Co. Building (1910, BOS.7299) at Kenmore Square, the Noyes Buick Building (1920, BOS.8069) on Commonwealth Avenue, the Myles Standish Hotel (1925, BOS.7216) at Kenmore Square, and the Paramount Theater (1930-32, BOS.2328, NRDIS, LL), which Morgan, et al, call "one of the

[7] Shand-Tucci, *Built in Boston*, 145-146.

city's most flamboyant examples of Art Deco design."[8] In other Massachusetts communities, Bowditch's notable work includes the Corinthian Yacht Club (1898, MAR.1036) in Marblehead, the William T. Grant Department Store (1919, LYN.454) in Lynn, and the Worcester Buick Company showroom (ca. 1921, WOR.1071) in Worcester.

George A. Fuller Co. (1897-1898 building)
The original section of the Jewelers Building was constructed by the George A. Fuller Co., a nationally-known firm of builders founded in Chicago and later headquartered in New York City. Offices were at one time also located in Boston, Baltimore, Philadelphia, Pittsburgh, Washington D. C., and St. Louis. George Fuller (1851-1900) studied at MIT for a year; worked for a short time for an architect uncle, J.E. Fuller, in Worcester; and subsequently entered the office of Peabody & Stearns, where he became partner at the age of 25 and managed the New York office. In 1882, he formed a contracting company that built some of the largest structures in Chicago (including buildings at the 1893 world's fair), New York, Boston, St. Louis, and Pittsburgh; it was also active in Worcester, Atlanta, and Buffalo.

In addition to its technological capabilities, the firm was innovative in its management practices. According to architectural historian Gail Fenske,

> "The George A. Fuller Company pioneered the single contract system of general contract construction in the Tacoma Building of 1886-1889. For the first time, Fuller built a skyscraper within a contractually predetermined period of time for a predetermined price, then 'delivered' it as a product to its owner, the Chicago lawyer and businessman, Wirt D. Walker, ready to occupy. Subsequently, the Fuller Company built up its reputation on taking full financial responsibility for such projects, either on its own or through letting subcontracts to others."[9]

In addition to the Jewelers Building, the Fuller Company's known commercial projects in Boston included three for Winslow & Bigelow (successor to Winslow & Wetherell; see above): the Oliver Ditson Building, South Street Building, and Board of Trade Building (the location of Fuller's Boston office). MACRIS lists 43 properties built by Fuller, of which 27 are in Boston, including the Congress Street Trust Building, the Second Brazer Building by Cass Gilbert, the Jewelers Building, the National Shawmut Bank Building on State Street, the Minot Building on Devonshire Street, the Suffolk County Courthouse, United Shoe Machinery Building on Federal Street, the Hotel Essex on Atlantic Avenue, the Parker House on Tremont Street, the Ritz-Carleton Hotel on Boylston Street, and the Copley Plaza on St. James Avenue.

[8] Keith N. Morgan, ed., *Buildings of Massachusetts: Metropolitan Boston* (Charlottesville and London: University of Virginia Press: 2009), 124.

[9] Quoted in the Boston CBD Survey Update Form for 33-59 Congress Street, continuation sheet 4.

Elsewhere, Fuller & Co. built Pennsylvania Station, the Fuller Building (better known as the Flat Iron Building), the U.N. Secretariat Building, and Lever House in Manhattan; the U. S. Supreme Court Building, Lincoln Memorial, and National Archives Building in Washington, D. C.; and roads, bridges, and dams in Cuba and Canada. The company is still in business today.

Richard Henry Dana

A prominent lawyer, civic reformer, and real estate investor, Richard Dana III (1851-1931) belonged to a wealthy and elite Boston family, whose members included lawyers, governors, justices, ambassadors, senators, and authors. Dana graduated from Harvard College (1874) and Harvard Law School (1877) and was married to Edith Longfellow, daughter of the poet Henry Wadsworth Longfellow, with whom he had six children.

Influential in civic, tariff, and voting reform, Dana was a forceful advocate of the merit system in civil service, drawing up the Civil Service Reform Act of 1884 for the Commonwealth of Massachusetts. In 1888, he drafted legislation for the Massachusetts Ballot Act, the country's first enactment of secret ballots for state elections, versions of which were adopted by 38 other states by 1892. Dana served as treasurer of the Ballot Act League, which promoted use of the secret ballot; secretary of the Massachusetts Civil Service Reform league; and president of the National Civil Service Reform Association for ten years. Dana also served as trustee and president of the New England Conservatory of Music, trustee and treasurer of the Episcopal Theological School, and was appointed by the governor to the Charles River Basin Commission in 1901.

At Dana's death in 1931, obituaries were published in newspapers around the country—including Boston, Brooklyn, Atlanta, Miami, Cincinnati, Des Moines, St. Louis, Los Angeles, Oakland, Spokane, and Billings, Montana, as well as Vancouver and Ottawa in Canada.

Samuel Wells

Highly regarded as a lawyer, philanthropist and amateur scientist, Samuel Wells (1836-1903), specialized in corporate law and management of trusts. Wells was born in Maine, graduated from Harvard College in 1857, studied law in his father's office in Boston, and practiced there for about ten years before forming a partnership with Edward Bangs. Wells was married to Catherine Boott Gannett, with whom he had three children.

Wells was a director and officer with multiple prominent corporations, including John Hancock Mutual Life Insurance Company, State Street Exchange, and Boston Real Estate Trust. He was involved in progressive political reform movements, including membership in the Civil Service Reform Association and the Tariff Reform League. Wells also served as an officer and trustee of many social and cultural organizations, including the Boston Society of Natural History, Boston Young Men's Christian Union, and the Women's Educational and

Industrial Union. Scientifically oriented, a contemporary history notes that "He has made a special study of the use of the microscope, and was one of the first in this country to use that instrument in photography."[10]

His obituary in *The Boston Globe* reported that Wells "was recognized as an able, industrious and reliable lawyer. Well grounded in legal matters and possessed of sound judgment and great intellectual powers, he achieved deserved success."[11] *The New York Times*'s obituary called Wells "one of the best-known real estate men in New England."[12]

3.2 Architectural (or Other) Significance

The Jewelers Building is architecturally significant as an early and bold example of large-scale, steel-frame commercial architecture in downtown Boston, executed at the peaks of the careers of its architects, Winslow & Wetherell and Arthur Bowditch; for its use of thin-skinned terra cotta cladding with unusually vibrant sculptural ornament; and for the unusually harmonious appearance of its two separate sections, which were built several years apart and designed by different architects.

Boston's first entirely steel-framed tall office building was the Winthrop Building, designed by Clarence Blackall and constructed a block away from the Jewelers Building in 1893-94 (BOS.2111). Boston's skyscrapers followed the lead of Chicago architects, especially Louis Sullivan (a Boston native), whose influential essay, "The Tall Office Building Artistically Considered" (published in 1896), asked

> "What is the chief characteristic of the tall office building? It is lofty.... The force and power of altitude must be in it, the glory and pride of exaltation must be in it. It must be every inch a proud and soaring thing, rising in sheer exultation that from bottom to top it is a unit without a single dissenting line..."[13]

Boston's early tall office buildings employed a relatively conservative architectural treatment of the new skyscraper form, comprising a distinct base, shaft, and capital. Their innovative steel frame construction and use of elevators were typically cloaked in traditional Beaux Arts, Renaissance Revival, or Classical Revival styles, with their most exuberant ornament applied to the cornice. The Jewelers Building is a high quality example of its style and period, drawing from comparatively uncommon Spanish Renaissance features in its

[10] Richard Herndon (comp.) and Edwin M. Bacon (ed.), *Men of Progress: One Thousand Biographical Sketches & Portraits of Leaders in Business and Professional Life in the Commonwealth of Massachusetts* (Boston: New England Magazine, 1896), 101.
[11] *The Boston Globe*, October 3, 1901, 1.
[12] *The New York Times*, October 4, 1903.
[13] Louis Sullivan quoted in William H. Jordy, *American Buildings and Their Architects; Progressive and Academic Ideals at the Turn of the Twentieth Century* (Garden City, NY: Doubleday & Co., Inc., 1972), 95.

sumptuous use of classical details across nearly every surface. The prolific density of decoration on the facade of the Jewelers Building is reminiscent of the Spanish Renaissance period, when the predominant architecture style known as "Plateresque" ("Silversmith-like") was characterized by intricate relief ornament that recalled the work of a silversmith. Heraldic escutcheons, like the shields on the spandrel panels of the Jewelers Building, were a common motif in Plateresque architecture. The "wrapped" piers in between the windows of the Jewelers Building also evoke the twisted columns of Plateresque architecture.

In the same year that the Jewelers Building began construction, Winslow & Wetherell's much smaller but aesthetically very similar Proctor Building was also under construction. The following text is drawn largely from the Study Report prepared for the Proctor Building (100-106 Bedford Street) in 1983.

Like the Proctor Building, the Jewelers Building

> "is significant as one of the most elegant and extensive examples of the use of architectural terra cotta in downtown Boston. The building's high relief sculptural ornamentation, fine craftsmanship, and use of the Spanish Renaissance style make it rare among Boston commercial buildings. It is also important as an excellent example of the work of a major late 19th century Boston architectural firm, Winslow & Wetherell.
>
> "Terra cotta, a clay kiln-fired product, was introduced in the United States after the Civil War and was first used on a large scale in the old Boston Museum of Fine Arts in Copley Square (1870-71) by Sturgis and Brigham. The late 19th century popularity of the new material can be attributed both to its practical value as a fireproof and durable cladding and to the aesthetic opportunities made possible by the reproduction of sculptural elements at a fraction of the cost of carved stone. The Jewelers Building is among the city's most elaborate examples of the use of terra cotta and represents an example of the way building materials and technology can influence architectural form.
>
> "The lavish ornament would probably have been too expensive to execute in stone but was made possible because the technology of molding and assembling terra cotta panels had been perfected over the previous 20 years. The building represents a culmination in the development of terra cotta technology, a craft which would soon become obsolete as cast stone became the preferred material for architectural ornament in the 1910's and 20's."[14]

[14] Boston Landmarks Commission, "Study Report for the Proctor Building," 1983, 9.

3.3 Archaeological Sensitivity

Downtown is archaeologically sensitive for ancient Native American and historical archaeological sites. It is possible for the survival of ancient Native and historical archaeological sites in the rare areas where development has not destroyed them. As the ancient and historical core of Shawmut, now Boston, any surviving archaeological deposits are likely significant. Any historical sites that survive may document 17th-19th century history related to Boston's colonial, Revolutionary, early Republic history especially yard spaces where features including cisterns and privies may remain intact and significant archaeological deposits. These sites represent the histories of home-life, artisans, industries, enslaved people, immigrants, and Native peoples spanning multiple centuries. Downtown's shoreline may contain early submerged ancient Native archaeological sites, shipwrecks, piers, and other marine deposits that may be historically significant.

3.4 Relationship to Criteria for Designation

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

> B. Structures, sites, objects, man-made or natural, at which events occurred that have made an outstanding contribution to, and are identified prominently with, or which best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation.
>
> > The Jewelers Building is architecturally and historically significant on the local, state, and New England levels as a commanding example of large-scale, steel-frame commercial architecture built at the turn of the 20th century in Boston's downtown Central Business District.
>
> D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.
>
> > The Jewelers Building is architecturally and historically significant on the local, state, and regional levels for its notable use of thin-skinned terra cotta cladding with unusually vibrant sculptural ornament and its exceedingly skillful interpretations of Beaux Arts, Spanish Renaissance, and Classical Revival styles. It is also significant as the work of two leading and prolific

architectural firms, Winslow & Wetherell and Arthur Bowditch, and of one of the foremost building contractors in the nation in the late 19th and 20th centuries, George A. Fuller & Co. Largely intact, the property retains integrity of location, setting, design, materials, workmanship, feeling, and association.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's Records, the property at parcel #0304734000 where the Jeweler's Building is located has a total assessed value of $27,639,900, with the land valued at $15,428,800 and the building valued at $12,211,100 for fiscal year 2021. Please note that the assessed land and building value is for the entire parcel, not specific to the Jewelers Building.

4.2 Current Ownership

The Jeweler's Building is owned by Bertram A. Druker Trusts, c/o Druker Co., 50 Federal Street, Boston, Mass. 02110.

5.0 PLANNING CONTEXT

5.1 Background

Since its construction between 1897 and 1904, the Jeweler's Building has served continuously as a commercial property with offices and retail shops.

5.2 Zoning

Parcel number #0304734000 is located in the Midtown Cultural zoning district, the General Area subdistrict, and the following overlay districts: Restricted Parking District, Shadow Impact Area (https://maps.bostonplans.org/zoningviewer/). The Midtown Cultural District regulates building height, floor-area ratio, and the use of land and structures; it also specifies design requirements such as street wall continuity, street wall height, setbacks, and signage. See Article 38 of the Boston Zoning Code for more information and see section 5.3 of this report for pending updates.

5.3 Planning Issues

On July 18, 1986, a petition was submitted to designate the Jeweler's Building as a Boston Landmark. At the public hearing on September 9, 1986, the Boston Landmarks Commission voted to accept the petition for further study. The final draft study report was completed on June 30, 2020. The study report was posted for public feedback on October 19, 2021 and the BLC hearing for public feedback was held November 9, 2021. The public feedback period ended January 14, 2022.

The property is within the PLAN Downtown planning area, adopted by the BPDA Board on December 14, 2023. This plan establishes a new framework for the growth, enhancement, and preservation of Downtown Boston as a 24-hour neighborhood, balancing livability, affordability, walkability, climate change preparedness, access to open space, and a dynamic mix of uses. PLAN Downtown recommends amendments to the Boston Zoning Code that would remove the Midtown Cultural District and add Article 31 to create Skyline Districts. At the time of posting this amended study report in November 2024, the zoning code has not yet been amended, but proponents of any work on parcel #0304734000 should confirm the current version of the zoning code when proposing a project.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission

A. Designation

The Commission retains the option of designating Jewelers Building as a Boston Landmark. Designation shall correspond to the building footprint of the Jewelers Building located at 371-379 Washington Street, located within Assessor's parcel #0304734000, and shall address the following exterior elements hereinafter referred to as the "Specified Features":

- The exterior envelope of the building.

B. Denial of Designation

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

C. National Register Listing

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

D. Preservation Plan

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

E. Site Interpretation

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

6.2 Impact of alternatives

A. Designation

Designation under Chapter 772 would require review of physical changes to the Jewelers Building in accordance with the Standards and Criteria adopted as part of the designation.

B. Denial of Designation

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

C. National Register Listing

The Jewelers Building could be listed on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts 19 Preservation Projects Fund (MPPF) from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. National Register

listing does not provide any design review for changes undertaken by private owners at their own expense.

D. Preservation Plan

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

E. Site Interpretation

A comprehensive interpretation of the history and significance of the Jewelers Building could be introduced at the site.

7.0 RECOMMENDATIONS

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

1. That the Jewelers Building be designated by the Boston Landmarks Commission as a Landmark under Chapter 772 of the Acts of 1975, as amended (see Section 3.4 of this report for Relationship to Criteria for Designation);

2. That the boundaries corresponding to the footprint of the Jewelers Building (371-379 Washington Street) be adopted without modification;

3. And that the Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

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

8.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation which shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[15] Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

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

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

8.2 Levels of Review

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

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

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

1. Activities associated with normal cleaning and routine maintenance.

a. For building maintenance, such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.

b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.

2. Routine activities associated with special events or seasonal decorations which do not disturb the ground surface, are to remain in place for less than six weeks, and do not result in any permanent alteration or attached fixtures.

B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:

1. Maintenance and repairs involving no change in design, material, color, ground surface or outward appearance.

2. In-kind replacement or repair.

3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.

4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.

5. Temporary installations or alterations that are to remain in place for longer than six weeks.

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

C. Activities requiring an application and full Commission review:

Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements, or changes in landforms.

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

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

8.3 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[16] These Standards and Criteria apply to all exterior building alterations.

8.3.1 General Standards

1. Items under Commission review include but are not limited to the following: exterior walls (masonry, wood, and architectural metals); windows; entrances/doors; porches/stoops; lighting; storefronts; curtain walls; roofs; roof projections; additions; accessibility; site work; demolition; and archaeology. Items not anticipated in the Standards and Criteria may be subject to review, refer to Section 8.2 and Section 9.

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

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces and spatial relationships that characterize a property shall be avoided. See Section 8.4, List of Character-defining Features.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.

4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved. (The term “later contributing features” will be used to convey this concept.)

5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new material shall match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Staff archaeologists shall review proposed changes to a property that may impact known and potential archaeological sites. Archaeological surveys may be required to determine if significant archaeological deposits are present within the area of proposed work. Significant archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures will be required before the proposed work can commence. See section 9.0 Archaeology.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize a property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of a property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

11. Any exterior alterations to the Jewelers Building that may result from the construction of a new addition or adjacent new construction shall be reviewed and approved by the Commission.

12. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved.

13. New signs, banners, marquees, canopies, and awnings shall be compatible in size, design, material, location, and number with the character of the building, allowing for contemporary expression. New signs shall not detract from the essential form of the building nor obscure its architectural features.

14. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected buildings in violation of Chapter 772 of the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.

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

1. All original or later contributing masonry materials at the building's primary north and east elevations shall be preserved unless determined to be deteriorated beyond repair by the Commission or staff.

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

3. Deteriorated masonry materials, features, details, surfaces, and ornamentation or missing components of masonry features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered.

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

5. Sound original mortar shall be retained.

6. Deteriorated mortar shall be carefully removed by hand raking the joints.

7. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.

8. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.

9. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.

10. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.

11. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).

12. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so can change the visual quality of the material and damage the surface of the masonry and mortar joints.

13. 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.

14. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some significant point in the history of the property.

15. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.

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

1. All original or later contributing architectural metals shall be preserved unless determined to be deteriorated beyond repair by the Commission or staff.

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 metal materials, features, details, and ornamentation or missing components of metal features shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, and detail or installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

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

5. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the gentlest method possible.

6. The type of metal shall be identified prior to any cleaning procedure because each metal has its own properties and may require a different treatment.

7. Non-corrosive chemical methods shall be used to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.

8. If gentler methods have proven ineffective, then abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for hard metals (such as cast iron, wrought iron, and steel) as long as it does not abrade or damage the surface.

9. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).

10. 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.

11. Repainting shall be done with colors that are appropriate to the style and period of the building.

8.3.4 Windows (also refer to Masonry and Architectural Metals)

1. The original or later contributing arrangement of window openings shall be retained.

2. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.

3. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.

4. 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.

5. Deteriorated window elements, features (functional and decorative), details, and ornamentation or missing components of window features shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. When replacement is necessary, it should be based on physical or documentary evidence.

7. Replacement sash for divided-light windows should have through-glass muntins or simulated divided lights with dark anodized spacer bars the same width as the muntins.

8. Tinted or reflective-coated glass shall not be allowed.

9. Metal or vinyl panning of the wood frame and molding shall not be allowed.

10. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.

11. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.

12. Clear or mill finished aluminum frames shall not be allowed.

13. Repainting of window frames, sashes, and, if appropriate, shutters, shall be done with colors that are appropriate to the style and period of the building.

14. Creating new window openings should be avoided. Where necessary to accommodate new uses or for achieving accessibility, new window openings will be reviewed on a case-by-case basis.

8.3.5 Entrances/Doors (also refer to Masonry and Architectural Metals)

1. All original or later contributing entrance elements shall be preserved unless determined to be deteriorated beyond repair by the Commission or staff.

2. The original or later contributing entrance design and arrangement of the door openings shall be retained.

3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.

4. 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.

5. Deteriorated entrance elements, materials, features (functional and decorative) and details or missing components of entrance features shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. When replacement is necessary, it should be based on physical or documentary evidence.

7. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.

8. 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.

9. Unfinished aluminum storm doors shall not be allowed.

10. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.

11. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.

12. Repainting of entrance elements shall be done with colors that are appropriate to the style and period of the building/entrance.

13. Creating new entrance openings should be avoided. Where necessary to accommodate new uses or for achieving accessibility, new entrance openings will be reviewed on a case-by-case basis.

8.3.6 Lighting

1. There are several aspects of lighting related to the exterior of the building and landscape:

    a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
    b. Quality of illumination on building exterior.
    c. Security lighting.

2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piercing in or reinforcing the lighting fixture using recognized preservation methods.

3. Deteriorated lighting fixtures materials, elements, features (functional and decorative), details, and ornamentation or missing components of lighting fixtures shall be replaced with material and elements which are consistent with the historic character of the property. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

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

5. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.

6. Supplementary illumination may be added where appropriate to the current use of the building.

7. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:

    a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
    b. Accurate representation of the original period, based on physical or documentary evidence.
    c. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
    d. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.

8. The location of new exterior lighting shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

9. No exposed conduit shall be allowed on the building.

10. Architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.

11. On-site mock-ups of proposed architectural night lighting may be required.

8.3.7 Storefronts (also refer to Masonry, Architectural Metals, Windows, Entrances/Doors, Lighting, and Accessibility)

1. Refer to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Storefront section).

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

1. The roof shapes and contributing roof elements visible from public ways shall be preserved.

2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, 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 material may be considered.

6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).

8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

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

1. New roof projections shall not be visible from the public way.

2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

8.3.10 Additions (also see General Standards 8.3.1)

1. Additions can significantly alter the historic appearance of buildings. An exterior addition should only be considered after it has been determined that the existing building cannot meet the new space requirements.

2. New additions shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged or destroyed.

3. New additions should be designed so that they are compatible with the existing building, although they should not necessarily be imitative of an earlier style or period.

4. New additions shall not obscure the Washington Street and Bromfield Street elevations of the building and shall be sufficiently set back to preserve the existing building cornice.

5. New additions shall be of a size, scale, and materials that are in harmony with the existing building.

8.3.11 Accessibility

1. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character-defining features of the property. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.

2. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:

    a. Review the historical significance of the property and identify character-defining features;
    b. Assess the property's existing and proposed level of accessibility;
    c. Evaluate accessibility options within a preservation context.

3. Because of the complex nature of accessibility, the Commission will review proposals on a case-by-case basis. The Commission recommends consulting with the following document which is available from the Commission office: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; Preservation Brief 32 "Making Historic Properties Accessible" by Thomas C. Jester and Sharon C. Park, AIA.

8.3.12 Renewable Energy Sources

1. Renewable energy sources, including but not limited to solar energy, are encouraged for the site.

2. Before proposing renewable energy sources, the building's performance shall be assessed and measures to correct any deficiencies shall be taken. The emphasis shall be on improvements that do not result in a loss of historic fabric. A report on this work shall be included in any proposal for renewable energy sources.

3. Proposals for new renewable energy sources shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the building and site.

4. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings for general guidelines.

8.3.13 Guidelines

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

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

    a. The Boston Landmarks Commission specifically recommends that any work on masonry, wood, metals, or windows be executed with the guidance of a professional building materials conservator.

2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.

3. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:

    a. Compatibility with the original property's integrity in scale, materials and character.
    b. Historic association with the property.
    c. Quality in the design and execution of the addition/alteration.
    d. Functional usefulness.

8.4 List of Character-defining Features

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

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

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

The character-defining features for this historic resource include:

1. **Classical tripartite organization of the facade**: a two-story base with cast iron framing; a six-story shaft; and a two-story penthouse.
2. **Lightweight, sculpted materiality:** The first and second floor facades are clad in cast iron, and the two main facades above are clad with terra cotta. The use of these materials is characteristic of skyscrapers constructed in the late nineteenth century and early twentieth century, as the development of steel-frame construction allowed for tall buildings to be built without the need for thick masonry walls to support the weight. Instead, lightweight materials could be supported by relatively thin steel members, opening up more of the facade area for windows. The primary materials of the street-facing facades of the Jewelers Building are:
    a. Cast iron, which was relatively lightweight and far cheaper to mold into elaborate decorative elements than traditional carved stone, requiring little on-site labor.
    b. Terra cotta, which was a characteristic material for tall office buildings in this period because it was lightweight, fire-resistant, and easier to mold into sculptural elements than it would be to carve stone.
3. **Windows:** Following on the above comments regarding the typical characteristics of steel-framed skyscrapers around the turn of the century, the Jewelers Building's high number of windows and the size of those windows is a character-defining feature, as is the ornamentation surrounding those windows. This includes the large storefront windows on the ground floor, large windows filling each bay on the second floor, and the large windows throughout the street-facing facades. Windows at the mid-section (from floor three to eight) of the Jewelers Building are rectangular in shape and surrounded by free classical decoration, with elaborate cast terra cotta trim. They are separated vertically by plain and decorative mullions and horizontally by highly ornamented spandrel panels. The arched windows at the eighth floor also contribute to the classical character of the building.
4. **Ornamentation:** The density and variety of ornamentation on the facade of the Jewelers Building is a key character-defining feature. Specific elements on the building express different styles:
    a. The shields on the spandrel panels and the "wrapped" piers evoke the Plateresque architecture of the Spanish Renaissance period.
    b. The heavy, decorated terra cotta cornice features classical motifs such as multiple levels of ball and coil molding, scrolled modillion brackets, egg and dart molding, and a crown of floral ornament (a feature of Beaux Arts style).
    c. The mid-section (from floor three to eight) of the Jewelers Building is divided into two horizontal layers of three stories each, divided between the fifth and sixth floors by a plain entablature with floral bosses, and capped above the eighth floor by a highly animated entablature with egg and dart molding and cartouches (ornamental appointments applied to the façade).
    d. Each eighth-floor bay of the Washington Street façade has a central arched window flanked by Corinthian columns. These columns are embellished with heavy foliate ornament on their shafts and windows decorated with egg and dart

molding, foliated keystones, and, in their triangular spandrel panels, high-relief angel heads, a feature of Beaux Arts style.

e. The ninth floor arcade features Corinthian half columns between the central windows of each bay (a feature of Beaux Arts style). The columns are embellished with heavy foliate ornament on their shafts. Spaces between the windows, horizontally and vertically, are heavily ornamented with a variety of free classical detail. (The ornament varies slightly between the newer and older sections of the Washington Street façade).

5. **Entrances**:
    a. The Bromfield Street building entrance has a wide doorway (now blocked in) framed by sturdy pilasters and a heavy, decorative entablature with end brackets, center cartouche, and swags. Above the doorway is a segmental-arched window that is richly adorned with a balustrade below, flanked by columns, and a complex, molded and stepped entablature, a feature of Beaux Arts style.
    b. The Washington Street building entrance has double-leaf modern doors set within a black marble, Art Deco-style frame; it is set slightly off the midpoint of the Washington Street façade.

9.0 ARCHAEOLOGY

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

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

10.0 SEVERABILITY

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

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