

2-6 St. James Ave. and

ADDRESS 75 Arlington Street COR. 301-305 Stuart Street

NAME Paine Furniture Building  
 present original

MAP No. 24N-11/12E SUB AREA \_\_\_\_\_

DATE Jan. 1913 permit  
 source

ARCHITECT Densmore & LeClear permit  
 source

BUILDER James Stewart & Co. permit  
 source

OWNER Shearer Real Estate Trust  
 original present

PHOTOGRAPHS 1508-26



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) warerooms and offices for furniture company

NO. OF STORIES (1st to cornice) 10 plus headhouse

OF flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Class. Revival bldg., rectangular massing. Steel frame, concrete found.; limestone, buff brick, and terracotta on 3 street els., grey brick on W el. 3-st. base, mostly stone, w/ pilasters and a stringcourse over 2 and 3; 6-st. shaft of buff brick w/ pilasters and stringcourse over 9; 1-st. cap w/ stone facing and heavy modill. cornice. 3 bays on short els., 11 on Arlington, 1 at each street corner, containing double or triple windows. Metal canopy on Arlington St. entrance, Art Nouveau  
 EXTERIOR ALTERATION minor moderate drastic sash replacement (single-pane fixed) (cont.)

CONDITION good fair poor \_\_\_\_\_ LOT AREA 32,386 sq. feet

NOTEWORTHY SITE CHARACTERISTICS corner site defined by 3 major thoroughfares in survey area; highly visible from all directions

Descrip. (cont.)

curvilinear orn. Glazed storefronts w/ large 2 and 3-pane transoms on 3 street elevations. former entrance at 301 Stuart infilled. Entrance at 6 St. James remodeled 1980.

III  
 12/90

SIGNIFICANCE (cont'd on reverse)

The first new building to be constructed on the former yards of the NY, NH & H Railroad near Park Square, the Paine Furniture building opened April 21, 1914. The new furniture store was described in contemporary accounts as the largest of its kind in the world, and its construction was a pioneer step in the extension of

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>  x  </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>  x  </u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

the boundaries of the old business district in Boston.

Paine Furniture Co. began in a small structure on Friend St. in 1835. With increasing business the company moved to a building constructed in 1872 on Canal St. The later building was vacated in the move to Park Square. Paine Furniture had the largest furniture trade in New England, which by 1914 extended throughout the country. The fireproof building has a total floor area of almost seven acres and stands 125' high, "purposely a few inches short of the limit placed by the city on the height of buildings." [Herald] With a main entrance on Arlington St. and the offices of the president and vice-president at the Stuart St. end, the building also originally contained showrooms for draperies, rugs, upholstery, living/dining/bedroom furniture, and bedding, as well as a repair department and a 9th-floor factory. The "S" in the medallion over the Arlington St. canopy appears to refer to William L. Shearer, president of Paine Furniture at the time of this building's construction.

The Boston architectural firm of Edward Dana Densmore (1871-1925) and Gifford LeClear designed this building prior to the first section of the Salada building at Berkeley and Stuart Streets (1916, see form). Listed in city directories as Densmore, LeClear & (H. C.) Robbins from 1916 to 1942, the firm designed the Park Square Building at 10 St. James Ave. (1922-23) as well as the Stuart St. addition to Salada (ca. 1926). Among the firm's other buildings are the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Current devt. proposals for the 10 St. James Ave. project call for restoration of the Paine Furniture building, demolition of the Greyhound Bus Terminal on the adjacent site, and construction of a 21-story building to be connected to the rear of this building.

Recommended for individual National Register listing and/or inclusion in Stuart St.-Park Sq. National Register district.

*Pending Boston Landmark  
listed on National Register 2002*

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits and city directories.

EPL Fine Arts Dept., architects file and Boston buildings A-Z file.

Bromley atlases of the city proper and Back Bay (1908, 1917, 1922, 1928, 1938).

"Paine Company Opens Its Immense Warerooms in Arlington St. Today." The Boston Herald (April 21, 1914), p.12.

ADDRESS 75 Arlington St./6 St. James Ave.NAME Paine Furniture BuildingSignificance (cont.)

Youth's Companion Building on Commonwealth Ave. (ca. 1915), the Blackstone Cigar Factory (ca. 1917), the New England Telephone building at Bowdoin Square (1930), and the new Carter's Ink factory at 239 First St., Cambridge (1909).

In 1980 Charles Hilgenhurst & Assoc. redesigned the entry at 6 St. James Avenue.

ADDRESS 154 Berkeley St. COR. 350 Stuart St.

NAME Boston Police Dept. Headquarters  
present original

MAP No. 23N-11E SUB AREA \_\_\_\_\_

DATE 1925 permit/cornerstone  
source

ARCHITECT Ritchie, Parsons & Taylor permit  
source

BUILDER Joseph Rugo permit  
source

OWNER City of Boston  
original present

PHOTOGRAPHS 1507-8



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) police dept. headquarters--offices

NO. OF STORIES (1st to cornice) 7 plus headhouse  
flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Renaissance Rev. bldg. w/ L-shaped footprint. 7-bay facade w/ paired windows by 5 bays on Stuart. Limestone street elevations, buff brick S and W. Rustic. 2-st. base w/ belt course over 2 reading "City of Boston Police Department Headquarters"; 4-st. shaft w/ belt course and round bosses over 6; 1-st. cap w/ modillion and dentil cornice of cast stone and copper. Round-arched openings on 1 contain single and paired windows and orn. iron grilles. Entry recessed in 4th bay, paneled coffered jamb, (cont.)  
EXTERIOR ALTERATION minor moderate drastic sash (1/1)

CONDITION good fair poor LOT AREA 17,234 sq. feet

NOTEWORTHY SITE CHARACTERISTICS small grassy front yard enclosed by stone balustraded fence at sidewalk, unusual in survey area. Bases of flagpoles on Berkeley retain city insignia.

SIGNIFICANCE (cont'd on reverse)

Descrip. (cont.)

dec. surround of cast stone w/ cornucopia (map) /fruit motif. Cast stone medallions over 1, balconets on windows in end bays on 3. Lamplights intact at entry.

An excellent example of municipal construction in the Renaissance Revival style, the Boston Police Dept. Headquarters was first occupied December 5, 1926. The building originally housed the Boston Traffic Commission, the Bureau of Criminal Investigation, the office of the Police Commissioner, and the Police Signal Services.

III PS  
12/90

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	x				

Significance (include explanation of themes checked above)

Ritchie, Parsons & Taylor--as the firm of James M. Ritchie was known from 1922 to 1926--appears to have specialized in the design of municipal and other institutional buildings. The firm's work includes the H. L. Higgins School at Harrishof St. and Walnut Ave. in Roxbury, the Alumni Memorial Building at UMass Amherst (ca. 1926), Needham Public Library (ca. 1925), and high schools in Somerville and Norwood. The firm also designed an office building at 240 Newbury St. (1928). Henderson & Nolan of Boston executed the modeling and carving of the stone facade, and Parker Bros. Iron Works of Boston executed the ornamental ironwork.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The Police Dept. will vacate the headquarters building when it moves to new quarters (to be constructed) at Ruggles Station.

Recommended for individual National Register listing and/or inclusion in Stuart St.-Park Sq. National Register district. Further study of the history of the Boston Police Dept. is necessary to determine whether the building also meets the criteria for designation as a Boston landmark.

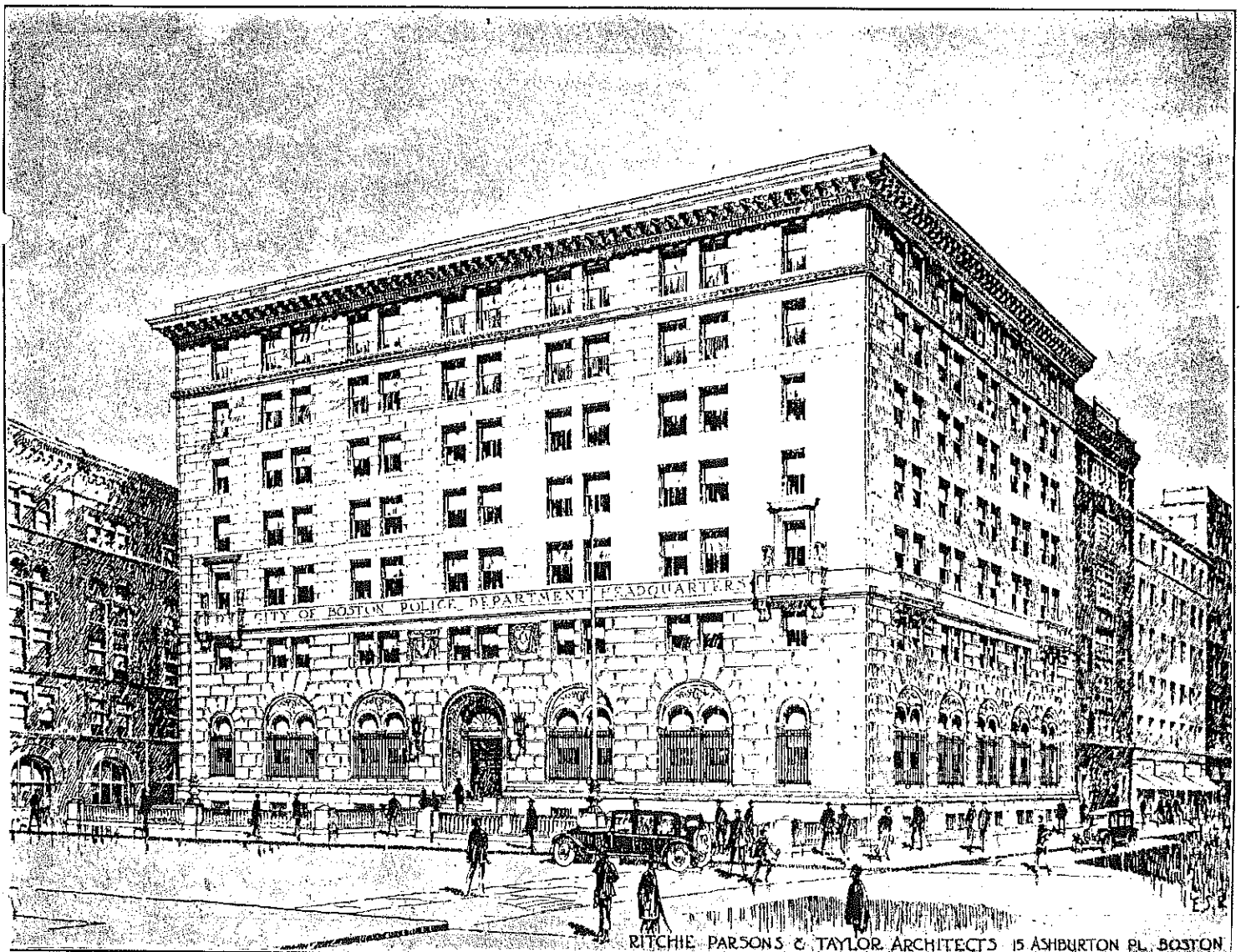
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits and city directories. BPL Fine Arts Dept., architects file.  
Information provided by Lucy Warren, Facilities Management, Boston Police Dept.  
Bromley atlases of the city proper and Back Bay (1908, 1917, 1922, 1928, 1938).  
Achievements of New England Architects and Engineers. Vol. I. Boston: Lewis J. Hewitt, 1927.

ADDRESS 154 Berkeley StreetNAME Boston Police Dept. Headquarters

Architect's rendering. Cohesiveness of streetwall along Stuart Street (at right) compromised by demolition of former Boston Edison power station (ca. 1972) adjacent to Police Headquarters.

Source: Achievements of New England Architects and Engineers. 1927.





ADDRESS 175-185 Berkeley St COR. 30 St. James Ave.

NAME Liberty Mutual Insurance Co. Building  
present original

MAP No. 24N-11E SUB AREA \_\_\_\_\_

DATE 1937 permit/building  
source

ARCHITECT Chester Lindsay Churchill permit  
source

BUILDER Turner Construction Co. permit  
source

OWNER Liberty Mutual Insurance Co.  
original present

PHOTOGRAPHS 1508-36A

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial--offices

NO. OF STORIES (1st to cornice) 9 plus 10-st. rear wing

OF flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Rect. main block w/ perpendicular 10-st. rear wing (added 1958). Steel frame, brick walls, limestone ext. Notable for setback of upper stories and severity of detailing. Central feature (tower) 9 stories, 9 bays on Berk., 5-bay sides, containing 3-bay, double-height integral entry porch w/ square piers at base. Fronted by 6-st. wings, 5-bay facades by 7-bay sides. Fronted by 2-st. bases, 7-bay facades by 9-bay sides. Multi-story pilaster strips bt. windows emphasize verticality. Modill. cornices over 2,

EXTERIOR ALTERATION minor moderate drastic single-pane fixed sash, lobby (cont.)

CONDITION good fair poor LOT AREA 31,777 sq. feet

NOTEWORTHY SITE CHARACTERISTICS corner site; building visible from vantage points on Stuart St., Boylston St., and Columbus Ave.

Descrip. (cont.)

6, and 9. Round bosses in frieze on tower.  
(Map)

SIGNIFICANCE (cont'd on reverse)

The home office of Liberty Mutual Insurance Co. is architecturally significant as a prominent Boston example of the stripped classical modernism characteristic of civic and commercial architecture of the 1930s.

Liberty Mutual was organized in Boston in 1912 by a small group of leading Mass. manufacturers to provide

III  
12/30

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>  x  </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>  x  </u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

protection under the Workmen's Compensation Act, which became effective then. At the time of the building's construction, Liberty Mutual was the largest mutual casualty insurance company in the United States. The Berkeley St. building, headquarters for the company's 76 district and branch offices, housed administrative departments, facilities for policyholders and claimants, and research labs. Prior to the building's completion, Liberty Mutual occupied office space at the Park Square Building to the north (1922-1923).

A notable feature of the building's design was the column spacing, fixed to yield maximum amounts of usable floor space in upper stories and eliminate columns in working bays. The set back of the upper stories and the methods of construction were intended to minimize the effects of noise in the neighborhood. The framing allowed for the future addition of stories above each of the wings. The company later opted instead for expanding at the rear of the original building, with a ten-story steel frame addition (1958) designed by Perry, Shaw, Hepburn & Dean and built by Turner Construction.

Architect of the original building, Chester Lindsay Churchill (1892?-1958), also designed the Christian Science Publishing Society Building and The Mapparium (1932-1935) at 1 Norway St. and the Eastern Airlines Building at Kennedy Airport in New York. Churchill maintained an office at 9 Newbury St. from the 1930s through the 1950s. Turner Construction

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for individual National Register listing and/or inclusion in Stuart St.-Park Sq. National Register district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits and city directories.

BPL Fine Arts Dept., architects file.

Buildings by Turner. NY: Turner Construction Co., 1939.

"Insurance Company's Home Office, Boston, Mass. Chester Lindsay Churchill architect."

Architectural Record, 84 (December 1938), 106-109.



ADDRESS 175-185 Berkeley St.NAME Liberty Mutual Insurance BuildingSignificance (cont.)

Co., also builders of the nearby New England Mutual Life Building (1941, Cram & Ferguson, archts.) and the second Hancock Building at 200 Berkeley St. (1947, Cram & Ferguson, archts., see form), was founded in New York in 1902. After focusing in its early years on the development of reinforced concrete as a structural building material, the company expanded into the field of the "finely finished type of building" after 1922. Turner opened a Boston office in 1916.



ADDRESS 190-200 Berkeley St. COR. Stuart St. and St. James Ave

NAME Old Hancock Tower John Hancock Building (II)  
present original

MAP No. 24N-11E SUB AREA \_\_\_\_\_

DATE 1945-1949 (1947) lobby plaque (cornerstone)  
source

ARCHITECT Cram & Ferguson lobby plaque  
source

BUILDER Turner Construction Co. lobby plaque  
source

OWNER John Hancock Mutual Life Insurance Co.  
original present

PHOTOGRAPHS 1508-34

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial--offices

NO. OF STORIES (1st to cornice) 26 plus lantern

OF flat (stepped) cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Modern steel-frame bldg. showing lingering machine-like aesthetic of pre-WWII era. 26-st. rectangular central tower, 11-bay facade, double-height portico at base, stainless steel lantern tower. Flanking 7-st. wings, each 5 bays on Berkeley. Polished granite on 1 and portico. Dec. coping at roofline of wings and portico. Metal dec. motif surround on double-height pebble glass windows in portico; tripartite metal sash elsewhere. Metal canopies at secondary entries. Intact lobby w/ polished marble walls and large (cont.)

EXTERIOR ALTERATION minor moderate drastic teller's window N side

CONDITION good fair poor LOT AREA 159,901 sq. feet

NOTEWORTHY SITE CHARACTERISTICS corner site w/ drive-through teller's window on N side

Descrip. (cont.)

mural depicting Continental Congress, July 2, 1776.  
(Map)

SIGNIFICANCE (cont'd on reverse).

Historically significant as the first post-World War II business building in Boston, the old Hancock tower was begun in 1945 under the direction of the insurance company's 8th president, Paul F. Clarke. The 26-story building with stainless steel lantern tower, described in contemporary accounts as doing "for Boston

ILPS  
12/90

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	x	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

just what the Empire State Building does for New York" [Arch. Record], was the most prominent feature of the Back Bay skyline for over two decades. Incorporating the Hancock Hall theatre and Dorothy Quincy Suite for social functions, the Berkeley St. building was dedicated in 1949.

John Hancock Mutual Life Insurance Co., George P. Sanger, president, was chartered April 21, 1862. Within a decade, the Boston company was doing business in thirteen states, and by 1873 assets exceeded \$2 million with over \$200 million in force. In 1891 Hancock moved from its first office at 41 State St. to its own building at 178 Devonshire St. (expanded 1907-1910, demolished 1966). Continued company expansion prompted construction of a new home office in the early 1920s, with Hancock joining Paine Furniture as one of the first companies to relocate from downtown to the developing Stuart St. corridor in the Back Bay. When the addition of four stories to the Clarendon St. building (1922/1927, see form) proved insufficient to meet the needs of the company, this building was constructed in the late 1940s, with a third, the world-renowned glass tower, built at 200 Clarendon St. in 1972-75 (I. M. Pei & Partners, archts.).

For generations of New Englanders, the old Hancock tower has evoked strong associations with the City of Boston. Particularly noteworthy is the weather beacon, visible from various vantage points around and beyond the city. The lantern light indicates the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The Hancock company is currently renovating the building and plans to lease out the office space. [Globe, 10/7/90, p. A53]

Recommended for Boston landmark designation. Recommended for individual National Register listing and/or inclusion in Stuart St.-Park Sq. National Register district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits and city directories.

BPL Fine Arts Dept., architects file and Boston buildings A-Z file.

Architectural Record, 106 (November 1949), 134-144.

Bacon, Edwin M., ed. The Book of Boston. Boston: The Pilgrim Press, 1916.

Built by Turner. NY: Turner Construction Co., 1939.

ADDRESS 190-200 Berkeley St.NAME Old Hancock TowerSignificance (cont.)

following: "Steady blue, clear view/Flashing blue, clouds due/Steady red, rain ahead/Flashing red, snow instead" (except in the summer when flashing red alerts the populace that the Red Sox game has been rained out).

Boston architecture firm Cram & Ferguson and contractors Turner Construction Co. had previously completed a major home office building for the New England Mutual Life Insurance Co. on Boylston St. at Clarendon (1939-1941). In addition to the old Hancock tower, other Cram & Ferguson buildings of the post-war period in Boston include the New England Telephone & Telegraph Headquarters at 185 Franklin St. (1949), and the College of Liberal Arts, Science Building, School of Theology, and Daniel L. Marsh Chapel (all 1949-1950) for Boston University. Cram & Ferguson won the 1950 Harleston Parker Award of the Boston Society of Architects for the Berkeley St. Hancock Building. New York-based Turner Construction Co. opened a Boston office in 1916 and built the home office for Liberty Mutual Insurance Co. (1937) at 175 Berkeley St. across from the Hancock Building.

Bibliography (cont.)

John Hancock Mutual Life Insurance Co. The First Seventy-Five Years. Boston, 1937

(Bostonian Society, Boston businesses, folder #3).

----- A Bridge To the Future. Boston (?), 1962.

Lyndon, Donlyn. The City Observed: Boston. New York: Vantage Books/Random House, 1982.



ADDRESS 140 Clarendon St. COR. 410 Stuart St.  
 NAME Young Women's Christian Association  
           present                      original  
 MAP No. 23N-11E                      SUB AREA \_\_\_\_\_  
 DATE 1927                              permit/cornerstone  
    source  
 ARCHITECT Shepard & Stearns      permit  
    source  
 BUILDER W. A. & H. A. Root      permit  
    source  
 OWNER Boston Young Women's  
           Christian Association  
    original                      present  
 PHOTOGRAPHS 1506-5

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) YWCA offices, activity rooms, residences

NO. OF STORIES (1st to cornice) 13                      plus headhouse  
           flat                      cupola ---                      dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick                      stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Class. Rev. bldg., E-shaped plan w/ lightwells opening to rear, steel frame, concrete foundation. 9 bays on Clarendon by 7 on Stuart, most windows containing replacement sash. 2-tier, 3-bay integral entry porch, round-arched openings, double-door main entry w/ 5-pane sidelights and round-arched glazed transom, double-door auditorium entrance at left. Other orn.: stylized capitals on pilasters on porch w/ balustrade at 2; relief lintels on windows on 2; dentil cornice over 3; diamond pattern brick panels bt. (cont.)

EXTERIOR ALTERATION minor moderate drastic sash, entries, Stuart St. storefront

CONDITION good fair poor                      LOT AREA 13,860                      sq. feet

NOTEWORTHY SITE CHARACTERISTICS corner site adjacent to Hancock Garage (to S) and across Stuart St. from 60-story Hancock Tower

Descrip. (cont.)

windows on 4; dec. bosses and inverted triangles in blue tile on (Map) 11; swags in window spandrels over 12. Copper modillion cornice.

SIGNIFICANCE (cont'd on reverse)

An important 20th-century institutional building in the survey area, the Clarendon St. YWCA was dedicated in early 1929. Founded in 1866, the Boston YWCA started as one of the first domestic science schools in the country, and was one of the first organizations "to recognize the needs of girls away from home." [Herald]

IV  
12/90

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u>x</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The new building consisted of offices and other rooms for the YWCA's activities, plus a private club residence for women known as "The Pioneer" at 410 Stuart St. (entrance removed, now storefront). The club residence included permanent rooms for business and professional women and rooms for transient guests. In addition to a completely equipped gymnasium, bowling alleys, reading rooms, and a coffee shop, the building reportedly contained the first swimming pool and first public baths for women in Boston.

The partnership of Boston architect George F. Shepard and Frederick B. Stearns was formed in 1910. Stearns (1874-1959), a Brookline native and MIT graduate, began his architecture career in 1899 in the office of Winslow & Bigelow, and later worked as a superintendent for Shepley, Ruten & Coolidge (1905-1909). Although few Shepard & Stearns buildings have been identified, the firm is known to have designed suburban houses in the late 1920s and remodeled facades for Boston commercial buildings in the mid-1930s. The best known local example of the firm's work is the streamlined moderne facade of the I. J. Fox Co. building on Washington St. (1934, altered). In 1935-36 Shepard & Stearns also remodeled the facade of the Publishers Building at 131 Clarendon St. (see form), designing a granite Art Deco surround at the entry to the upper levels. In addition to the YWCA, Stearns listed his principal Boston works as building for the King Terminal, Walter Baker Co., Carter Ink Co., and Union

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in Stuart St.-Park Sq. National Register district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits and city directories.  
BPL Fine Arts Dept., Boston buildings A-Z file.  
Bromley atlases of the city proper and Back Bay (1917, 1922, 1928, 1938).  
Mass. COPAR. Directory of Boston Architects, 1842-1970. 1984.  
National Cyclopaedia of American Biography. vol. 48. Jas. T. White & Co., 1965.

ADDRESS 140 Clarendon StreetNAME YWCASignificance (cont.)

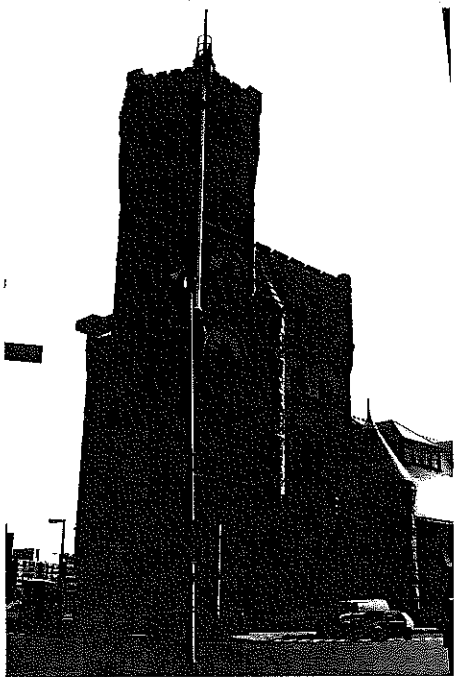
Wool Co. Stearns retired from the firm in 1950.

W. A. & H. A. Root served as contractor for at least four buildings built between Park Square and Copley Square in the 1920s. In addition to the YWCA, the Root firm built the Park Square Building at 10 St. James Ave. (1922-23), the University Club at 420-432 Stuart St. (1925, see form); and the Consolidated Building at 100 Arlington St. (1927, see form).

Bibliography (cont.)

Tucci, Douglass Shand. Built in Boston: City and Suburb, 1800-1950. 1st ed. Boston: New York Graphic Society, 1978.

"Young Women's Christian Association of Boston Oldest in United States," in The Annual Industrial Review, The Boston Herald (Jan. 6, 1929), p.9.



ADDRESS 130 Columbus Ave. COR. 97-103 Arlington St.

NAME First Corps of Cadets Armory  
present original

MAP No. 23/24N-11E, 24N-12E SUB AREA \_\_\_\_\_

DATE 1891-1897 landmark study report  
source

ARCHITECT William Gibbons Preston study report  
source

BUILDER L. D. Willcutt & Sons plaque on bldg.  
source

OWNER First Corps of Cadets  
original present

PHOTOGRAPHS 1508-13

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) armory, now exhibition hall

NO. OF STORIES (1st to cornice) 4 (head house) plus 6 (tower), 1 1/2 (drill hall)

OF hipped, conical cupola --- dormers hipped

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone granite concrete iron/steel/alum.

BRIEF DESCRIPTION Romanesque Rev. bldg., essentially rect. in massing w/ prominent corner tower (6-st., hexagonal). Smooth rounded windows on 3, 4; lancet windows on 6. Head house behind w/2street facades, double-height pilasters on 2, 3; 2 1/2-st. round towers flanking main tower. Stepped parapet wall at W end of 1 1/2-st. drill hall, dec. buttressed, arched windows, hipped dormers w/ -6/6 sash. Double-hung multi-pane sash throughout. Main entry on Arlington parallel to street, "First Corps Cadets" in stone over replacement door.

EXTERIOR ALTERATION minor moderate drastic replacement doors on Arlington, Columbus

CONDITION good fair poor \_\_\_\_\_ LOT AREA 28,025 sq. feet

NOTEWORTHY SITE CHARACTERISTICS highly visible site anchoring SW corner of busy intersection at Arlington, Stuart, and Columbus

SIGNIFICANCE (cont'd on reverse)

The Armory of the First Corps of Cadets is the only remaining High Victorian armory in the City of Boston, and one of the most architecturally interesting examples of the building type in the region. Following are excerpts taken from the Armory landmark study report prepared by the Boston Landmarks Commission (see biblio).

(Map)

II  
12/90



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>  x  </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	<u>  x  </u>	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>  x  </u>				

Significance (include explanation of themes checked above)

The volatile nature of Boston's changing society in the 1880s influenced the decision to constructed the Armory. The quelling of large civil disturbances was a traditional function of the First Corps of Cadets, and the Armory was designed to withstand an extended civil siege. The building was strategically sited in relation to the city's population, public buildings, and railroad termini at the time, and its location afforded an unobstructed view across the Common, thereby facilitating communication with the State House by signal flag.

Chartered in 1741, the First Corps of Cadets performed guard duty and served in various defense capacities through World War I. In 1940, the Corps became one of the first inducted National Guard units. The membership roster of the Corps and its Veteran's Association during the 19th century in particular suggests that the organization served a secondary function as a social fraternity for Boston's elite.

Architect of the Armory, William Gibbons Preston, was once a member of the Corps. Preston studied architecture at Harvard and later in Paris, although there is no record that he entered an atelier there. His varied and eclectic work of the late 19th century covers a range of building types. Especially noteworthy are the old Museum of Natural History on Berkeley St.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Individually listed in National Register (5/22/73). Designated Boston City Landmark (5/10/77).

Recommended for inclusion in Stuart St.-Park Sq. National Register district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits (original permit not located).

Hopkins and Bromley atlases of the city proper and Back Bay (1874, 1908, 1917, 1922, 1928, 1938).

BPL Fine Arts Dept. architects file.

Boston Landmarks Commission. Armory study report. 1977.

ADDRESS 130 Columbus/97-103 ArlingtonNAME First Corps of Cadets ArmorySignificance (cont.)

(1862, now Louis of Boston), the early section of the Hotel Vendome on Commonwealth Ave. at Dartmouth St. (1871), Chadwick Lead Works at 184 High St. (1887), and the International Trust Building at 45 Milk St. (1893). Preston was also architect for both Coliseum buildings (demolished) constructed for the Peace Jubilee music festivals of 1869 and 1872. These massive buildings loomed over Dartmouth St., the first on the site of the Copley Plaza Hotel (1911-12, see form) and the second on the site of the Marriott Hotel/Residences at Copley Place (1980-1984).

ADDRESS 195-215 Columbus Av. COR. 140-144 Berkeley St.

Pledge of  
NAME Allegiance Bldg. Youth's Companion Bldg.  
present original

MAP No. 23N-11E SUB AREA \_\_\_\_\_

DATE 1890-1892 National Register nomination  
source

ARCHITECT Hartwell & Richardson Nat. Reg. nom.  
source

BUILDER Norcross Brothers Nat. Reg. nom.  
source

OWNER Perry Mason Publishing Co.  
original present

PHOTOGRAPHS 1506-21



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial--offices

NO. OF STORIES (1st to cornice) 5 plus \_\_\_\_\_

OF flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone sandstone concrete iron/steel/alum.

BRIEF DESCRIPTION Richardsonian Rom. block, nearly rectangular. Cast iron structure, red Longmeadow sandstone on 1, reddish brick on 2-5, dressed brick in arcade on 3, 4, and architraves on all windows. 7 major bays on Columbus (2-3-3-5-3-3-2); 3 major bays on Berkeley (2-7-2). Monumental central portal w/ recessed entry in Syrian arch, corner bays on Columbus and Berkeley on 1 feature smaller-scale arches. Stringcourses over 1, 2, 4; cut stone and brick parapet (1953). Each 1/1 window has rect. fixed transom. Slender (cont.

EXTERIOR ALTERATION minor moderate drastic 1-st. projecting glazed storefront on facade

CONDITION good fair poor LOT AREA 26,841 sq. feet

NOTEWORTHY SITE CHARACTERISTICS highly visible corner site across from Berkeley St.

bridge over Mass. Pike/MBTA to South End

Descrip. (cont.)

double-height engaged columns bt. windows on 3-4. (Map) Low relief foliate pattern in arched portals and spandrels.

SIGNIFICANCE (cont'd on reverse)

Built by the Perry Mason Publishing Co., the Youth's Companion Building is architecturally significant as a Richardsonian Romanesque design exhibiting the decorative details seen in the late 19th-century commercial style of Louis Sullivan. The brick and brownstone block is also a fine example of the commercial development

III  
12/30

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	x	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

that characterized Columbus Avenue near Park Square in the last quarter of the 19th century. Following are excerpts taken from the National Register nomination prepared by the Boston Landmarks Commission (see biblio).

The building is associated historically with the Youth's Companion, a weekly illustrated periodical for young people owned by Daniel Sharp Ford. Founded in 1827, the publication was the foremost literary paper of its time with a circulation of over 540,000. The Youth's Companion ceased publication in 1929, at which date it was absorbed by American Boy. The building was also the birthplace of the Pledge of Allegiance, which in 1892 was written, printed for the first time, and popularized throughout the country in commemoration of the 400th anniversary of the landing of Columbus in America. The commercial block has been recently dubbed the Pledge of Allegiance Building.

At the time of its construction, the Youth's Companion building was larger than any other building near it: 92' high from sidewalk to rooftop balustrade (since removed). Boston architects Henry W. Hartwell and William Cummings Richardson also designed Christ Church in Andover, the Latin School in Cambridge, Exeter Street Theatre at Newbury St. (1885), and several schools in Newton. The builders, Norcross Brothers of Worcester, constructed Trinity Church and many commercial buildings throughout the city. Fiske, Coleman and Co. of Boston

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

(Sig. cont.) executed the 426 different patterns and moldings used in the ornamentation.

National Register individual listing (5/2/74). Recommended for inclusion in Stuart St.-Park Sq. National Register district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits (original permit not located).  
Hopkins Bromley atlases of the city proper and Back Bay (1874, 1908, 1917, 1922, 1928, 1938).  
National Register nomination, Youth's Companion Building, Dec. 1973.



ADDRESS 219-223 Columbus Av. COR. Cahner Place

NAME Cahners Building Pope Manufacturing Bldg.  
present original

MAP No. 23N-11E SUB AREA

DATE July 1896 (1897) permit (bldg.)  
source

ARCHITECT Peabody & Stearns permit  
source

BUILDER J. W. Bishop & Co. permit  
source

OWNER Albert A. Pope  
original present

PHOTOGRAPHS 1506-20

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) commercial--offices

NO. OF STORIES (1st to cornice) 7 plus         

OF flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Ren. Rev. bldg., rect. massing. 3-bay, 2-st. base, round-arched entry surround from orig. (1891) bldg. flanked by storefronts, cast iron column mullions in triple windows on 2. 5-bay, 3-st. shaft w/ paired windows in molded stone surrounds, stringcourse over 5. 5-bay, 2-st. cap w/ round-arched window heads carried by Corinthian pilasters on 6, 7. 4 spandrels w/ terracotta medallions spell out P-O-P-E. Terracotta cornice, dentil and egg and dart moldings, brackets. Escutcheons w/ lion heads on corner piers over 2 (cont.)

EXTERIOR ALTERATION minor moderate drastic replacement sash

CONDITION good fair poor          LOT AREA 9,380 sq. feet

NOTEWORTHY SITE CHARACTERISTICS corner site, highly visible from Berkeley St. and Clarendon St. bridges over Mass. Pike/MBTA

Descrip. (cont.)

display "1897" and "AAP".  
 Elaborate metal lamps intact at entry (Map) Facade treatment wraps W elevation for 1 bay on Cahner Place.

SIGNIFICANCE (cont'd on reverse)

The present Pope Manufacturing Building was rebuilt in 1896-1897 after a fire destroyed much of the original 1891 structure. Distinguished in the survey area and the city as a fine example of commercial design in the Renaissance Revival style, the building was executed by Peabody & Stearns, one of Boston's most

III FS  
 12/90

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	x	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

influential architecture firms in the late 19th and early 20th centuries. Following are excerpts taken from the draft landmark study report prepared for the Boston Landmarks Commission (see biblio).

The long-time owner, Col. Albert Augustus Pope (1843-1909), was known as the founder of the American bicycle movement. Born in Boston, Pope resided in Newton after the Civil War where he served as a member of city council. In this capacity he traveled to the Centennial Exposition in Philadelphia in 1876, where he was captivated by the bicycles on exhibit. After studying bicycle manufacturing in Europe, Pope returned to this country and revamped his company (founded in 1877 for the manufacture of small patented items) to develop what he called the Columbia bicycle, which he had produced by Weed Sewing Machine Co. in Hartford, Conn. Production more than doubled in one year, from 500 Columbias per month in 1880 to 1,200 per month in 1881. In 1890 Pope acquired sole control of the Weed Sewing Machine Co. and focused its operations on the production of the Columbia.

The Columbus Ave. building was the company's third Boston headquarters, having previously occupied office space downtown. The bicycling craze peaked ca. 1897--the year this building was completed--and the increasing popularity of the automobile precipitated the demise of the bicycle boom. In 1907 one of Pope's sons was appointed receiver for the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The exterior of the Pope Building has been petitioned for designation as a Boston landmark. A draft study report has been completed.

Recommended for individual National Register listing and/or inclusion in Stuart St.-Park Sq. National Register district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits.

Bromley atlases of the city proper and Back Bay (1908, 1917, 1922, 1928, 1938).

Hostutler, Elizabeth. Pope Mfg. Co. Building draft landmark study report prepared for the Boston Landmarks Commission, 1988.

ADDRESS 219-223 Columbus AvenueNAME Cahners Bldg./Pope Manufacturing Bldg.Significance (cont.)

company, by which time it had expanded into automobile manufacturing and had automobile and bicycle plants in eight states. The Pope Building has been used for office and commercial space since Pope's death in 1909.

The architecture firm of Robert Swain Peabody and John Goddard Stearns Jr. was perhaps Boston's most influential between the death of H. H. Richardson in 1886 and World War I. The firm's work encompassed nearly every building type; commercial buildings in particular were executed in various styles, including Gothic Revival, Second Empire, Richardsonian Romanesque, and a Tuscan palazzo mode in the 1870s and 1880s. From the 1890s on, classical and Renaissance detailing dominated much of the firm's work. Peabody & Stearns designed both the 1891 and 1897 Pope buildings, which initiated the firm's work in the Renaissance Revival mode. Extant examples of the firm's work in Boston are the Boston Post Building at 17 Milk St. (1874), the Ames-Webster House at 206 Dartmouth St. (1882), the Boston Stock Exchange Building (facade only) at 53 State St. (1889-91), and the Custom House Tower at State and India Streets (1912-13).

Waldo Brothers of Boston, representatives of the Perth Amboy Terra-Cotta Co., executed the terracotta ornament. Probably the most prominent terracotta contractors in New England, the company also worked on other Peabody & Stearns projects.

ADDRESS 138-148  
St. James Avenue COR. Dartmouth St., Trinity Place

NAME Copley Plaza Hotel  
present original

MAP No. 23N-11E SUB AREA \_\_\_\_\_

DATE Feb. 1911 permit

ARCHITECT Henry Hardenbergh, archt. source  
Clarence Blackall, assoc. arch. permit  
source

BUILDER George A. Fuller Co. permit  
source

OWNER Copley Square Trust  
original present

PHOTOGRAPHS 1507-23



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial--hotel

NO. OF STORIES (1st to cornice) 7 plus headhouses

DOF flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Ren. Revival bldg. w/ square massing on stone foundation. 15-bay facade  
(3-2-5-2-3), 12-bay sides. 5-bay central swell front w/ paired pilasters on 1 flanked by  
1-st. porticos w/ full entablatures. Flat side elevations w/ recessed secondary entries.  
2-st. rusticated base, stone on 1, brick on 2, round-arched windows on 1, paired on 2, cornice  
over 2; 4-st. shaft w/ class.-window heads on 3, 4 and beltcourse over 6; richly ornamented  
(cont.)

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 54,935 sq. feet

NOTEWORTHY SITE CHARACTERISTICS prominent corner site bordering Copley Square  
and visible from N and W

Descrip. (cont.)

1-st. cap w/ heavy dentil  
cornice. Paired windows  
w/ 1/1 (Map)sash on 2-7.  
Plaza insignia over porticos  
and in frieze over 7. Lobby  
and other interior rooms  
restored.

II  
12/30

SIGNIFICANCE (cont'd on reverse)

The Renaissance Revival-style Copley Plaza Hotel  
is a prominent character-defining element of the  
streetscape bordering Copley Square. The hotel occupies  
the site of the Museum of Fine Arts, which relocated  
in 1909 to Huntington Ave. in the Fenway. The Copley  
Plaza conforms to a 90' height restriction then in effect



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	x	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

for buildings bordering Copley Square. This restriction, established in 1898 and later challenged in court, was designed to preserve the character of the late 19th-century public park.

From its inception, the Copley Plaza project had close ties to the Plaza Hotel in Manhattan (1907, opened 1909), with the New York hotel supplying the basic concept, operating procedure, architect, contractor, some personnel, and likely a hefty capital investment. [The Copley Plaza, 13-14] In 1910 the New York Plaza in conjunction with Boston investors announced its plans for a seven-story, 460-room hotel in Boston. The deluxe Copley Plaza Hotel opened August 19, 1912.

Following the 1933 death of Fred Skerry, under whose watchful eye both the Boston and New York Plazas had flourished, the Copley Plaza's reputation as a deluxe grand hotel faltered during the Depression era. In 1941, the hotel was sold to Ernest Henderson, who founded the Sheraton Corp. with Robert Lowell Moore. Efforts to make the hotel more competitive in the 1950s resulted in a name change (to Sheraton Plaza), a neon sign on the roof, and a new philosophy of catering to the budget traveler.

In 1972, the John Hancock Mutual Life Insurance Co., developers of a new 60-story tower underway next door, purchased the aging hotel and hired Alan Tremain to return the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Both the interior and exterior of the Copley Plaza have been petitioned for Boston landmark designation and preparation of the study report is in progress (12/90).

Located within the boundaries of the Back Bay National Register district (designated 8/14/73).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits.

Bromley atlases of the city proper and Back Bay (1908, 1917, 1922, 1928, 1938).

BPL Fine Arts Dept., architects file.

Biancolli, Amy. "Gracious grande dames." Historic Boston [magazine supplement to Boston Business Journal and Boston Business Magazine] (Aug. 1988), 20-22.

ADDRESS 138-148 St. James Ave.

NAME Copley Plaza Hotel

Significance (cont.)

building to its former splendor. The hotel was restored in the late 1970s under the management of Hotels of Distinction, a company established by Tremain in 1974. In late 1988, the Copley Plaza was purchased by Jim Daley, the current owner and operator.

The famous "Plaza Crest" of double P's placed back-to-back has always provoked discussion. Architect Henry Janeway Hardenbergh had been asked to design a hotel with the aspects of a private club. Never having included a sign with the hotel's name on the facade, Hardenbergh devised the Plaza insignia. [The Copley Plaza, 10] Born in New Jersey, Hardenbergh (1847-1918) studied architecture in New York City and at the Ecole des Beaux-Arts in Paris. He made a major contribution to the field of apartment building and hotel design. His work in that area includes the Dakota Apts. (1882), Waldorf-Astoria (1897), Manhattan Hotel (1897), and Plaza Hotel (1907), all in New York; and the Willard Hotel in Washington, DC.

Hardenbergh was primarily a New York City architect; the Copley Plaza is his major work in Boston. On the other hand, Clarence H. Blackall (1857-1942), associate architect for the project, designed several architecturally significant buildings in Boston. He achieved national recognition for his theatres in particular, including the Colonial (1900), Wilbur (1914), and Metropolitan (1925, now Wang Center). In 1889 Blackall organized a firm with James Ford Clapp and Charles A. Whittemore. The successor firm of Blackall, Clapp, Whittemore & Clark designed the New England Power Building (1936, see form) on Stuart St. immediately south of the Copley Plaza.

Bibliography (cont.)

Kay, Jane Holtz. Lost Boston. Boston: Houghton-Mifflin, 1980.

Stern, Robert A. M., et al. New York 1900: Metropolitan Architecture and Urbanism 1890-1915. New York: Rizzoli, 1983.

The Copley Plaza Hotel, the Grande Dame of Boston. Boston: Hotels of Distinction, 1987.



ADDRESS 330 Stuart Street COR. 155 Berkeley Street

NAME Berkeley Place Salada Tea Building  
present original

MAP No. 23/24N-11E SUB AREA \_\_\_\_\_

DATE 1916 permit  
ca. 1926 (addition) Achievements of NE Archts.  
source

ARCHITECT Densmore & LeClear permit  
Densmore, LeClear & Robbins (addition) Achievem.  
source

BUILDER R. H. Howes Construction Co. permit  
source

OWNER Salada Tea Company  
original present

PHOTOGRAPHS 1507-6

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial--offices, currently includes restaurant  
attic level on 9

NO. OF STORIES (1st to cornice) 8 plus and brick penthouse

NO. OF flat cupola --- dormers ---

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Class. Rev. bldg. of reinforced concrete, granite foundation, faced w/ Indiana limestone. Pie-shaped bldg. constructed in 2 parts: 155 Berkeley St. (1916) 8 bays on Berkeley by 5 on Stuart; addition (ca. 1926), 11 bays on Stuart w/ new entry, producing new facade on Stuart w/ 1-3-1-6-1-3-1 rhytm of bays. Round-headed openings alternating w/ rect. openings on 1; most windows on 8 pedimented w/ balustrades, round-headed on 9. Dec. bosses at primary piers on 7. Bronze doors (1929) in ped. main entry on Stuart.

EXTERIOR ALTERATION minor moderate drastic all sash replaced, partial window infill 3-9

CONDITION good fair poor LOT AREA 12,335 sq. feet

NOTEWORTHY SITE CHARACTERISTICS pie-shaped lot with major corner at intersection of Stuart and Berkeley Streets

SIGNIFICANCE (cont'd on reverse)

Construction of the Salada Tea building, the company's first U. S. headquarters, reflects the rapid development of the Stuart St. commercial corridor between ca. 1915 and the late 1920s. The building is also significant for its magnificent bronze doors at the Stuart St. entrance.

(Map)

III  
12/30

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>  x  </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>  x  </u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Peter Larkin, founder of Salada Tea Co., was working with a wholesale grocery firm in his native Canada when he conceived of the idea of marketing Ceylonese tea in the United States. Ceylonese tea was currently popular in England. Larkin parlayed 12,000 lbs. of tea into a fortune, and in 1916, at age 30, he built the company's U. S. headquarters at the corner of Berkeley and Stuart Streets. The Salada Tea building was considered a cultural as well as business center in Boston, and originally housed one of the richest collections of Oriental, especially Ceylonese, art in the city. In addition to offices, the building also contained a clubroom for use by outside clubs and organizations.

The earliest section of the building (1916) fronts on Berkeley St. and apparently extended five bays on Stuart St. The architects of the original block also designed the addition (ca. 1926), which reoriented the building's primary facade to Stuart St. The addition is especially interesting for its adaptation to the confines of a triangular lot: the width of the pie-shaped building narrows to a single bay at the extreme eastern end of the Stuart St. elevation.

Larkin commissioned British sculptor Henry Wilson to create the bronze doors (1928), which feature ten panels documenting the tea industry in Ceylon in the 1920s. Models of the doors won a silver medal at the Paris Salon of 1927. Wilson also sculpted the doors of the Cathedral of St. John the Divine in New York. The distinguished artist did little else in the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for inclusion in Stuart St.-Park Square National Register district. The Salada building also appears to be individually eligible for the National Register, although the impact of the replacement sash merits further evaluation.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston building permits.

BPL Fine Arts Dept., architects file. See also BPL Print Dept. for plans.

Bromley atlases of the city proper and Back Bay (1908, 1917, 1922, 1928, 1938).

Achievements of New England Architects and Engineers. Vol. I. Boston: Lewis J. Hewitt, 1927.

ADDRESS 330 Stuart StreetNAME Salada Tea Building

Architect's rendering of Stuart Street addition; original main block fronting Berkeley Street (at right) appears to have extended five bays on Stuart before addition ca. 1926.

Source: Achievements of New England Architects and Engineers. 1927.



ADDRESS 330 Stuart StreetNAME Salada Tea BuildingSignificance (cont.)

United States, and the Salada doors are a major example of his work in this country. M. Caesar Caira, a French sculptor and special assistant to Wilson, sculpted the marblework framing the doors. Salada provided Caira with a studio in the building, where he carved the door enframements.

The Boston architectural firm of Edward Dana Densmore (1871-1925) and Gifford LeClear designed the Paine Furniture building at 75 Arlington St. (1913, see form) prior to the first section of the Salada building. Listed in city directories as Densmore, LeClear & (H. C.) Robbins from 1916 to 1942, the firm designed the Park Square Building at 10 St. James Ave. (1922-23) as well as the Stuart St. addition to Salada (ca. 1926). Among the firm's other buildings are the Youth's Companion Building on Commonwealth Ave. (ca. 1915), the Blackstone Cigar Factory (ca. 1917), the New England Telephone building at Bowdoin Square (1930), and the new Carter's Ink factory at 239 First St., Cambridge (1909).

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Crowell, Mark S. "Echoes of the tea trade: the beautiful doors of the old Salada building are among Boston's least known treasures." Boston Sunday Globe Magazine (Nov. 3, 1974), pp. 28ff.

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Tucci, Douglass Shand. Built in Boston: City and Suburb, 1800-1950. 1st ed. Boston: New York Graphic Society, 1978.