

Saint Botolph Area

District Study Committee Report



Boston Landmarks Commission

Report of the St. Botolph Study Committee
on the Potential Designation of
St. Botolph Area
as an
Architectural Conservation District
under Chapter 772 of the Acts of 1975
Boston Landmarks Commission

Approved: Marcia Myers Sept 15, 1981
(Executive Director) (Date)

Approved: Roger P. Lang Sept 15, 1981
(Chairman) (Date)

INTRODUCTION

The St. Botolph Study Committee hereby transmits to the Boston Landmarks Commission its report on the designation of the St. Botolph area as an Architectural Conservation District. The work of this Committee was initiated in 1978 when a petition was submitted by the St. Botolph Citizens Committee, Inc. to the Boston Landmarks Commission, asking that the Commission consider designating the St. Botolph area as an Architectural Conservation District under the provisions of Chapter 772 of the Acts of 1975. The purpose of such a district is the recognition and protection of the architectural and historical characteristics which make an area unique.

As a result of the petition, and at the request of the Boston Landmarks Commission, the Mayor appointed, and the City Council confirmed, a Study Committee to make recommendations to the Commission on the proposed district.

The St. Botolph Study Committee, consisting of Study Area residents and members of the Commission, began working together in 1979 to evaluate the architectural and historic significance of the area, the potential boundaries of an Architectural Conservation District, and the kinds of design guidelines which would ensure the protection of the area. The Committee was assisted by Marcia Myers, Executive Director of the Boston Landmarks Commission, Judith McDonough, Survey Director; and John Harrell, formerly, Preservation Architect for the Commission.

All Study Committee meetings were held in the St. Botolph Study Area and were open to the public. In addition, the Study Committee reported its progress to the general membership of the St. Botolph Citizens Committee, Inc. at its regularly-scheduled monthly meetings. In September of 1981, having reached tentative conclusions on the matters before it, the Study Committee held two special meetings to which all property owners and residents in the Study Area were invited. Since these meetings, the Committee has finalized its recommendations for submission to the Boston Landmarks Commission.

SUMMARY: STUDY COMMITTEE RECOMMENDATIONS

The St. Botolph Study Committee has concluded that the St. Botolph area is architecturally significant as a substantially intact area of the late 19th century Victorian style buildings, represented by the Richardsonian Romanesque and Queen Anne, and as an extension and completion of the Back Bay, one of the nation's most architecturally important neighborhoods. It is also historically significant for its contributions to the arts and crafts, particularly stained glass design and bookbinding, still taught and practiced in the neighborhood nearly a century later.

Therefore, the Study Committee has recommended that an area roughly consisting of St. Botolph Street from Massachusetts Avenue to Harcourt Street, including cross streets of one or two blocks in length between Huntington Avenue and the Southwest Corridor and including portions of Massachusetts and Huntington Avenues, be designated as the St. Botolph Architectural Conservation District. For complete description of boundaries, see Chapter I.

The Committee further recommends that the Standards & Criteria which have been prepared to guide future physical changes to buildings within the district to protect the architectural integrity and character of the area be adopted.

The Committee further recommends that a district commission consisting of district residents and members of the Boston Landmarks Commission be appointed to review exterior changes to buildings in the district.

Study area residents on the Study Committee on who actively participated:

| | | |
|--------------------|---------------------|--------------------|
| Stacey Christy | Stephanie Pendleton | Terrence Geoghegan |
| Patricia Geoghegan | Joanne Warshaver | Robert Bradley |
| Donna Jonas | Nancy Burns | Joseph Nevin |
| Helen Bohn Jordan | Sally Perry | Alan Agnitte |
| Scott Ferguson | Susanne Scott | Sarah Jolliffe |
| Daniel Cushing | | |

Boston Landmarks Commission representatives on the Study Committee:

| |
|----------------|
| Romas Brickus |
| John F. Cooke |
| Susan S. Davis |
| Luix Overbea |
| Henry A. Wood |

I. LOCATION AND BOUNDARIES OF PROPOSED DISTRICT

- 1.1 The proposed St. Botolph Architectural Conservation District is located in the St. Botolph area which lies between the Back Bay and South End sections of Boston.

The area to be included in the proposed District shall be bounded on the north by Huntington Avenue, on the east by Harcourt Street, on the south by the Southwest Corridor right-of-way, and on the west by Massachusetts Avenue.

This boundary encompasses all properties fronting on both sides of the following streets: St. Botolph, Albemarle, Blackwood, Cumberland, Durham, West Newton, Follen, and Garrison. In addition, this boundary encompasses all properties fronting on the east side of Massachusetts Avenue, the south side of Huntington Avenue, and the west side of Harcourt Street, and extends to and includes the curblines.

- 1.2 Map showing location and boundaries of Proposed District.
Attached.

SAINST BOTOLPH AREA ARCHITECTURAL
CONSERVATION DISTRICT



1" = 200'

9/81

ADMINISTRATION
BUILDING

FOUNTAIN

COLONNADE BUILDING

PRIVATE
TRUCK RAMP

STREET

TOWER

BLOCK D
PRUDENTIAL
TOWER

SCIENCE & LEARNING SOCIETY

FIRST CHURCH
OF CHRIST
SCIENTIST



II. DESCRIPTION OF PROPOSED DISTRICT

The proposed St. Botolph Architectural Conservation District is a small, visually and geographically cohesive, twelve-block area of predominantly red brick residential row houses built during a two-decade period from 1881-1902.

St. Botolph Street runs the length of the rectangularly-shaped area and together with the alphabetical arrangement of its side streets which cross or from a "T" with St. Botolph, the cohesiveness of the area is further enforced. Two major arteries (Huntington and Massachusetts Avenues), the Southwest Corridor (Boston-New York-New Haven Railroad), and the Copley Place site define the edges of the area and lend a sense of self-containment. The relatively flat topography reflects the area's origin as filled land.

Of the 216 buildings original to the area and still standing, 210 were built as residential and 6 as non-residential structures. The buildings range in height from two to seven stories, with the great majority three stories or four stories (211). Most were constructed of red brick (167).

The majority of residential structures (132) were built as three-story single-family row houses of either red brick (109), yellow brick (15), or brownstone (9). Sixty-three were built as four-story multi-family row houses of either red brick (56), yellow brick (4), or light-colored stone (3); of these, nine were built in double-row fashion. Also built for multiple-family use were two five-story double-row buildings of stone; a group of 12 three-story row houses of stone, arranged in an elliptical fashion framing a courtyard within; and a seven-story "family hotel" of light-colored stone.

Most of the residential row houses were built on small lots ranging in size from about 1,600-2,600 square feet (or from 1/25 to 1/17 of an acre). They are generally uniformly set back from the public sidewalk approximately nine feet which allows for a small yard area beneath the bow. A short walkway leads to a short flight of stone steps to an oftentimes arched entryway, friendly and inviting by its close proximity to the street. The majority of yards today are planted or landscaped and are enclosed by a short iron fence. Flowering fruit and shade trees line concrete sidewalks.

While the majority of the blocks are uniform in height and building material, several blocks (most notably along the length of St. Botolph on the odd side) vary in height between three- and four-stories and in material and color from rows of red brick to yellow brick and brick to stone. Rooflines also vary within and between blocks from mansard to turreted to stepped to flat.

The varying attention to design detail on the facade and at cornice level, the arrangement of entryways and bows, and the multi-shapes of the bows provide a variety of pattern, texture, and rhythm. The architectural styles are generally mixed but include a range of late Victorian with elements of Richardsonian Romanesque, Queen Anne, and Classical Revival. This lack of uniformity, without loss of integrity, reflects different architects and periods of construction and creates interest and charm.

Over the last 100 years, only two of the original 210 residential buildings have been converted in their entirety to non-residential use (one to a stained glass studio and one to a restaurant). Only five have been partly converted,

at the first story or basement levels (laundry, locksmith, convenience store, church, and electrician's shop). Three other buildings house limited professional offices but these are not readily apparent from the street except by signage.

Over the years, many of the single-family houses and four-family "flats" were subdivided into smaller units or became rooming houses. During the past decade this trend has reversed and a number have been restored to their original occupancy. Occupancy of property by owners is increasing.

Of the six non-residential buildings original to the area and still standing, five remain non-residential but use has changed. The three-story red brick gymnasium has long since been converted to an art school and musicians' hall and headquarters. Two four-story red brick buildings, originally used for "light manufacturing", have long housed a well-known stained glass studio and book bindery, as well as office and work space for architects, graphic designers, etc. One of the red brick classroom buildings is now used as a church and the other primarily for storage. The public elementary school house has recently been converted to housing. With the exception of the yellow brick schoolhouse, all the non-residential properties were built at the in-town end of the rectangularly-shaped study area.

Almost all of the original buildings in the area are in good to excellent repair, reflecting the pride and concern residents have for their neighborhood. Major changes to the front exteriors have been limited primarily to the seven buildings converted from residential to partial or total non-residential use. Unfortunately, many of the row houses have lost stained glass above windows and around doors, and some outer sets of wood doors have been discarded.

During the 1970's, a block of buildings on St. Botolph between Follen and Garrison Streets was taken down and replaced by an eight-story red brick apartment house for senior citizens. During the late 1960's and early 1970's, close to one hundred, primarily four-family, brick row houses were demolished along the Massachusetts and Huntington Avenue edges of the Study Area. Today, along Massachusetts Avenue, is a 16-story apartment building for senior citizens (Symphony Plaza East) and an undeveloped parcel of land; along Huntington Avenue, a two-story motel (The Midtown), a soon-to-be-completed 12-story market-rate apartment building (The Greenhouse), a 10-story hotel (The Colonnade), and another undeveloped parcel of land.

While these edges of the study area contrast sharply in height, material, color, texture, and design with the 19th century three- and four-story inner core neighborhood of red and yellow brick row houses, they at the same time, frame and enhance the beauty of the past within. One need only take a few steps from the Avenues into the heart of the St. Botolph area to experience a stepping back in time to a simpler, most tranquil existence.



III. SIGNIFICANCE OF PROPOSED DISTRICT

3.1 General History

The St. Botolph area was formed during the large-scale reclamation of Boston tidal lands which took place during the Nineteenth Century. Although filled as part of the Back Bay filling operation, from its inception, the St. Botolph Street area has been different in character, purpose and ambience from the area bounded by the Boston Public Gardens, Beacon Street, Boylston Street and Charlesgate East - that which is referred to as Back Bay Proper.

The original scheme (proposed by the State Legislature in 1814) for what was known as Roxbury Flats was to construct mill dams along the present line of Beacon Street from Charles Street to what is now Kenmore Square. A toll road (present Beacon Street) opened in 1821 and ran along the length of the dam. A cross dam connected it to Gravelly Point in Roxbury. That cross dam follows the approximate course of the current Massachusetts Avenue. The theory for the building of the dams was to power mills and industry with the tidal currents, providing an industrial community within reach of the city limits.

The expectation of those industries far exceeded the actuality. Only two city mills and some small industry were in operation when the railroads began to build across the Back Bay marshes in the 1830's. The Boston and Worcester line, later known as the Boston-Albany, intersected the marshes from Northwest to Southeast; and the Boston-Providence (later to become the Boston-New York-New Haven), built tracks from Southwest to Northeast. The triangle formed by the intersecting railway lines had its base at present Massachusetts Avenue and its apex at Copley Square. Instead of providing the city with a major industrial center, the under-utilized mill dams provided instead a large area of mud flats that produced foul smells.

For public health reasons as well as to accommodate the needs of a burgeoning society, the decision was made in 1857 to fill in the Back Bay area to provide space for the expansion of the city. After a great deal of controversy between the legislatures of the Commonwealth and the City of Boston, it was determined that the Commonwealth of Massachusetts would hold title to all the filled lands between the Charles River and Boylston Street from Arlington to Fairfield, and that the Boston Water-Power Company would hold claim to the rest of the Back Bay.

The filling of the Back Bay provided the opportunity for urban planning and residential design as it never had previously been known in Boston. On the practical side, it provided an opportunity to fill the need for housing close to the center city (in 1800, Boston had about 25,000 citizens; by 1850, about 140,000). Between 1857 and 1871, Back Bay Proper was filled to Exeter Street; by 1882, Back Bay was filled to the Fenway in the west and to the Boston-Providence railroad line in the south.

In 1873, the Massachusetts Avenue edge of what would become the St. Botolph area was laid, followed by the Huntington Avenue edge in 1875. Copley Square had begun to fill in. The new Old South Church was completed in 1874. The Museum of Fine Arts moved to Copley in 1876, occupying a site donated by the Boston Water-Power Company (present site of the Copley Plaza Hotel). A new Trinity Church was built in 1877.

While Back Bay Proper was being developed, the triangular section of land bordered by the Boston-Albany on the north, the Boston-Providence on the south, and Massachusetts Avenue to the west was purchased at auction from the Boston Water-Power Company by the Huntington Avenue Lands Trustees in 1871. The land was filled and ready for development in 1879.

In the South End, West Newton Street had been laid to the Boston-Providence as early as 1869 but was not extended to Huntington Avenue until 1878. The following year, in January of 1880, the out-of-town end of St. Botolph Street, from West Newton to Massachusetts Avenue was laid, along with Albemarle, Blackwood, Cumberland and Durham Streets. St. Botolph Street was named for St. Botolph's Church in Boston, England.

In 1881, West Newton Street was further extended across Huntington Avenue to the Boston-Albany (present site of the Prudential Center). On the Boston-Albany side of Huntington at West Newton Street, the Massachusetts Charitable Mechanics Association building was erected in 1881-1882. At the time, the Mechanics Building was the only structure on Huntington Avenue south of Exeter Street.

It was within this context that the development of the St. Botolph area as a residential community began. Lots of land were sold at auction (as had been the practice in the Back Bay area since 1861), sometimes at the Mechanics Building. On July 26, 1881, the first permits to build in the St. Botolph area were approved. These permits were issued to Ivory Bean, owner-developer, who employed architects Joseph R. and William P. Richards to build three blocks of houses on the even side of West Newton from the Boston-Providence, along St. Botolph to Durham, and from Durham back to the Boston-Providence, in U-shape. The next permits to build were approved in 1882 and issued to the same developer-architect team who built a block of houses on the opposite side of West Newton from the Boston-Providence to St. Botolph Street.

This was the beginning of the building of the St. Botolph area. That winter (1882), the in-town end of St. Botolph Street was laid from West Newton to Harcourt, along with Follen, Garrison, and Harcourt Streets. Garrison Street was named for William Lloyd Garrison, abolitionist leader and publisher, who had died several years earlier.

In the years 1884-1885, West Newton was completed and both sides of St. Botolph from West Newton to Cumberland were built, thus filling in solidly from the West Newton-St. Botolph-Durham nucleus. It was during this period (1884) that St. Botolph Street was extended to Irvington Street (present site of Copley Place).



During the remainder of the 1880's, the odd side of Durham and both sides of Cumberland were built, as well as sections along St. Botolph. By this time, half of the St. Botolph area had been developed and nearly 90% of the structures were designed as single-family homes. (Also built during the latter half of the 1880's were the Massachusetts and Huntington Avenue edges of the St. Botolph area, consisting primarily of four-story four-family flats, but including other uses such as the Elysium Club, the American Legion of Honor, and family hotels).

In 1891 a public elementary school was built, introducing for the first time yellow brick to a previously all red-brick neighborhood. During the 1890's the remainder of the St. Botolph area was built. In contrast to the 1880's, the vast majority of the buildings of the 1890's were four-story flats and other multi-family housing and the use of lighter colored materials reflected the decline of the Victorian style and the emergence of the Classical Revival.

During the building of the St. Botolph area, the S.S. Pierce building had been built in 1887 (present Copley Place site) and the Boston Public Library in Copley Square in 1895. By the close of the building of the St. Botolph area, a "westward movement" along Huntington Avenue had begun to occur. Horticultural Hall was built in 1900-1901; Symphony Hall in 1900; the Chickering piano factory in 1901 (next to Horticultural Hall); the Conservatory of Music in 1902; the Opera House in 1908. While the Copley Square area had been termed the major intellectual and religious center of Boston in the mid-1880's, clearly this center had expanded westward toward the Fenway by the first decade of the 1900's, leaving its mark on the future history of the St. Botolph area.

3.2 Historical Associations

From the period of its development, between 1881 and 1908, through to the present day, the St. Botolph neighborhood has been a living and working environment for artists, writers, and musicians and craftspeople. In addition, a number of schools teaching arts and crafts have flourished in the area during its century-long existence.

Today, the fashioning of ecclesiastical stained glass and the binding of books by hand with fine leathers are rare skills. Yet these crafts are still practiced commercially in the St. Botolph neighborhood in virtually the same locations where businesses were originally established for them during the last decade of the 1800's.

"In turn-of-the-century Boston, the arts of the book enjoyed a certain prominence...and interest in books--especially fine books--ran high." To take advantage of this active market for hand-bound volumes stimulated by the Arts and Crafts movement in England at the end of the nineteenth century and by the formation of the Society of Arts and Crafts in Boston in 1897, Huegle, Quinby & Company, set up shop at 17 Harcourt Street. At the time, it was one of 47 bookbinderies in Boston. By 1902, the company's advertisements used the phrase, "Proprietors, Harcourt Bindery," thus creating the name that continues in use for the only hand-bindery still in existence today in North America.

In 1916 the Harcourt Bindery moved to 9-11 Harcourt Street, where it remains in business, using equipment dating back to the founding of the company in a turn-of-the-century ambience.²

The craft of hand-binding, leather work and finishing is not only still carried on commercially at the Harcourt Bindery, it is also taught there, and has been since 1900. Special workshops today also deal with leather repair, hand backing, edge gilding, box making and hand marbling of paper. "The spirit of the Arts and Crafts movement and the individual approach to hand work in the book arts have been maintained in Boston by the efforts of many, including the craftsmen in the Harcourt's proud history."

Within the same structure as the Harcourt Bindery at 9-11 Harcourt Street (known as the Franklin Building and designed in 1890 by Charles F. Marr) is the internationally renowned stained glass studio, Charles J. Connick Associates. Master craftsman Charles J. Connick founded the studio at this location in 1912.

Currently, "Connick's craftsmen, working in the style of medieval artisans," are completing a window for a church on Martha's Vineyard. This window is order number 5,829 for the 69-year old studio. "Perhaps 40,000 individual windows have been built at Connick since 1912, most of them ecclesiastical and installed in churches, chapels and cathedrals across America. Their original drawings are numbered, rolled and stored where they can be found if a window delivered in 1922 is destroyed by vandals in 1981."⁴ Works by the studio adorn such major cathedrals as St. Patrick's and St. John the Divine in New York and Grace Cathedral in San Francisco, as well as chapels at Princeton University and Boston University.

Charles J. Connick, who died in 1945, was the recipient of an honorary PhD. from Boston University and an honorary M.A. from Princeton. He was also an Honorary Member of the American Institute of Architects and of the Boston Society of Arts and Crafts. He started the magazine, Stained Glass and his book, Adventures in Light and Color, was hailed by critics and architects on both sides of the Atlantic:

Adventures in Light... is the work of the modern master...whose stained glass windows have brought into contemporary churches... some of the ecstatic brilliance of the early medieval windows.

Lewis Mumford
The New Yorker

...[Connick] and his fellow craftsmen hereabouts are making Boston glass as famous as Boston clippers were in another age...

Editorial
The Boston Herald

...This book will be the masterpiece of my library, and it is indeed the masterpiece among books devoted to stained glass. I am so happy to have it that my short knowledge of your language is far unable to express all I want to write.

J. Manoury
Resident Architect of Chartres Cathedral

One of the things in which I take the most personal pride is the fact that I have been permitted to associate myself with that restoration to honor and fame of the great art where you, yourself, have played the leading part...

Ralph Adams Cram
Architect, Boston

Continuing the tradition of craftsmanship housed in the Franklin Building are present-day quarters of a photography lab, a printer, a graphics studio and architectural firms.

In 1935, a second stained glass studio opened in the St. Botolph neighborhood. During that year, Francis B. O'Duggan requested occupancy for "designing memorial windows" at 116 St. Botolph Street, a residence since the building had been constructed in 1881. Since the mid-1930's, this building has remained in the hands of the O'Duggan family, and has been operated as a stained glass manufactory under the name John Terrence O'Duggan Studio. In the early years of this studio's operation, 99 percent of its business was with churches, including the Catholic Cathedral in Worcester, MA. With the decline of church construction in the last sixteen years, the studio has taken on more residential jobs, and often handles repairs of the considerable amount of domestic stained glass still in existence in the neighborhood.

In addition to the bookbinding school at the Harcourt Bindery, other schools in the area focusing on the arts have included the Lowell School of Practical Design, established in 1872 on Garrison Street, and the Vesper George School of Art, started in 1924 and still in existence at 42-44 St. Botolph Street.

An offshoot of M.I.T., the Lowell School was started with the purpose of promoting industrial design in the United States. Its sophisticated weaving looms were capable of producing commercial-sized fabrics, and the school was regularly supplied with textile novelties from Paris.⁵

The original curriculum of the Vesper George School, founded by George Lincoln Vesper, offered drawing, painting, costume design, illustration, interior design, leaded-glass making, theatre crafts and mural painting. The school itself once awarded a scholarship for further studies at Fontainebleau.⁶

The small commercial building at 5-7 Harcourt Street, designed by the firm of Parker, Thomas & Rice in 1908, was originally constructed to accommodate an "industrial school." Subsequent schools to occupy the



property were the Floyd Training School for manual arts, 1918; the City of Boston School of Occupational Therapy, Inc., 1927; the (private) Boston School of Occupational Therapy from 1930-53; and Chamberlayne, Jr. College, which used the building for classrooms from 1965-75.

Between Follen and Garrison Streets on St. Botolph Street once stood buildings which housed (in succession) the Massachusetts College of Pharmacy, the Boston University School of Arts and Letters and the Massachusetts Bay Community College.⁸ Since 1972, this site (originally numbers 60 to 84, now number 70) has been occupied by St. Botolph Towers, a Federally-financed complex housing senior citizens. The St. Botolph Citizens' Committee (incorporated in 1965) participated in the review of designs for the building by Ganteaume & McMullen, Inc., in order to insure an aesthetic interface of old and new structures.

Early on in the area's history in 1891, an elementary public school was built for the neighborhood at 145 St. Botolph Street. Designed by Edmund Marsh Wheelwright, then City Architect, this school building, named for Charles E. Perkins, was recycled into condominiums by the architectural firm Graham Gund Associates in 1980.

It is often conjectured that artists and writers were drawn to the St. Botolph neighborhood not only by the artists' lofts that once stood between Harcourt and Irvington Streets, but also by its proximity to the Museum of Fine Arts (originally in Copley Square; moved to its present location in the Fenway in 1909) and the Boston Public Library (constructed in Copley Square in the 1880's).

On the basis of this theory, it is possible that the construction of Symphony Hall in 1900 within a few blocks of the neighborhood was a major factor in the purchase of part of a building now numbered 52-56 St. Botolph Street by the Musicians' Mutual Relief Society early in the 1900's. This building, designed by Cabot and Chandler in 1886 for the Allen Gymnasium Company, was converted in 1913 by architects Maher & Winchester into hall, studios and assembly rooms. A ballroom, or convention hall, large enough to accommodate 1,100 people was added during the remodeling. Later, a restaurant, billiard alcoves and barber shop were added.

Unique in its time, the purpose of the conversion was to provide a meeting place for musical societies as well as offices for business affairs. The building currently serves as union headquarters for Musicians' Union Local Number 9-535.

Among those artists and writers who are known to have worked or lived in the St. Botolph neighborhood are sculptor Bela L. Pratt, poet Edwin Arlington Robinson and writer Philip Henry Savage.

Pratt, who is perhaps best known for sculpturing the bronze figures of "Art" and "Science" at the entrance to the Boston Public Library, lived at the corner of St. Botolph and Harcourt Streets with an address of "St. Botolph Studios, Annex, Boston, Massachusetts." A graduate of the Yale School of Fine Arts and the Ecole des Beaux Arts in Paris, he was also an instructor at the Museum of Fine Arts School. Among his works are four large relief medallions for the Library of Congress; the



Army Nurses' Monument in the Boston State House; and a frieze for the New Boston Opera House (1958, demolished). His portrait sculptures include statues of the Reverend Edward Everett Hale (unveiled in the Public Garden in 1913); Phillips Brooks; John Winthrop; and Nathaniel Hawthorne (originally in front of the Boston Public Library, subsequently purchased by Salem in 1925). Pratt's monument of statesman Sarmiento in a classic galley with six oarsmen symbolizing education, courage, progress, energy, integrity and wisdom, was originally intended to be placed in Copley Square.

Edwin Arlington Robinson, who lived in 99 St. Botolph Street (now the St. Botolph Restaurant), is credited with leading a revival of poetry early in this century together with Robert Frost.¹⁰ His first volume of poetry, The Children of the Night, was published in 1897. Considerably later, he was awarded three Pulitzer Prizes in 1921, 1924, and 1927.¹¹

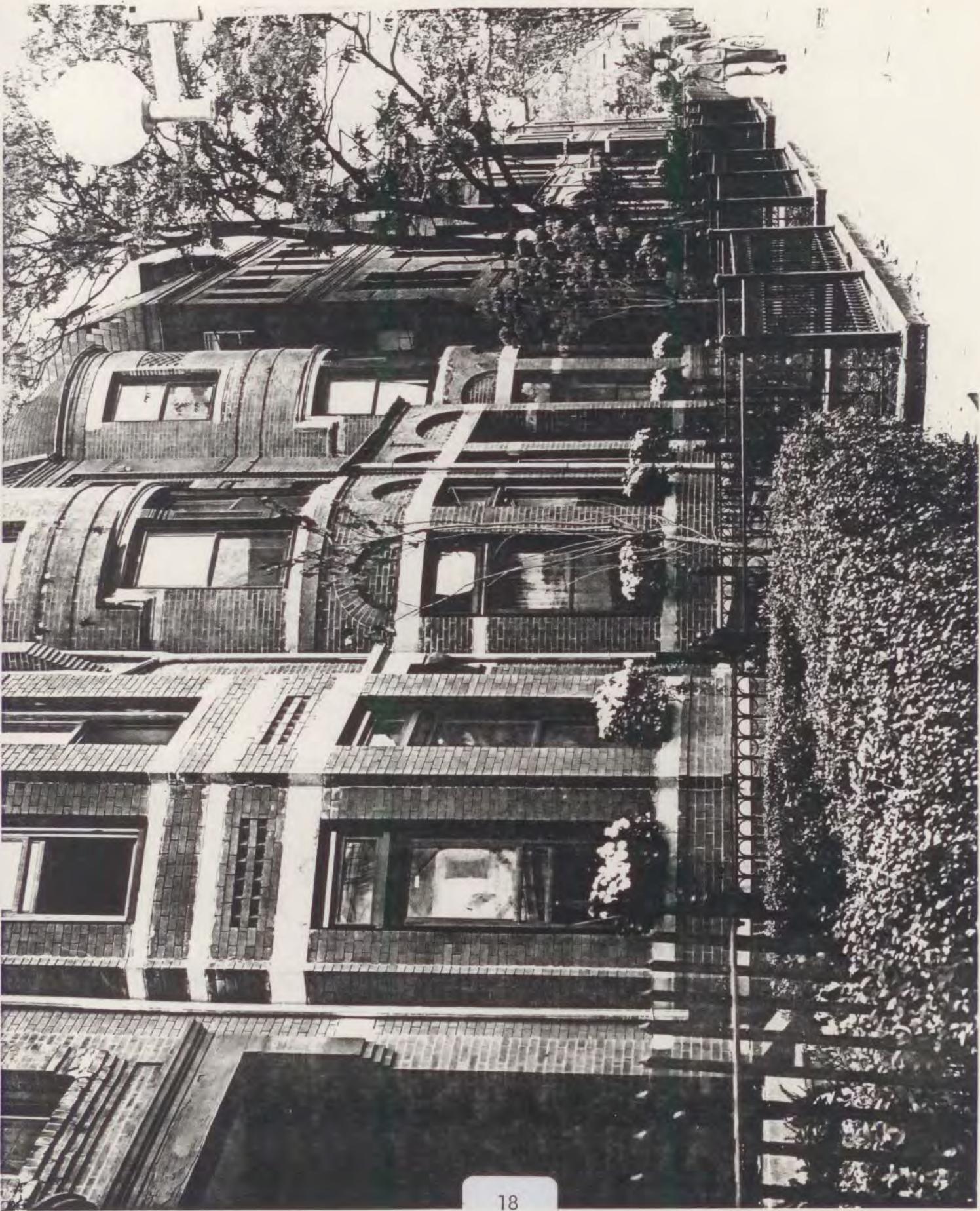
Writer Philip Savage lived at 101 St. Botolph Street (no longer extant, though the site is incorporated into a convenience grocery store at the corner of West Newton Street). A graduate of Harvard in 1893, Savage was also an instructor of poetry at this institution. Though the last few years of his short life (he died at age 31) were spent as secretary of the Boston Public Library, Savage published several volumes of poetry. Some of the lyrical poems in this last book, Poems, published in 1898,¹² are considered "as perfect as any in the English language."

Of the various prominent architects who worked in the St. Bololph area, one at least is known to have lived in the neighborhood. Louis Weissbein, of the firm Weissbein & Jones, was living at 8 Cumberland Street (The Ilkley) at the time of his death in 1913.

In addition to providing living and working space for painters, the neighborhood also served at least one artist as the subject for a painting. George Benjamin Luks, a New York-based painter described variously as "Rembrantesque," "the American Frans Hals" and "the most famous of our realistic painters," created a canvas titled "Noontime, St. Botolph" while visiting the Boston home of Mrs. Q.A. Shaw McKean in 1923. The only other Boston subject he painted during that particular visit was Bulfinch houses on Beacon Hill, though his work also includes a painting titled "Winter on Commonwealth Avenue."

"Lusty Luks," as this artist was affectionately termed by critics, was known for his down-to-earth scenes of the boxing ring, the cafe and the street. "Noontime, St. Botolph," which hangs in the permanent collection of the Museum of Fine Arts, is described in the museum's slide catalogue as follows: "Ocre-brown and red-brick houses with their purple and white striped blinds are streaked with purple shadows. An ice man, in yellow, walks in the pink and yellow street beside green grass."

The neighborhood takes its name from its principal street, named for the sainted monk, Botolph, for whom Boston in Lincolnshire, England, was named. The name of the British Boston evolved from a contraction of "St. Botolph's town." It was from this town that some of the earliest settlers of the Shawmut peninsula emigrated to New England in 1630. They brought the name of their home town with them, christening a new Boston on this side of the Atlantic.



3.3 Architectural Significance

In the most general sense, the architectural significance of the St. Botolph area, as a whole, derives from the successful visual integration within a physically small area of late nineteenth-century buildings serving a variety of mixed-uses: single-family residential row houses; multiple dwellings (known at the time of the development of the area as apartment hotels, French flats or family hotels); schools; businesses; and light industry. This mixed-use of the neighborhood has continued into the present day, as indicated in the preceding section.

Additionally, the area includes designs by architects and architectural firms who were actively and simultaneously working in other parts of Boston; including its suburbs and Back Bay Proper, an area Bainbridge Bunting refers to as "Boston's fashionable residential quarter... until the great depression of 1929," bordered by the Charles River, the Public Garden, Boylston Street and Fenway Park.¹³ Among these architects and firms were Arthur H. Vinal, Edmund M. Wheelwright, Joseph R. Richards, William P. Richards, Samuel D. Kelley, Fred Pope, A.H. Drisko, Weissbein & Jones, Cabot and Chandler, and Parker, Thomas & Rice.

This is not to say, however, that the architecture or ambience of the St. Botolph area necessarily resembles that of Back Bay Proper. Indeed, the small size of the St. Botolph area, divided as it is into relatively narrow streets of limited length, coupled with its development within two decades, creates an atmosphere of greater intimacy and architectural cohesion than in Back Bay Proper with its wide streets and architectural evolution over considerably more than half a century.

In addition to the relatively short period of its architectural development, the fact that the St. Botolph area was primarily built up by speculators, rather than by individual owners constructing individual houses, probably adds to its architectural cohesiveness.

Beginning in 1881 with a U-shaped development of houses on West Newton Street (eight on the even side between St. Botolph Street and the railroad right-of-way, numbers 230-246), as well as St. Botolph (eight on the even side, numbers 102-116) and Durham Street (nine on the even side, numbers 2-18 (see map, Figure 1), the area was built up in blocks of houses, some containing as many as 20 house units. In most instances, one architect or firm designed the blocks, taking care that the individual houses related to each other and that each block as a whole was unified. This contrasts markedly with what Bunting calls the "restless streetscape" produced in the Back Bay in the 1870's and 1880's, when architects were emphasizing the uniqueness of individual houses as separate entities.¹⁴

Today, West Newton Street between St. Botolph Street and the Southwest Corridor particularly exemplifies the careful block design of the St. Botolph area. In 1882 the firm of Richards & Richards, who were architects for the nine even-numbered houses constructed in 1881, also designed 12 houses on the odd-numbered side of the street for builder Ivory Bean. All nine of the even-numbered houses stand at present, as do the 12 odd-numbered. And, although no two houses are identical, the two facing blocks of three-story, red brick houses with brownstone trim



relate to each other in materials and overall design. Together the two blocks form an exuberant, though ordered, expression of the assymetrical Victorian Romanesque style that was popular between 1870 and 1890.

On both sides of the street, octagonal bay fronts alternate with bow fronts and projecting flat fronts. On the even side, bays do not carry through the cornice line, but stop at the second story where they are topped by a type of dormer with peaked roof. Bows on this side diminish in width in a telescope fashion as they ascend, and are capped with conical roofs. Entryways are predominantly arched.

On the odd side of the street, a still more dramatic roofline incorporates three domed roofs, four octagonal hipped roofs (one on an octagonal corner turret), two tented roofs and one conical roof. Beneath, recessed entryways are both arched and square, but brick string courses above the second story aid in tying the block together. Brick paneling and other decorative brick work in checkerboard and cross patterns further unify this block, and relate it to the one across the street.

The drama of these blocks was originally enhanced by stained glass and even hand-painted windows (the latter at number 243), particularly in transoms. Little of this remains today, which is unfortunate because widespread use of stained glass is characteristic of the architecture of the St. Botolph area. However, good examples of stained glass windows still exist in the neighborhood.

The plasticity of the facades on West Newton Street and their dramatic rooflines were continued beyond St. Botolph Street (going towards Huntington Avenue) in 1884 and 1885 by architects who are unknown, with the exception of Samuel D. Kelley who designed buildings number 255 and 257.

The lively, yet ordered, architecture of the street as exemplary of the St. Botolph area is particularly noticeable when viewed in contrast to the homogeneous row of bowfront houses with dormered mansard roofs that can be seen on the other side of the Southwest Corridor where West Newton Street continues into the South End.

Joseph R. Richards, one of the primary architects for the St. Botolph part of West Newton Street, was "widely known as a skillful, painstaking architect."¹⁵ He had studied with Gridley J.F. Bryant, who had the largest architectural office in Boston in the early 1860's.¹⁶ His son, William P. Richards, graduated from Harvard in 1876, and was admitted to partnership in his father's firm in 1880.¹⁷ Among other designs by the firm were a 10-unit apartment at 362 Commonwealth Avenue and a six-unit apartment at 366 Commonwealth, both designed in 1889.¹⁸

Other notable block designs in the St. Botolph neighborhood are nine houses at numbers 158-174 St. Botolph Street, designed by A.H. Vinal in 1894, and numbers 16-30 Cumberland Street, designed by Fred Pope in 1886.



By 1894, Vinal had, 10 years earlier, designed a police station and a fire station at the corner of Boylston and Hereford Streets (now the Institute of Contemporary Art and a modern fire station). These were created in the monumental, round-arched style inspired by the work of H.H. Richardson and known today as Richardsonian Romanesque. In his St. Botolph block, however, Vinal appears to have taken a more robust approach to the Richardsonian style, using rusticated brownstone blocks for the total facade of each of nine three-story bow- or bay-fronted houses, rather than using this material only for basement and trim areas.

The massiveness of the row of facades is balanced by a line of bold, flat cornices of copper above third-story windows which are arched-shaped when they occur over the arched entryways. Further balance is attained by bow fronts on the four buildings on either side of a central building which is marked by a square bay front. Center emphasis is reinforced by balustraded balconies on brackets above paired entrances at numbers 162 and 164 and at numbers 168 and 170. (Balusters have been replaced by a fire balcony at numbers 168 and 170, though brackets remain). Ends of the block are emphasized by bows which curve around the corners into circular shapes, which are echoed by additional bows on the long side of each end building.

Vinal is also known for having remodeled the still-extant Washington Street entrance of the Old Musical Hall (now the Orpheum) and for designing a number of apartment hotels in the Back Bay, including the Colonial at 382 Commonwealth Avenue in 1895 (the year after the St. Botolph block) and¹⁹ the Torrington at 384-388 Commonwealth Avenue between 1896 and 1899.²⁰ He also designed a number of schools in Boston and in the then-developing suburbs, among them the Horace Mann School on Newbury Street near Exeter in 1888.

Architect Fred Pope's block of eight houses at numbers 16 to 30 Cumberland Street (1886) came after his design of 29 houses on Beacon Street between Exeter and Gloucester Streets during the period 1869 to 1874.²¹ Following the Cumberland block, he also designed a 6-unit apartment at 200 Marlboro²² Street and a 12-unit apartment house at 224 Marlborough Street in 1892.

His eight three-story brick houses on Cumberland Street, designed for builder J.E. Potter, constitute a subtly balanced and ordered grouping, enlivened by the plasticity of bow and octagonal bay fronts and by such details as iron cresting, decorative brick work, rusticated brownstone trim and stained glass.

The center of the row (numbers 22 and 24) is marked by two side-by-side arched entries, their shapes reflected in arched brickwork spanning both houses above second-floor windows. The arch shape is repeated again in arched windows at the center of the bows of the two central houses and the two end houses. The end houses are emphasized by projecting square portico entrances supported by round columns with carved capitals (number 30 original, number 16 reconstructed). Bows and bays on the block all project from the restrained, essentially flat roof line, and have their own cornices. The round bow cornices are marked with lunette-



shaped sunburst motifs, a hallmark of the Queen Anne style. Two years earlier, in 1884, Pope had designed numbers 10 and 12 Cumberland Street as four-story brick bow fronts with pointed-arched entrances in the Ruskin Gothic mood. He was described during the following year as architect and builder for many of the "finest homes and businesses in Boston and its suburbs," with a reputation for creative remodeling of some of the largest mercantile establishments.²³

As the Classical Revival gained in popularity (beginning just before 1890 and continuing through 1917),²⁴ red brick and brownstone as predominant building materials in the St. Botolph area gave way to lighter-colored materials, particularly buff and yellow brick. Examples are the row of 10 three-story buildings at numbers 169 through 187 St. Botolph Street designed by Charles J. Lord in 1895, as well as the row of four buildings at numbers 6 through 12 Blackwood Street designed by Israel Nesson in 1897. Both of these blocks of houses, however, retain stylistic elements popular in past decades. The Lord houses alternate flat-roofed bows with bows crowned with stepped cornices, a characteristic of the Queen Anne style. The Nesson houses retain the round-arched entryway supported by short round columns with carved capitals of the Richardsonian Romanesque style. More authentically classical details did not appear on this street for several years, until rows of three-story buff-colored brick houses were built in 1899 (architects unknown). These houses were decorated with such classic motifs as key patterns and egg-and-dart molding around entryways.

Classical detailing of swags and wreaths also appears on Albemarle Chambers, a group of 12 three-story buildings ringed around a courtyard on Albemarle Street. It was designed in 1899 by Israel Nesson as a series of French flats.

Nesson did, however, use light-colored stone for his five-story buildings at 144-150 St. Botolph Street. Probably also designed as French flats, these buildings are chisled with the names "Standish" and "Lowell," and "Longfellow" and are carved with egg-and-dart molding, swags and cartouches. Nesson's seven-story Garrison Hall, at 8 Garrison Street, is also of light-colored stone, and is known to have been constructed as French flats in 1902. This building remains in Nesson ownership today, administered by the Charles R. Nesson Trust.

The most noticeable evidence in the St. Botolph area of the Classical Revival which caught the interest of Boston architects before it swept through the nation is the Charles E. Perkins school building.²⁵ Recently converted to condominiums by Graham Gund Associates, the building was originally constructed between 1891 and 1892 from designs by Edmund March Wheelwright, who was City Architect from 1891 to 1895. Among Georgian Revival characteristics embodied by the building are a strictly rectangular plan, symmetrical facade and hipped-roof with flat top. The structure's light-colored building material (buff brick), classical cornice broken by a pediment, Palladian window and slightly projecting central facade section are also elements of the Georgian Revival style.²⁶



Before practicing architecture in Boston in 1885, Wheelwright studied at M.I.T. and the Ecole des Beaux Arts in Paris and worked for the architectural firms of Peabody & Stearns and McKim, Mead & White. As City Architect from 1891 to 1895, he designed numerous public buildings, including schools, hospitals, fire houses (e.g., Fire Department Headquarters, recently renovated for use by the Pine Street Inn), and police stations. In addition, he was involved in the design of Horticultural Hall, the New England Conservatory of Music, Jordan Hall, the Massachusetts Historical Society, and served as consulting architect for the Museum of Fine Arts. Wheelwright was said to have enjoyed a nationwide reputation for excellence in the area of municipal architecture.²⁷

Wheelwright also wrote a book called School Architecture dealing with principles of school design and construction.

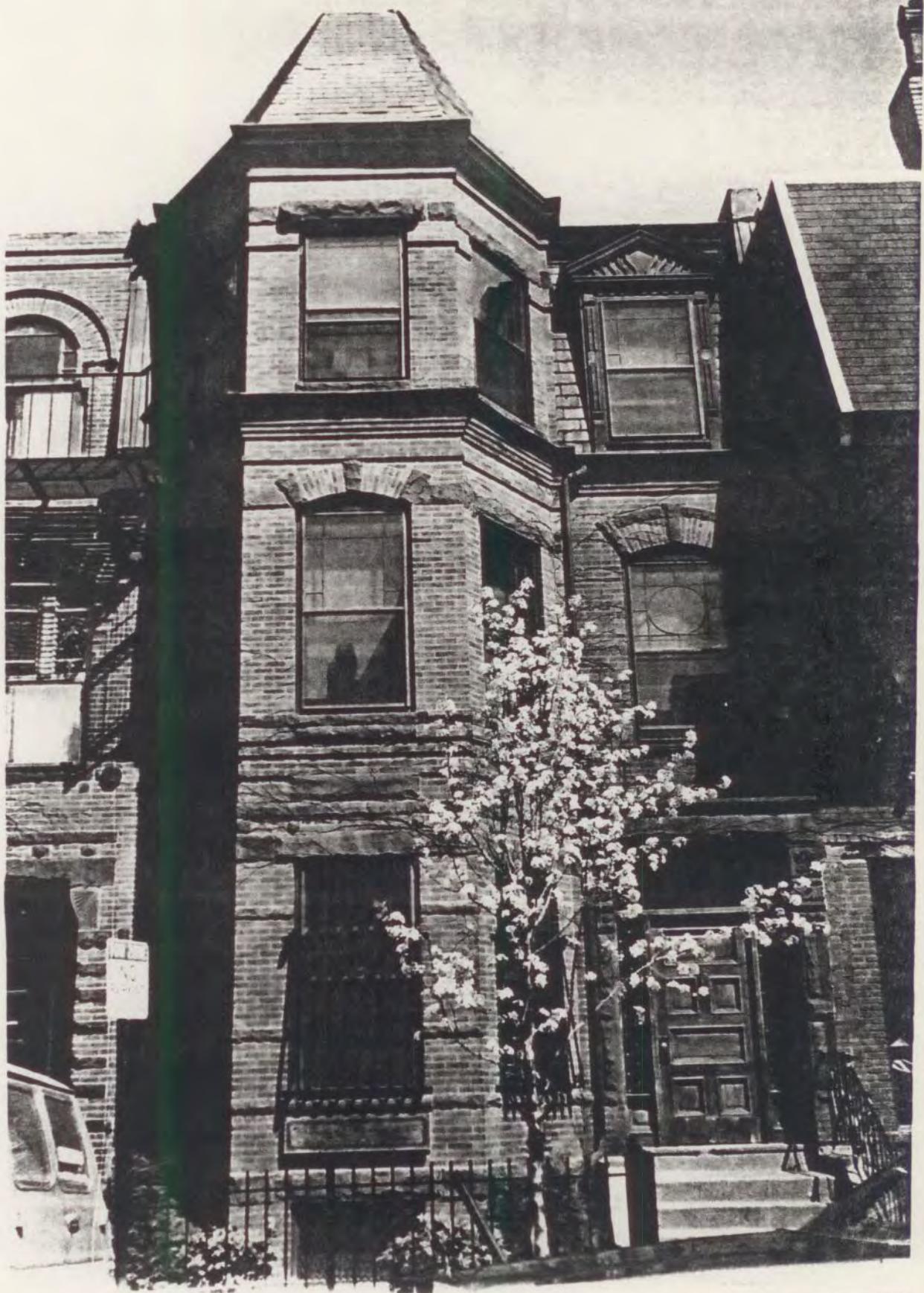
In addition to Israel Nesson's various apartment hotels, another building of this multiple-dwelling variety was designed by A.H. Drisko at One Cumberland Street in 1888. The following year Drisko designed three four-family apartment houses at 154, 156 and 158 Newbury Street. He is also known for the design of the Emerson Piano Factory constructed between 1890 and 1891 on Harrison Avenue between Union Park and Waltham Street.

The firm of Weissbeim & Jones, which designed the row of five houses at numbers 107-115 St. Botolph Street, is known for its apartment and hotel designs at 1008-1010 Tremont Street (1886) and at the corner of Washington and William Streets, the Hotel Comfort, c.1877.²⁸

Other important hotels in Boston were the architectural work of Samuel D. Kelley, who designed numerous houses in the St. Botolph area, including numbers 255 and 257 West Newton Street, in 1885; numbers 197-203 St. Botolph Street for builders Chadwick & Stillings, in 1886; numbers 189-191, 195 and 196-200 St. Botolph Street for owner E.B. Horn from 1888 through 1892; and number 193 St. Botolph Street for builders Keening & Strout in 1888. The hotels for which Kelley is known are the Royal at 295-297 Beacon Street (1885) and the Hoffman House at 212-214 Columbus Avenue (1880).²⁹ The Royal was "the first apartment house on Back Bay Beacon Street,"³⁰ and the Hoffman House was described in its day as an "elegant building."³¹

Kelley also designed scores of houses and apartments in the Back Bay on Beacon, Marlborough, Newbury and Gloucester Streets, as well as on Commonwealth Avenue and Bay State Road. As in the case of some of Kelley's designs in the St. Botolph area, a number of his Back Bay designs were for builders Chadwick & Stillings and E.B. Horn.

In his own time, it was written of Kelley: "Prominent among the architects in the City of Boston whose work was reflected noticeable credit alike upon themselves and the city is Mr. Samuel D. Kelley...[He] has risen rapidly in the practice of his calling since his start in Boston, and is now recognized as an able, skillful and experienced architect. He has developed an acquaintance and a business all over the country...."³¹



In addition to Wheelwright's school, two other non-residential buildings in the area were designed by major Boston architects: Cabot & Chandler and Parker, Thomas & Rice.

Cabot and Chandler originally designed number 42-56 St. Botolph Street for the Allen Gymnasium Company in 1886, though part of the building was remodelled in 1913 by Maher & Winchester for the Musicians' Mutual Relief Society. Bainbridge Bunting characterizes Cabot & Chandler as "the Back Bay's most competent designers in the Queen Anne tradition,"³² so it would seem that the present-day classical appearance of this building--its facade dominated by tall arched windows and carved with the names of composers--is probably the result of the Maher & Winchester remodeling.

Among other works by Cabot & Chandler are numerous houses on Marlborough, Newbury, Fairfield and Beacon Streets, designed for individual owners, as well as John Hopkins in Baltimore. Designs by these architects were also exhibited at the Museum of Fine Arts in 1879.

In 1908, the firm of Parker, Thomas & Rice designed number 7 Harcourt Street for commercial use. A small, but utilitarian building, its simple brick facade with three large, windowed bays blends with the architecture of the neighborhood. With offices in Boston and Baltimore, this firm designed many buildings in and near Boston between 1908 and the late 1920's.³³ Its designs were varied in style and function because its commissions included residences, clubs, stores and offices. Among the firm's major works in Boston are the R.H. Stearns Company Building (1909); the Harvard Club of Boston on Commonwealth Avenue; the Tennis and Racquet Club at 939 Boylston Street (c.1902); the John Hancock Building (1923); the State Street Trust Company (1926) and the United Shoe Machinery Corporation Building on Federal Street (1929).

The latter building is "the most intact and refined Boston example of the Art Deco skyscraper...it was the first building to utilize the height and massing provisions of the 1928 amendment to the Boston Zoning Law, and, as such, represents the impact of such regulatory powers on the form and character of urban design in general and downtown Boston in particular."³⁴

3.4 Relationship to Criteria for Designation

The proposed St. Botolph district meets the criteria for designation as an Architectural Conservation District, as established in Section 4 of Chapter 772 of the Acts of 1975, in that it is associated with the lives of historic personages in the arts and literature, and embodies distinctive architecture representative of the development of urban building styles of the late 1800's. As a small enclave of nineteenth-century buildings situated between twentieth-century Boston (as represented by the Prudential Center, the Christian Science Center and Copley Place) and mid-nineteenth-century Boston (as represented by the South End), the St. Botolph district also contains significant structures designed by architects whose work influenced the development of the City.

IV. ECONOMIC STATUS

4.1 Current Assessments

The mean assessment on the 223 buildings in the Study Area is \$30,350 (median, \$13,700). Individual assessments range from \$4,000 on Durham Street to \$1,600,000 on Huntington Avenue (The Colonnade).

A more meaningful description of assessed values may be found in the following categories:

1. Residential - (207 buildings or 93%)

Mean assessment is \$18,600 (median, \$13,200), ranging from \$4,000 to \$157,500.

a. Three- and four-story residential - (192 buildings or 86%).

Mean assessment is \$14,250 (median, \$12,600) ranging from \$4,000-\$39,900.

b. Larger residential - (6 buildings or 3%).

Mean assessment is \$96,817 (median, \$91,850) ranging from \$50,800-\$157,500.

c. Condominiums - (9 buildings or 4%).*

Mean assessment is \$59,000 (median, \$56,400), ranging from \$35,900-\$83,200. Mean assessment per unit is \$12,950, ranging from \$6,200-\$29,900.

2. Commercial - A small minority of buildings, primarily on the edges of the Study Area, are solely commercial (12 or 5%). Mean assessment is \$243,417 (median, \$42,600), ranging from \$13,000-\$1,600,000.

3. Exempt - Four properties (2%) are tax-exempt.

4.2 Property Values

Recent real estate transactions of properties in the Study Area have consistently been above \$100,000, and some have sold for as much as \$160,000.

Approximately 14% or 30 of the 207 residential buildings have been converted or are in the process of being converted into condominiums. This has occurred during the past three years and includes two cooperatives and the conversion of the Charles E. Perkins Elementary School.

* There are 21 other buildings which have converted to condominium ownership, but this change is not yet reflected in the Tax Assessor's Records.

The per unit price for the first condominium was in the low \$40,000's. Today, similar units are priced above \$100,000 and some have sold for as much as \$130,000.

The history of the Study Area is one of private investment, more significantly so since the early 1970's. This trend continues today.

V. PLANNING CONTEXT

5.1 Background

For planning purposes, the Boston Redevelopment Authority has divided the City into 19 Neighborhood Planning Districts. Although the St. Botolph Street Neighborhood has been included in the Fenway District, the majority of St. Botolph Street is not an urban renewal area. Also, St. Botolph Street is readily defined as a distinct neighborhood due to the boundaries presented by Huntington Avenue, Massachusetts Avenue, the Southwest Corridor, and Harcourt Street.

The primary use within this neighborhood is residential; including single-family homes, rooming houses, apartment buildings, condominiums, and elderly housing.

There are a number of other uses within the St. Botolph neighborhood including a hotel, motel, office buildings, restaurant, book bindery, artists studios, art school, musicians' union and churches.

5.2 Current Planning Issues

Generally, the St. Botolph Street neighborhood is undergoing major development changes. There are both public and private capital projects on the immediate boundary of this area that are rapidly changing the market demand for buildings in the neighborhood and will change the surrounding physical environment. The individual issues are itemized below:

1. Copley Place - This 3.4 million square foot, \$350 million mixed-use project represents the largest single investment, in terms of development, in the City since the Prudential Center. The 9.5-acre site is immediately contiguous to the northeastern border of the St. Botolph area.

In order to provide neighborhood input for the interface of this large project with the original residential areas, the Boston Redevelopment Authority has established a Design Advisory Group, on which the St. Botolph neighborhood has two representatives.

Outstanding issues of concern include: the design and location of the service entrance off of Harcourt Street; the design of the housing element on Harcourt and the Southwest Corridor; the design of the 390' Marriott Hotel Tower; the design of the southwestern wall of Copley Place; and pedestrian access.

2. Southwest Corridor - Currently under construction, this Federally-funded rapid transit project will result in the relocation of the Orange Line to the right-of-way that is the southeastern border of the St. Botolph area. Plans call for the depression of the tracks, covering the tracks, and the creation of a park on the cover. The management of the park will be an issue of importance to both the St. Botolph neighborhood and the South End.

5.3 Future Planning Issues

There are two vacant parcels and a low-rise building in the St. Botolph area that have a potential for development.

1. The vacant parcel on Huntington Avenue, between Garrison and Harcourt Streets, is owned jointly by the City of Boston and the Massachusetts Turnpike Authority, and leased to Urban Investment and Development Corporation, the developers of Copley Place. Current plans call for the eventual construction of an office building on this site. Scale and design will be of concern in order to insure compatibility with the late 19th century architecture in the St. Botolph area.
2. Parcel 6, at the intersection of Massachusetts Avenue and St. Botolph Street, is owned by the Boston Redevelopment Authority, and will eventually be offered for development. At this time, the BRA has not prepared a Developers Kit nor established design criteria.
3. The Midtown Motor Inn (owned by Church Realty Trust) is a low-rise building on a site that could support more intensive use. Should this structure be demolished for a new project, the scale and design of the new building will be significant to the ambience of the St. Botolph area.

5.4 Current Zoning

The area's Huntington and Massachusetts Avenue edges are zoned for general business use. The residential section of the area is zoned H-2* for residential uses: single-family, two-family, and multi-family dwellings. Within the H-2* district there is a one-block exception that is zoned H-5. This is the block occupied by the recently constructed elderly apartment complex. Lodging houses, dormitories, fraternities, sororities, hotels, motels and apartment hotels are conditional uses in an H-2 zone. The residential area is predominantly in a restricted roof structure district which makes any change to roof-tops (other than for an open deck or a flat roof) subject to approval by the Zoning Appeal Board.

VI. ALTERNATIVE DESIGNATION APPROACHES

6.1 Type:

The St. Botolph Study Area has been proposed for Boston Landmarks Commission designation as an Architectural Conservation District, which would provide for the review of proposed physical changes regarding most exterior alteration or repair as well as demolition and new construction.

Alternative designation categories under BLC legislation are Landmark District and Protection Area. The former provides a somewhat greater degree of protection, but requires that the area proposed for designation be of significance to the Commonwealth, New England, or the Nation. A Protection Area provides only limited design control on building height, bulk, setback, land coverage, and demolition, and is designed to protect areas which surround Landmarks, Landmark Districts or Architectural Conservation Districts and are essential to their character.

A portion of the St. Botolph area has also been determined by the Secretary of the Department of Interior to meet eligibility requirements for listing in the National Register of Historic Places, which would provide limited protection where federal funds are involved in proposed physical changes, as well as various tax incentives for rehabilitation for depreciable property. This form of designation would not, however, provide any design review powers over changes undertaken by private owners at their own expense. The area determined eligible differs from the proposed Architectural Conservation District in that it excludes the Huntington and Massachusetts Avenue properties, and #1 Cumberland Street.

The Commission also has the option of not designating.

The level of significance of the St. Botolph Study Area, in combination with the degree of protection sought by its residents, suggest that designation as an Architectural Conservation District be the appropriate category of protection.

6.2 Boundaries:

The proposed boundary for the St. Botolph Architectural Conservation District was arrived at through careful consideration by the Study Committee. The area enclosed by the boundary includes the cohesive streetscape, architecturally significant houses and historically significant buildings key to the importance of the area. For complete description of boundaries - see Chapter 1 and the map.

VII. RECOMMENDATIONS

The St. Botolph Study Committee makes the following recommendations:

1. that the St. Botolph Study Area be designated by the Boston Landmarks Commission as an Architectural Conservation District under Chapter 772 of the Acts of 1975.
2. that the boundaries shown in Section I of this report be adopted without modification.
3. that the attached Standards & Criteria recommended by the Study Committee for the District be accepted.
4. that the Boston Landmarks Commission establish a St. Botolph Architectural Conservation District Commission in accordance with Chapter 772 of the Acts of 1975, which stipulates that there be five District Commission members: two members and two alternates from the District and three members from the Boston Landmarks Commission. The Study Committee further recommends the following provisions for the selection of members and alternates from the District:
 - i) at least one member from the District shall be an owner of owner-occupied property within the District and shall own no more than three properties within the District; the other member from the District may be a resident renter within the District.
 - ii) at least one alternate from the District shall be an owner of owner-occupied property within the District and shall own no more than three properties within the District; the other alternate from the District may be a resident renter within the District.
 - iii) all members and alternates from the District shall have established residence and lived within the District for at least three years within the most recent five-year period.
 - iv) all members and alternates from the District shall serve three-year terms, as provided below:
 - v) for the initial appointment of members and alternates from the District, the St. Botolph Study Committee shall, by a majority vote, nominate one member and one alternate to serve a term of two years, and shall nominate one member and one alternate to serve a term of three years.
 - vi) nominations for subsequent members and alternates shall be solicited by the Boston Landmarks Commission from the St. Botolph Citizens Committee, Inc., or its successor, representative of the District. The St. Botolph Citizens Committee, Inc., shall, in turn, solicit nominations from the District and submit them to the Boston Landmarks Commission. In the event that no

- such nominations are forthcoming within sixty (60) days of written solicitation by the Boston Landmarks Commission, the Boston Landmarks Commission shall make the nominations.
- vii) the same procedure as described in (vi) shall be followed for the replacement of a member or alternate who is unable to complete his/her term or who no longer meets the definition of member or alternate as described in (i), (ii), (iii).
5. That the Boston Landmarks Commission approve nomination of the St. Botolph district as determined eligible by the Secretary of the Interior to the National Register of Historic Places.



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APPENDIX A: BUILDINGS CONSTRUCTED IN THE ST. BOTOLPH AREA (1881-1908)

| Number | Year | Architect | Builder | Owner |
|---------------------------|-------|------------------------------------|------------------|-------------------------|
| St. Botolph (odd) | | | | |
| 39 | 1894 | F. N. Footman | J. I. Sharp | J. I. Sharp |
| 41 | 1894 | F. N. Footman | J. I. Sharp | J. I. Sharp |
| 43 | 1894 | F. N. Footman | J. I. Sharp | J. I. Sharp |
| 45 | 1894 | F. N. Footman | J. I. Sharp | J. I. Sharp |
| 47 | 1894 | F. N. Footman | J. I. Sharp | J. I. Sharp |
| St. Botolph (even) | | | | |
| 38-40 | 1892 | Weissbein, Jones | S. Clark Co. | Godfrey Morse |
| 42-56 | 1886 | Cabot, Chandler | Mead, Mason, Co. | The Allen Gymnasium Co. |
| 52-56 | 1913 | Maher, Winchester | (alterations) | |
| St. Botolph (even) | | | | |
| *70-84 | | | | |
| 70 | 1972 | Ganteaume, McMullen LiDaPell Corp. | | City of Boston |
| St. Botolph (even) | | | | |
| *86 | ?1892 | ?William Passett | ?William Passett | ?W. H. Henderson |
| *88 | ?1892 | ?William Passett | ?William Passett | ?W. H. Henderson |
| *90 | ?1892 | ?William Passett | ?William Passett | ?W. H. Henderson |
| 92 | 1892 | William Passett | William Passett | W. H. Henderson |
| 94 | 1892 | William Passett | William Passett | W. H. Henderson |
| St. Botolph (odd) | | | | |
| 61 | 1890 | F. H. Jones | E. N. Boyden | Seth R. B. Baker |
| 63 | 1890 | F. H. Jones | E. N. Boyden | Seth R. B. Baker |
| 65 | 1890 | F. H. Jones | E. N. Boyden | Seth R. B. Baker |
| 67 | 1890 | F. H. Jones | E. N. Boyden | Seth R. B. Baker |
| 69 | 1890 | F. H. Jones | E. N. Boyden | Seth R. B. Baker |
| 79 | 1893 | Thomas R. White | Thomas R. White | Lorin F. Fuller |
| 81 | 1893 | Thomas R. White | Thomas R. White | Lorin F. Fuller |
| 83 | 1893 | Thomas R. White | Thomas R. White | Lorin F. Fuller |
| 85 | 1893 | Thomas R. White | Thomas R. White | Lorin F. Fuller |
| 87 | 1893 | Thomas R. White | Thomas R. White | Lorin F. Fuller |
| 89 | 1893 | Morrison, McEiver | A. Phaneuf | E. V. Murray |
| 91 | 1893 | Morrison, McEiver | A. Phaneuf | L. S. Hall |
| 93 | 1888 | Samuel D. Kelley | J. McNamara | Joseph Feldman |
| 95 | 1888 | Samuel D. Kelley | J. McNamara | Joseph Feldman |

*No Permit To Build

| Number | Year | Architect | Builder | Owner |
|--------------------|-------|--------------------|-------------------|-----------------------------|
| St. Botolph (even) | | | | |
| *100 | | | | |
| 102 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 104 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 106 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 108 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 110 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 112 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 114 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| 116 | 1881 | J.R.&W.P. Richards | Ivory Bean | Ivory Bean |
| St. Botolph (even) | | | | |
| 120 | 1885 | George F. Loring | Graffam, Thompson | Peter Graffam et al |
| 122 | 1885 | George F. Loring | Peter Graffam | Charles E. Powers et al |
| 124 | 1885 | George F. Loring | Peter Graffam | Linus S. Childs et al |
| 126 | 1885 | George F. Loring | Peter Graffam | Peter Graffam et al |
| 128 | 1885 | George F. Loring | Peter Graffam | Charles E. Powers et al |
| 130 | 1885 | George F. Loring | Peter Graffam | Linus S. Childs et al |
| *132 | ?1885 | ?George F. Loring | ?Peter Graffam | ?Graffam, ?Powers, ?Childs |
| *134 | ?1885 | ?George F. Loring | ?Peter Graffam | ?Graffam, ?Powers, ?Childs |
| St. Botolph (odd) | | | | |
| 107 | 1885 | Weissbein, Jones | O. W. Patrick | Joseph Feldman |
| 109 | 1885 | Weissbein, Jones | O. W. Patrick | Joseph Feldman |
| 111 | 1885 | Weissbein, Jones | O. W. Patrick | Joseph Feldman |
| 113 | 1885 | Weissbein, Jones | O. W. Patrick | Joseph Feldman |
| 115 | 1885 | Weissbein, Jones | O. W. Patrick | Joseph Feldman |
| 117 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| 119 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| 121 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| 123 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| 125 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| 127 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| *129 | ?1885 | Not Available | ?Thomas R. White | ?Gibson, Allen, Thompson |
| 131 | 1885 | Not Available | Thomas R. White | Gibson, Allen, Thompson |
| 133 | 1885 | Not Available | Not Available | J. E. Potter |
| St. Botolph (even) | | | | |
| 136 | 1887 | J. E. Potter | J. E. Potter | T.A. Johnstone, J.E. Potter |
| 138 | 1887 | J. E. Potter | J. E. Potter | T.A. Johnstone, J.E. Potter |
| 140 | 1887 | J. E. Potter | J. E. Potter | T.A. Johnstone, J.E. Potter |
| 142 | 1887 | J. E. Potter | J. E. Potter | T.A. Johnstone, J.E. Potter |
| 144-146 | 1897 | Israel Nesson | Israel Nesson | Israel Nesson |
| 150 | 1897 | Israel Nesson | Israel Nesson | Israel Nesson |

*No Permit To Build

| Number | Year | Architect | Builder | Owner |
|--------------------|-------|--------------------|----------------------|---------------------|
| St. Botolph (even) | | | | |
| *158 | ?1894 | ?A. H. Vinal | ?J. H. Mullen | ?J. B. Kendall |
| 160 | 1894 | A. H. Vinal | J. H. Mullen | J. B. Kendall |
| 162 | 1894 | A. H. Vinal | J. H. Mullen | J. B. Kendall |
| 164 | 1894 | A. H. Vinal | J. H. Mullen | J. B. Kendall |
| 166 | 1894 | A. H. Vinal | J. H. Mullen | J. B. Kendall |
| 168 | 1894 | A. H. Vinal | J. H. Mullen | J. B. Kendall |
| 170 | 1894 | A. H. Vinal | J. H. Mullen | J. B. Kendall |
| *172 | *1894 | ?A. H. Vinal | ?J. H. Mullen | ?J. B. Kendall |
| *174 | *1894 | ?A. H. Vinal | J. H. Mullen | ?J. B. Kendall |
| St. Botolph (odd) | | | | |
| 145 | 1891 | E. M. Wheelwright | M. S. & G. N. Miller | City of Boston |
| | 1980 | Graham Gund Assoc. | (alterations) | |
| 159 | 1895 | George Avery | Charles Woodman | M. A. Hall |
| *161 | *1895 | ?George Avery | ?Charles Woodman | ?M. A. Hall |
| 169 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 171 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 173 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| *175 | ?1895 | ?Charles J. Lord | ?Charles J. Lord | ?Charles J. Lord |
| 177 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 179 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 181 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 183 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 185 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 187 | 1895 | Charles J. Lord | Charles J. Lord | Charles J. Lord |
| 189 | 1889 | Samuel D. Kelley | Keening, Strout | E. B. Horn |
| 191 | 1889 | Samuel D. Kelley | Keening, Strout | E. B. Horn |
| 193 | 1888 | Samuel D. Kelley | Keening, Strout | Charles J. Lord |
| 195 | 1888 | Samuel D. Kelley | Keening, Strout | E. B. Horn |
| 197 | 1886 | Samuel D. Kelley | Chadwick, Stillings | Chadwick, Stillings |
| 199 | 1886 | Samuel D. Kelley | Chadwick, Stillings | Chadwick, Stillings |
| 201 | 1886 | Samuel D. Kelley | Chadwick, Stillings | Chadwick, Stillings |
| 203 | 1886 | Samuel D. Kelley | Chadwick, Stillings | Chadwick, Stillings |
| St. Botolph (even) | | | | |
| 196 | 1892 | Samuel D. Kelley | D. L. Rand | E. B. Horn |
| 198 | 1892 | Samuel D. Kelley | D. L. Rand | E. B. Horn |
| 200 | 1892 | Samuel D. Kelley | D. L. Rand | E. B. Horn |
| Albemarle (even) | | | | |
| 1-12 | ?1897 | ?Israel Nesson | ?Israel Nesson | Israel Nesson |

*No Permit To Build

| Number | Year | Architect | Builder | Owner |
|-------------------|------|----------------|-------------------|-----------------------------|
| Albemarle (odd) | | | | |
| 5 | 1891 | S. S. Stubbs | S. S. Stubbs | S. S. Stubbs |
| 7 | 1891 | S. S. Stubbs | S. S. Stubbs | S. S. Stubbs |
| 9 | 1891 | S. S. Stubbs | S. S. Stubbs | S. S. Stubbs |
| 11 | 1891 | S. S. Stubbs | S. S. Stubbs | S. S. Stubbs |
| 13 | 1891 | S. S. Stubbs | S. S. Stubbs | S. S. Stubbs |
| 15 | 1891 | S. S. Stubbs | S. S. Stubbs | S. S. Stubbs |
| 17 | 1899 | Israel Nesson | Israel Nesson | Israel Nesson |
| 19 | 1899 | Israel Nesson | Israel Nesson | Israel Nesson |
| Blackwood (even) | | | | |
| 6 | 1897 | Israel Nesson | Israel Nesson | Israel Nesson |
| 8 | 1897 | Israel Nesson | Israel Nesson | Israel Nesson |
| 10 | 1897 | Israel Nesson | Israel Nesson | Israel Nesson |
| 12 | 1897 | Israel Nesson | Israel Nesson | Israel Nesson |
| Blackwood (odd) | | | | |
| *7 | 1899 | ?Israel Nesson | ?Israel Nesson | ?Israel Nesson |
| *9 | 1899 | ?Israel Nesson | ?Israel Nesson | ?Israel Nesson |
| *11 | 1899 | ?Israel Nesson | ?Israel Nesson | ?Israel Nesson |
| *15 | | | | |
| *17 | | | | |
| Cumberland (even) | | | | |
| 10-12 | 1884 | Fred Pope | J. E. Potter | Gibson, Thompson |
| 14 | 1885 | George Loring | Graffam, Thompson | Powers, Childs, Graffam |
| 16 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 18 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 20 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 22 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 24 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 26 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 28 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 30 | 1886 | Fred Pope | J. E. Potter | T.A.Johnstone, J. E. Potter |
| Cumberland (odd) | | | | |
| 1 | 1888 | A. S. Drisko | W. D. Vinal | W. D. Vinal |
| 17 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 19 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 21 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 23 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 25 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 27 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 29 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |
| 31 | 1888 | J. E. Potter | J. E. Potter | T.A.Johnstone, J. E. Potter |

*No Permit To Build

| Number | Year | Architect | Builder | Owner |
|--------------------|------|----------------------|-------------------|-------------------|
| Durham (even) | | | | |
| 2 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 4 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 6 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 8 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 10 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 12 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 14 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 16 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 18 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| Durham (odd) | | | | |
| 3 | 1886 | Fred Pope | Not Available | G. W. Nason |
| 5 | 1886 | Fred Pope | Not Available | G. W. Nason |
| 7 | 1886 | Fred Pope | Not Available | G. W. Nason |
| 9 | 1886 | Fred Pope | Not Available | G. W. Nason |
| 11 | 1886 | Fred Pope | Not Available | G. W. Nason |
| 15 | 1886 | Fred Pope | Not Available | G. W. Nason |
| 17 | 1886 | Fred Pope | Not Available | G. W. Nason |
| West Newton (even) | | | | |
| 230 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 232 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 234 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 236 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 238 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 240 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 242 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 244 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 246 | 1881 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| *252 | | | | |
| 254 | 1884 | Not Available | Thomas J. Whidden | Thomas J. Whidden |
| 256 | 1884 | Not Available | Thomas J. Whidden | Thomas J. Whidden |
| 258 | 1884 | Not Available | Thomas J. Whidden | Thomas J. Whidden |
| West Newton (odd) | | | | |
| 231 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 233 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 235 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 237 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 239 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 241 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 243 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 245 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 247 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 249 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 251 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |
| 253 | 1882 | J.R. & W.P. Richards | Ivory Bean | Ivory Bean |

*No Permit To Build

| Number | Year | Architect | Builder | Owner |
|-------------------|-------|------------------------------|------------------|---------------------|
| West Newton (odd) | | | | |
| 255 | 1885 | Samuel D. Kelley | Thomas R. White | L. M. Thompson |
| 257 | 1885 | Samuel D. Kelley | Thomas R. White | George M. Gibson |
| *259 | | | | |
| *261 | | | | |
| Follen (even) | | | | |
| 8 | 1888 | William Passett | William Passett | W. H. Henderson |
| *10 | ?1888 | ?William Passett | ?William Passett | W. H. Henderson |
| 12 | 1888 | William Passett | William Passett | W. H. Henderson |
| 14 | 1888 | William Passett | William Passett | W. H. Henderson |
| 16 | 1888 | William Passett | William Passett | W. H. Henderson |
| 18 | 1888 | William Passett | William Passett | W. H. Henderson |
| 20 | 1888 | William Passett | William Passett | W. H. Henderson |
| Follen (odd) | | | | |
| 7 | 1892 | William Passett | William Passett | W. H. Henderson |
| 9 | 1892 | William Passett | William Passett | W. H. Henderson |
| 11 | 1892 | William Passett | William Passett | W. H. Henderson |
| 13 | 1892 | William Passett | William Passett | W. H. Henderson |
| 15 | 1892 | William Passett | William Passett | W. H. Henderson |
| 17 | 1892 | William Passett | William Passett | W. H. Henderson |
| 19 | 1892 | William Passett | William Passett | W. H. Henderson |
| 21 | 1892 | William Passett | William Passett | W. H. Henderson |
| 23 | 1892 | William Passett | William Passett | W. H. Henderson |
| Garrison (even) | | | | |
| 8-16 | 1902 | Charles E. Park | Israel Nesson | Israel Nesson |
| 30-32 | 1883 | T. M. Clarke | Not Available | M. I. T. |
| Garrison (odd) | | | | |
| 13 | 1890 | E. N. Boyden | T. Hurley | Seth R. B. Baker |
| 15 | 1890 | E. N. Boyden | T. Hurley | Seth R. B. Baker |
| 17 | 1890 | E. N. Boyden | T. Hurley | Seth R. B. Baker |
| 19 | 1890 | E. N. Boyden | T. Hurley | Seth R. B. Baker |
| Harcourt (odd) | | | | |
| 7 | 1908 | Parker, Thomas, Rice | W. A. Wentworth | Quincy A. Shaw, Jr. |
| 9-11 | 1890 | Charles F. Marr | Charles F. Marr | George A. Smith |
| | 1926 | Cram, Ferguson (alterations) | | |
| 15-17 | 1892 | Charles F. Marr | Charles F. Marr | George A. Smith |

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