# THE WINTHROP-CARTER BUILDING

*Boston Landmarks Commission*
*Study Report*

*Petition #250.14*

Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of

**THE WINTHROP-CARTER BUILDING**

**1 Water Street, Boston, Massachusetts**

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

Approved by: Rosanne Foley 10/28/15

Rosanne Foley, Executive Director — Date

Approved by: Lynn W. Smiledge 10.27.15

Lynn Smiledge, Chair — Date

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***Final version of report, approved on January 12, 2016***

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## 1.0 LOCATION OF PROPERTY

### 1.1 Address

According to the City of Boston's Assessing Department, the Winthrop-Carter Building is located at 1 Water Street, Boston, Massachusetts 02109. The City of Boston's Street and Address Management (SAM) lists the address as 276-278 Washington Street, with several secondary addresses including 9 Water Street and 1-15 Water Street.

### 1.2 Assessor's Parcel Number

0303903000.

### 1.3 Area in which Property is Located

The Winthrop-Carter Building is located on a 4905 square foot parcel in the Financial District of downtown Boston, south of Boston City Hall and north of Downtown Crossing. The building occupies the lot bounded by Water, Washington and Devonshire streets, and Spring Lane. The narrow, irregularly-shaped building follows the curve of the street and adapts to its sloping site.

The surrounding area is a densely developed network of narrow streets lined with a collection of buildings diverse in age, style, materials, and height. The Winthrop-Carter Building is located in the immediate vicinity of many important buildings and local Landmarks including: the Old State House a block north; the National Shawmut Building and Quaker Lane to the northeast; the McCormick Federal Building to the east; the Old South Meeting House a block south; and the Old Corner Bookstore across Washington Street to the west.

## 1.4 Map showing Location

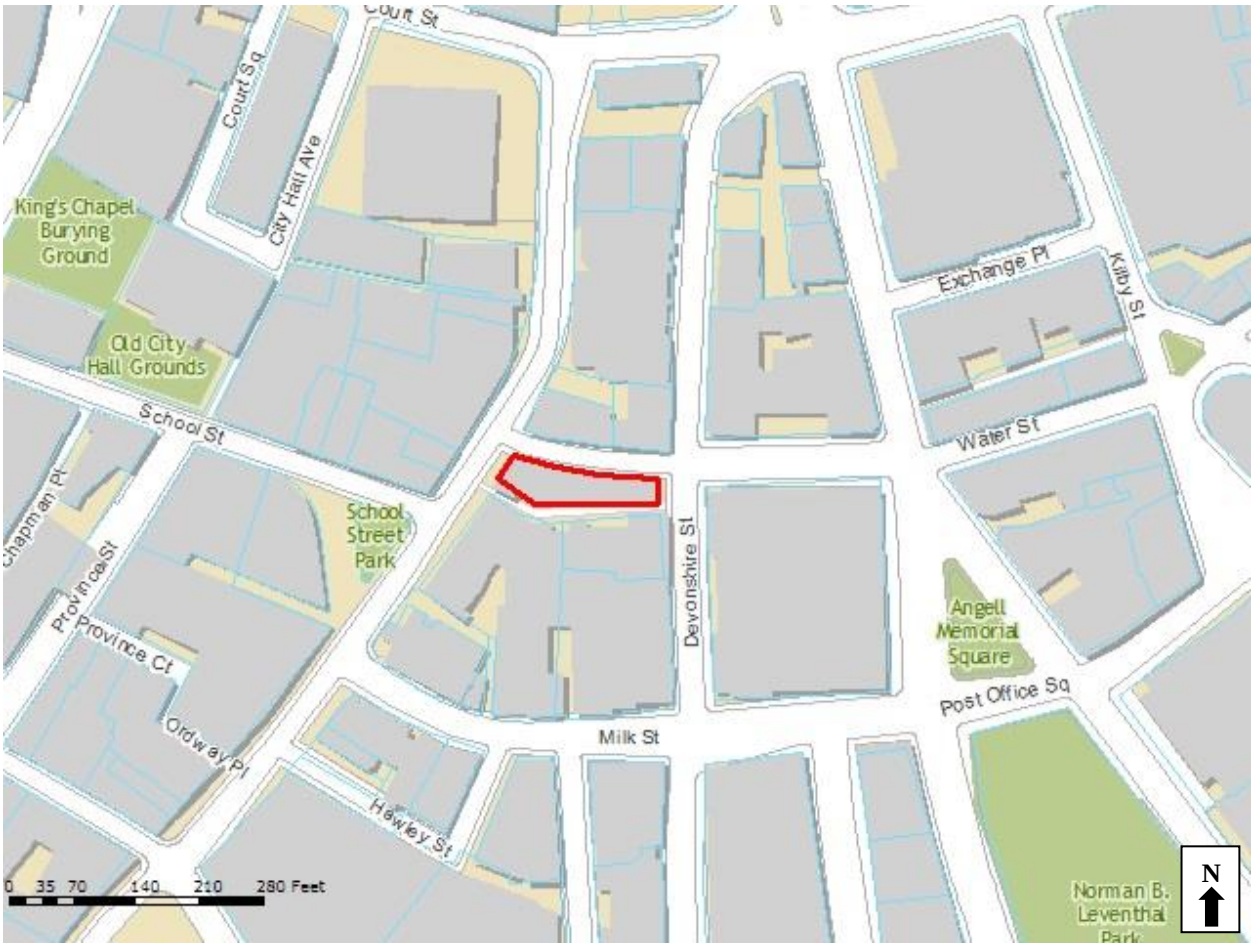


**Figure #1.** Map showing the boundaries of parcel 0303903000.

## 2.0 DESCRIPTION

### 2.1 Type and Use

The Winthrop Carter Building is a freestanding nine-story Second Renaissance Revival style skyscraper with retail space on the ground level and upper story offices. Various business and organizations have continuously occupied the building since its construction in 1894.

### 2.2 Physical Description

The Winthrop-Carter Building is a long and narrow nine-story freestanding skyscraper designed in the Second Renaissance Revival style. The building occupies the entire 4905 square foot lot bounded by Washington, Devonshire and Water streets and Spring Lane. Following the curve of Water Street, the building is slightly distorted from the typical rectangular form. The result is an irregularly shaped structure that is two bays wide on the Washington Street elevation, nine bays on Water Street, one bay on Devonshire Street, and eleven bays on Spring Lane.

The building is of steel frame construction clad in yellow Roman brick and orange terra cotta. Its design features a classical column format: a two-story base with cast iron storefront piers; a transitional section at stories three and four, set off from the upper stories by terra cotta banding; a four-story shaft with brick piers and highly decorated spandrel panels between paired window bays; and a one-story crowning cap.

The two-story cast iron storefront piers that occupy the first two stories are only absent on a one-and-one-half bay section at the center of the Spring Lane elevation. Here, the building is clad in yellow Roman brick. Most of the cast iron storefront details remain intact or have been restored. The piers are paneled with waterleaf details on the shaft, and are topped with elaborate fluted capitals with rosettes on the necking and egg-and-dart details on the echini. The capitals support a continuous entablature comprised of a flat metal architrave and a terra cotta cornice detailed with waterleaf, scroll, and egg-and-dart motifs. Separating the first and second story within each bay is a pressed metal panel, some of which are detailed with festoons. Between the piers on the first and second stories are large metal and glass units, highlighting the building's skeletal frame and verticality. Several window openings on the Spring Lane elevation have been infilled with solid metal panels or louvers. The storefront windows are raised from the brick sidewalk by pressed metal panels, in some instances replaced with single pane windows or louvers. Recessed entrances featuring glass doors are located on the Water Street elevation and at both corners of the Washington Street elevation where the entrances are angled leaving the corner piers freestanding at the ground level. Additional recessed entrances are located on the Spring Lane elevation in the fourth and fifth bays from Devonshire Street, next to the yellow brick bay that features an entrance topped with a simple entablature. At the fourth bay from Washington Street on the Spring Lane elevation, a concrete and steel ramp leads to an accessible entrance. Blade signs and

various forms of window signage are currently on display at the ground level, heavily concentrated on the Washington Street elevation.

Non-original storefront configurations remain at the ground level of the bays immediately flanking the primary Water Street entrance.[1] These wood storefronts feature angled display windows crowned by convex roofs of leaded stained glass comprised of heart-shaped pieces with a single floral detail.[2] Above the convex roofs are large stained glass windows with a simple geometric pattern and green border. Stairs lead to a recessed, glazed door at the center of the storefront east of the primary entrance. A wood paneled door provides access to the other wood storefront is at its west end. A transom and glazed pane rise above each door.

The primary entrance to the building is located on the Water Street elevation in the fourth bay from Washington Street. The light sandstone doorway occupies two stories and is handsomely carved. Double glazed doors have replaced the original bronze doors. Centered above the door is a circular detail with the street address number "7." Flanking the entrance are pilasters decorated with a single rosette. Rising from the pilasters are finely detailed ancones that support an entablature with a paneled frieze and a cornice detailed with modillions. The entablature is topped by a large, projecting arch with an ornamentally carved archivolt featuring egg-and-dart and fruit swag details. Set within the arch is a large circle that possibly once featured a marble detail.[3] Four rosettes border the arch: one at each of the arch's springs and a pair at its apex. Two large circular floral details rise symmetrically above the arch. Above, near the top of the doorway, is a simple horizontal band.

Beneath a wide, projecting arched entrance at the ground level of the Devonshire Street are stairs leading down to the State Street MBTA (subway) station. The sides of the entrance are paneled with glazing above, and its roof is clad in copper. The entrance shows signs of deferred maintenance.

Above its two-story base, the building is clad in masonry. Stories three through nine of the Spring Lane elevation (with the exception of the end bays) are void of decoration. These bays are clad in yellow brick and have closely spaced sets of two-over-two double sash windows with segmental arches and thin sills. Shutter hardware remains attached to the bricks.

The rest of the building is highly decorative, featuring yellow Roman brick and terra cotta. The closely spaced pairs of windows in the upper stories emphasize the building's verticality. Stories three and four are set off from the upper stories by ornamental horizontal terra cotta banding with a scroll motif, creating the effect of banded

[1] The National Register of Historic Places nomination for the building states that these storefronts were installed as early as 1938.
[2] The wood-framed storefront configuration with stained glass canopies is also visible on the southernmost bay of the Washington Street elevation and on the westernmost bay of the Spring Lane elevation in photographs from ca. 1948. These have since been restored to their original configurations.
[3] "Description of New Carter Building," *Boston Daily Traveller* (December 2, 1893).

rustication. Windows at these stories are one-over-one double-hung and are individually framed in a simple terra cotta design. Between the fourth and fifth stories is a slightly projecting terra cotta string course with an alternating Greek key and diamond motif.

Stories five through eight are treated as a unit. A single terra cotta frame detailed with rosettes and fluting, set within a larger frame with an egg-and-dart border, encloses all of the one-over-one double-hung windows within each bay, creating the appearance of brick piers. The brick piers on the Water Street elevation feature alternating recessed soldier coursing. With the exception of the end bays on Water Street, windows on the Water and Devonshire Street elevations are separated vertically by terra cotta panels with a circular detail, and horizontally by metal panels with a sunburst rosette, only absent on the end bays of the Water Street elevation. Highly decorative terra cotta panels horizontally separate the windows on the Washington Street elevation. These panels feature a single fleur-de-lis flanked by floral swag, accented with rosettes and ribbons. Waterleaf, rosette, and egg-and-dart borders surround the panels. Vertically, these windows are divided by terra cotta panels mimicking Corinthian columns with decorative shafts.

Between the eighth and ninth stories is a projecting terra cotta string course with a leaf motif. One-over-one double-hung windows are slightly paired in the building's short one-story cap. Above rises a heavy projecting copper cornice supported by scrolled brackets alternating with decorative rosettes. At the Spring Lane elevation, the cornice only extends to the end bays.

Two sets of non-original metal fire escapes, dating to ca. 1989-1990, are located on the Spring Lane elevation.

## 2.3 Contemporary Images

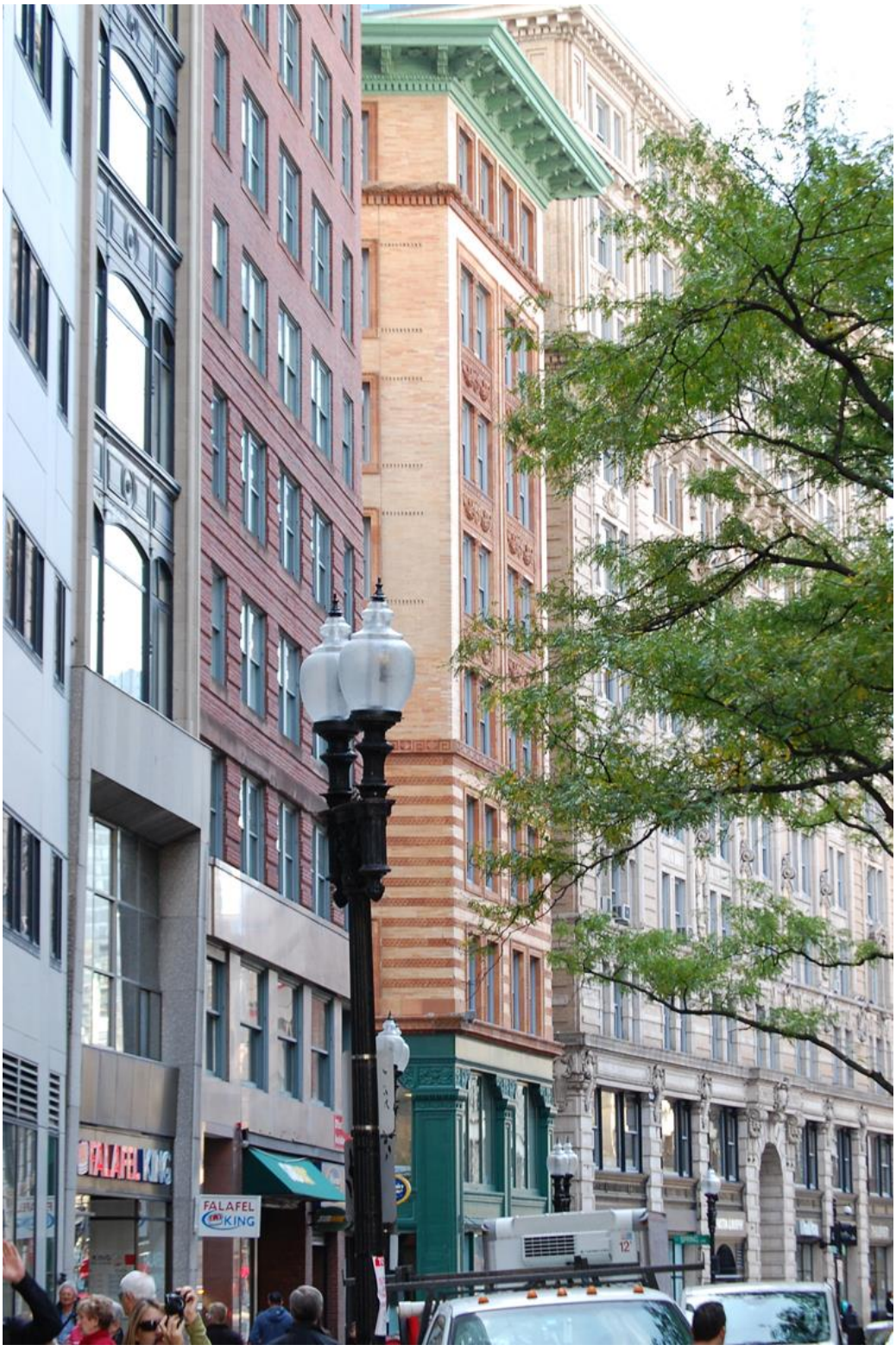


**Figure #2.** View of the Washington Street elevation (looking south), October 2015.

**Figure #3.** View from Washington Street (looking south), October 2015.


**Figure #4.** View from the corner of Washington and School streets (looking northeast), October 2015.

**Figure #5.** View of the Devonshire and Water street elevations (looking west), October 2015.


**Figure #6.** View down Water Street (looking west), October 2015.


**Figure #7.** View of the Spring Lane elevation (looking northeast), October 2015.


**Figure #8.** View of the Spring Lane elevation (looking northwest), October 2015.

**Figure #9.** View of the Spring Lane elevation (looking northwest), October 2015.

**Figure #10.** View of terra cotta detail on the Washington Street elevation (looking east), October 2015.

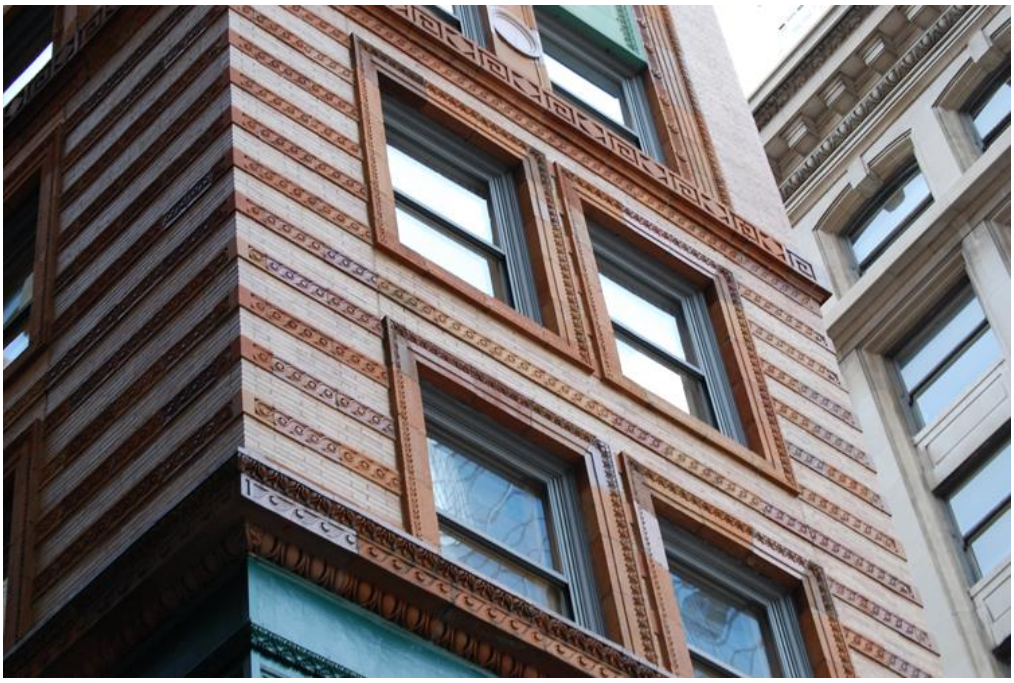

**Figure #11.** View of the terra cotta banding at the third and fourth stories (looking southeast), October 2015.

**Figure #12.** View of the upper stories and cornice at the Washington Street elevation (looking south), October 2015.

**Figure #13.** View of the cornice details (looking northwest), October 2015.


**Figure #14.** View of the MBTA entrance at Devonshire Street (looking northwest), October 2015.


**Figure #15.** View of the stained glass elements and wood storefront at the Water Street elevation (looking south), October 2015.


**Figure #16.** View of the sandstone main entrance on Water Street (looking south), October 2015.

## 2.4 Historic Maps and Images

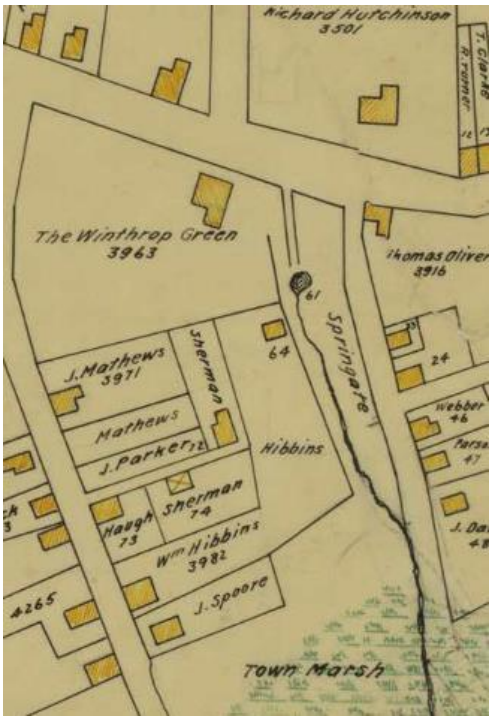


**Figure #17.** Depiction of Boston in 1648, showing a spring at the future location of the Winthrop-Carter Building. The Winthrop property is visible to the left (south) of the spring.

**Source:** Samuel Chester Clough, "Map of the Town of Boston 1648," manuscript map, 1919, Massachusetts Historical Society, http://www.masshist.org/online/massmaps/doc-viewer.php?item_id=1736&mode=nav (accessed July 7, 2015).

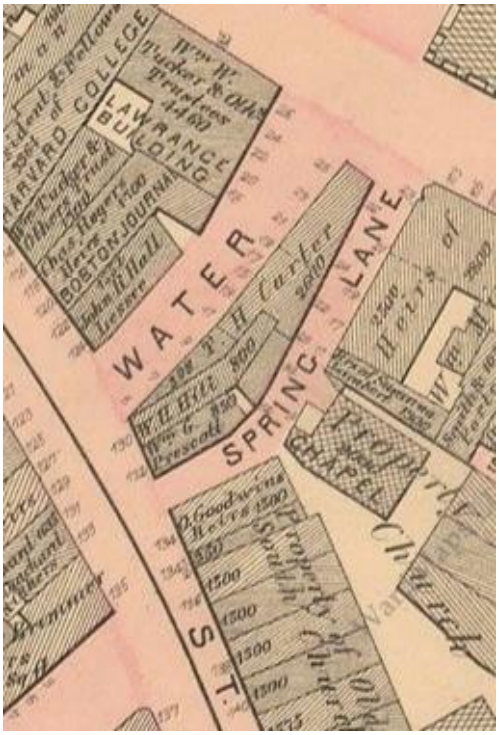


**Figure #18.** 1874 atlas of Boston showing the buildings on the future site of the Winthrop-Carter Building.

**Source:** *Atlas of County of Suffolk, MA, Vol. 1*, atlas (Boston: G.W. Bromley & Co., 1874), Historic Map Works, http://www.wardmaps.com/viewasset.php?aid=7 (accessed July 13, 2015).

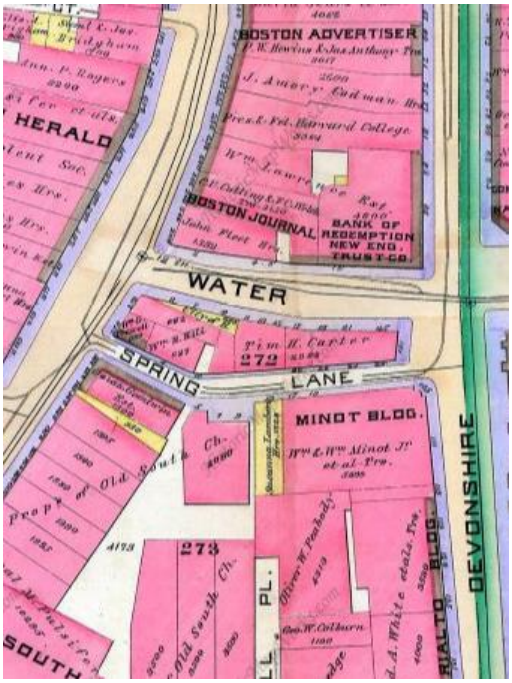


**Figure #19.** 1888 atlas of Boston showing the buildings on the future site of the Winthrop-Carter Building.

**Source:** *Boston 1888 Vol 1 Proper*, atlas (Boston: G.W. Bromley & Co., 1888), Historic Map Works, http://www.historicmapworks.com/Atlas/US/6691/Boston+1888+Vol+1+Proper/ (accessed July 7, 2015).

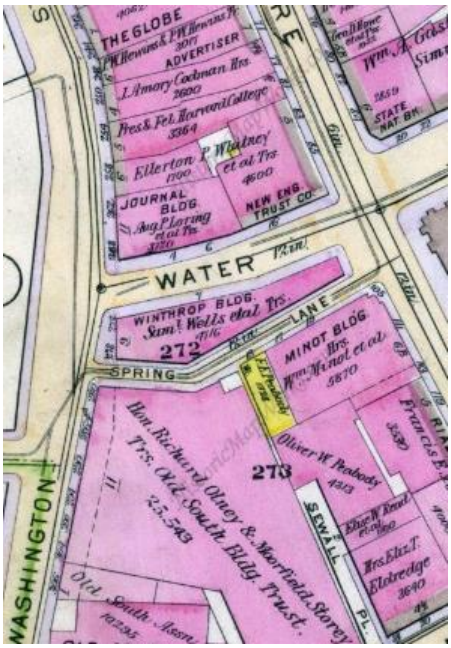


**Figure #20.** 1902 atlas of Boston showing the Winthrop-Carter Building, then called the "Winthrop Building."

**Source:** *Boston 1902 Proper and Back Bay*, atlas (Boston: G.W. Bromley & Co., 1902), Historic Map Works, http://www.historicmapworks.com/Atlas/US/31171/Boston+1902+Proper+and+Back+Bay/, (accessed July 7, 2015).


**Figure #21.** Drawing of the proposed Carter Building, 1893. A number of details depicted in the drawing were excluded from the final, more restrained design.

**Source:** *The Inland Architect and News Record*, Vol. 22, No. 3 (October 1893).

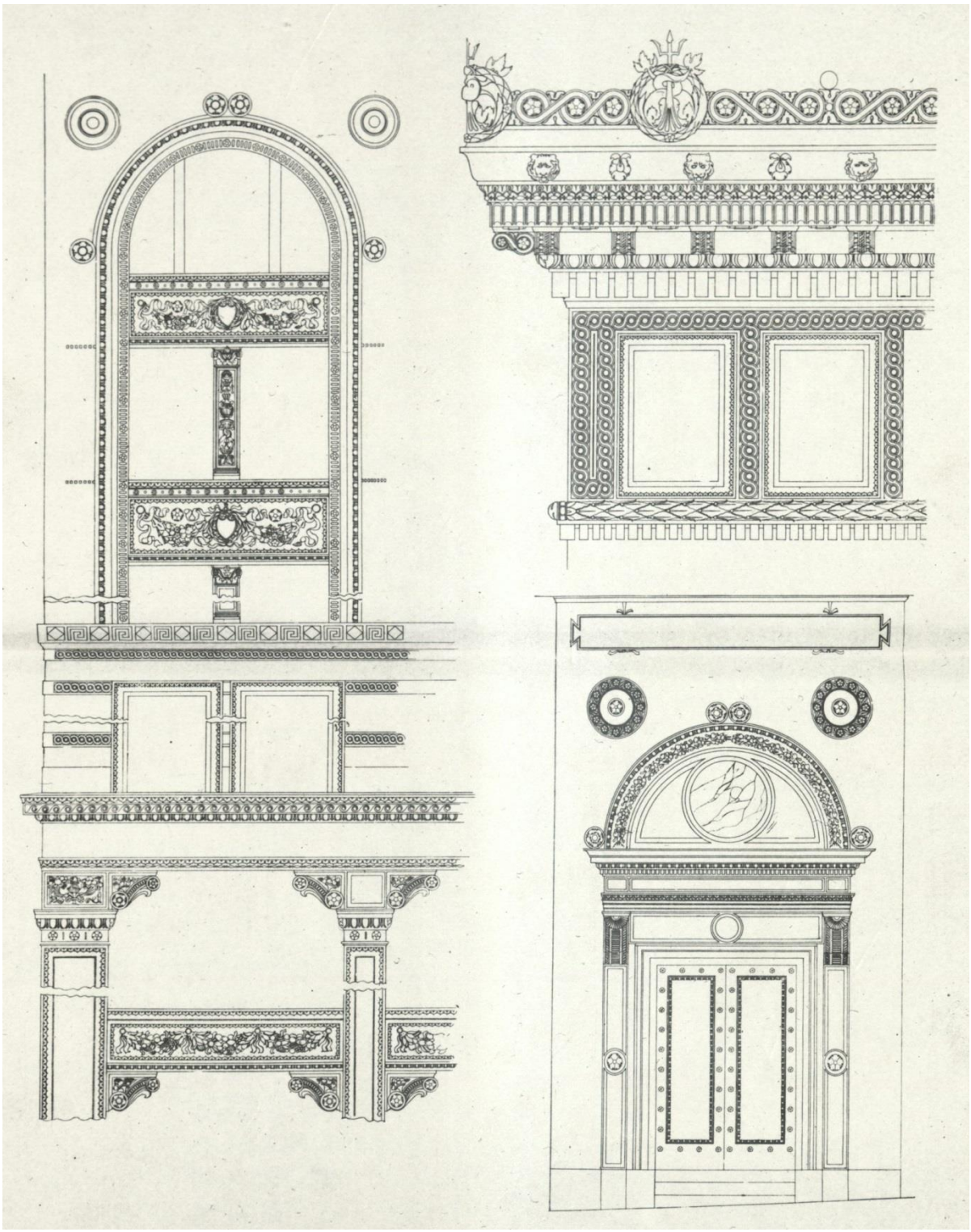

**Figure #22.** Drawn details of the proposed Carter Building, 1893. A number of details depicted in the drawing were excluded from the final design.

**Source:** *The Inland Architect and News Record*, Vol. 22, No. 3 (October 1893).

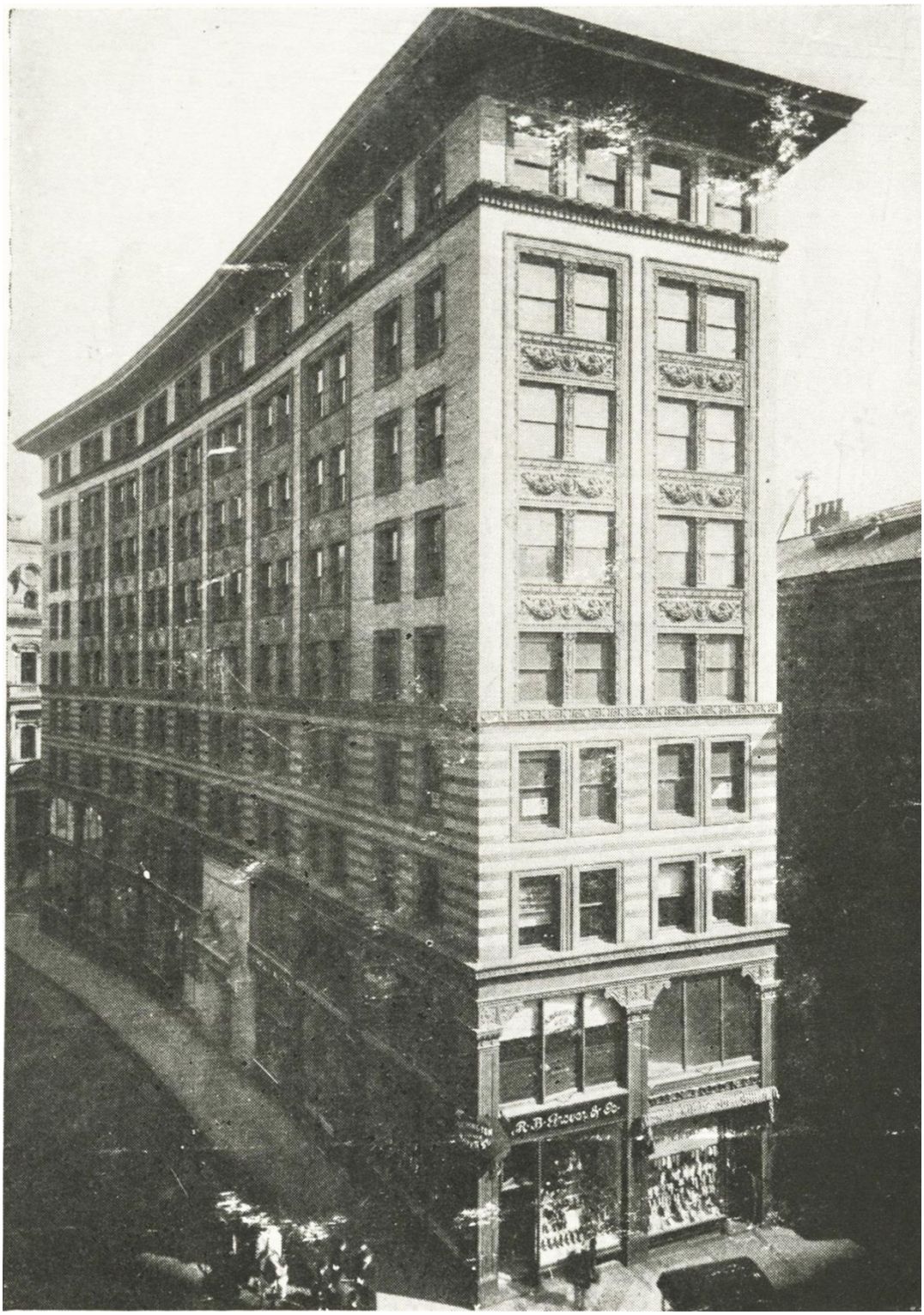


**Figure #23.** Photograph of the Washington Street and Water Street facades, ca. 1894-1904.

**Source:** "Washington and Water Sts.," Photograph (undated), Boston Public Library, Arts Department. Image dated based on Boston City Directory data and dated images from 1904.

**Figure #24.** Photograph from the corner of Devonshire and Water streets, 1904.

**Source:** "Water and Devonshire Streets side of Winthrop Building, Boston, Mass., February 20, 1904," Photograph (1904), Historic New England, Transit Archives, 1895-1960s, http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?refd=PC017.01.02.03.0060 (accessed August 21, 2015).


**Figure #25.** Photograph of the Washington Street elevation, 1904.

**Source:** "Sidewalk at Winthrop Building north end, sec.5, 278 Washington St., Boston, Mass., November 20, 1904," Photograph (1904), Historic New England, Transit Archives, 1895-1960s, http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?refd=PC017.01.02.03.2250 (accessed August 21, 2015).


**Figure #26.** Photograph of the corner of Washington Street and Spring Lane, 1904.

**Source:** "Sidewalk at Winthrop Building 278 Washington St. corner Spring Lane, sec.5, Boston, Mass., November 20, 1904," Photograph (1904), Historic New England, Transit Archives, 1895-1960s, http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?refd=PC017.01.02.03.2260 (accessed August 21, 2015).

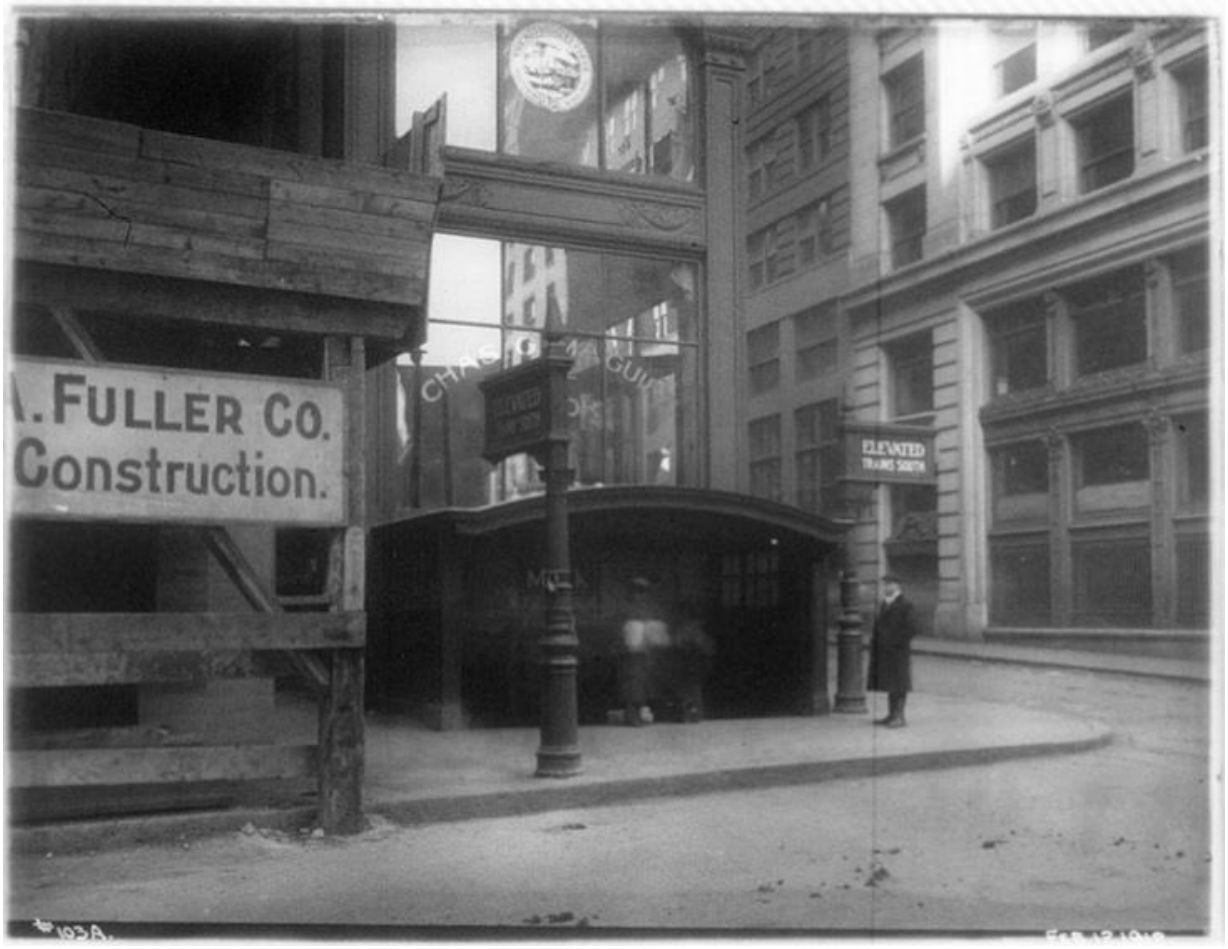


**Figure #27.** Photograph of the Devonshire Street entrance to the subway, February 12, 1912.

**Source:** "Devonshire Street subway entrance, Winthrop Building, Devonshire and Water Sts., Boston, Mass., February 12, 1912," Photograph (1912), Historic New England, Transit Archives, 1895-1960s, http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?gusn=GUSN-215320&searchterm=boston (accessed August 21, 2015**).**


**Figure #28.** Photograph of the Devonshire Street entrance to the subway, February 12, 1912.

**Source:** "Devonshire Street subway entrance, Winthrop Building, Devonshire and Water Sts., Boston, Mass., February 12, 1912," Photograph (1912), Historic New England, Transit Archives, 1895-1960s, http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?refd=PC017.01.02.03.4600 (accessed August 21, 2015).

**Figure #29.** View of the Devonshire Street elevation, 1912.

**Source:** Perry Walton, *Devonshire Street: A Collection of Facts and Incidents Together with Reproductions of Illustrations Pertaining to an Old Boston Street* (Boston, MA: Second National Bank, 1912).

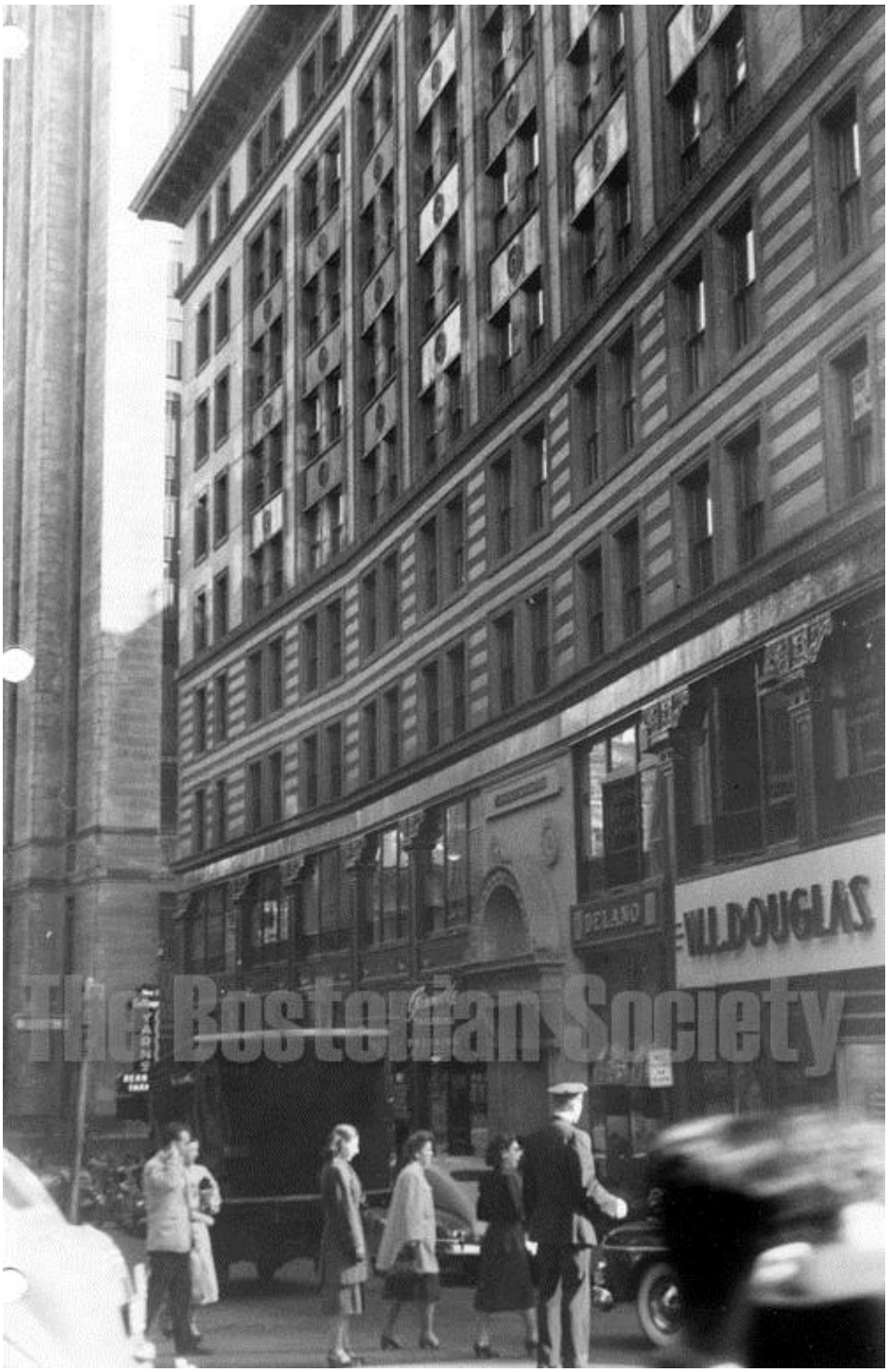


**Figure #30.** Photograph of the Water Street elevation, ca. 1948.

**Source:** "3-17 Water Street at Washington Street, ca. 1948," Photograph (ca. 1948), The Bostonian Society, City of Boston Assessing Department photograph, http://rfi.bostonhistory.org/boston/default.asp?IDCFile=/Boston/details.idc,SPECIFIC=3921,DATABASE=ITEM (accessed August 24, 2015).


**Figure #31.** Photograph of the Washington Street elevation, ca. 1948.

**Source:** "276-278 Washington Street, ca. 1948," Photograph (ca. 1948), The Bostonian Society, City of Boston Assessing Department photograph, http://rfi.bostonhistory.org/boston/default.asp?IDCFile=/Boston/details.idc,SPECIFIC=3960,DATABASE=ITEM (accessed August 24, 2015).


**Figure #32.** Photograph of the Washington Street elevation, ca. 1948.

**Source:** "276-278 Washington Street, ca. 1948," Photograph (ca. 1948), The Bostonian Society, City of Boston Assessing Department photograph, http://rfi.bostonhistory.org/boston/default.asp?IDCFile=/Boston/details.idc,SPECIFIC=4054,DATABASE=ITEM (accessed August 24, 2015).


**Figure #33.**
Photograph of the Washington Street elevation, February 1968.

**Source:**
"Winthrop Building, 276 Washington Street, ca. 1962-1963," Photograph (1968), The Bostonian Society, Robert Bayard Severy photograph collection, 1962-present.

**Figure #34.**
Photograph of the Washington Street elevation, February 1968.

**Source:**
"Winthrop Building, 276 Washington Street, ca. 1962-1963," Photograph (1968), The Bostonian Society, Robert Bayard Severy photograph collection, 1962-present.


**Figure #35.** Photograph of the Water Street elevation, undated.

**Source:** "Water St. Side," Photograph (undated), Boston Public Library, Arts Department.

## 3.0 SIGNIFICANCE

### 3.1 Historic Significance

***Timothy Harrington Carter***

The Winthrop-Carter Building was originally called the "Carter Building" when it was constructed in 1894. Among the figures responsible for initiating the development of the building was a long-term owner of the largest parcel on the site, Timothy Harrington Carter. Carter, a prominent Boston publisher, was born in Lancaster, Massachusetts on December 23, 1798. He began apprenticing for the booksellers Cummings & Hilliard in 1815 (one account claims he began his apprenticeship even earlier, at the age of 15).[4] Cummings & Hilliard was located at 1 Cornhill (now Washington Street) in Boston and advertised that they "have constantly for sale the best assortment of stationery, and of English, Latin, and Greek school and classical books, on liberal terms."[5] Carter was made a partner in the firm and eventually became the sole manager, turning the business into a successful enterprise and the leading publisher in New England.[6]

Timothy Harrington Carter left Cummings & Hilliard in 1827 to spend a year studying in Paris. Upon his return to Boston, he developed a plan to incorporate the Book Manufacturing Company, which proposed "to have all the booksellers [in Boston] unite in the publication of such large standard historical and other works as none of them were ready to undertake alone, and to attract literary men to become interested as holders of stock."[7] The plan failed after many other booksellers expressed fierce opposition, as did the state Legislature which feared the ramifications of a monopoly.[8]

Carter was involved in several other business ventures, including the first type and stereotype foundry in New England (a joint venture with his brother, Charles), and the first shop in Boston to purchase the right to use Treadwell's machine-powered printing presses. The area between the Old State House and School Street was already an established bookseller and newspaper district when Carter secured a six-and-a-half year lease to renovate the 1718 Crease-Brimmer mansion at 277-285 Washington Street, today known as the Old Corner Bookstore.[9] In the newly restored building, he established a retail bookstore with his brother, Richard Carter, and his friend, Charles Hendee. Timothy Harrington Carter himself remained a silent partner in the firm Carter & Hendee, established in April 1829. Seven printing presses were located in the building to

[4] Michael Winship, *American Literary Publishing in the Mid-Nineteenth Century: The Business of Ticknor and Fields* (Cambridge, UK: Cambridge University Press, 1995), 16; W. S. Tryon, "Boston's Old Corner Since 1630—V," *Boston Globe* (May 21, 1964): 24.
[5] "School atlas to Cummings' ancient & modern geography" (Boston, MA: Cummings & Hilliard, 1921), Cartography Associates, David Rumsey Map Collection, http://www.davidrumsey.com (accessed July 9, 2015).
[6] Tryon, 24; Winship, 16.
[7] Winship, 16.
[8] Tryon, 24.
[9] The Old Corner Bookstore was listed on the National Register of Historic Places in 1973 and is currently a pending Boston Landmark.

print books sold on site. Four were the improved Treadwell type, originally driven by horses and later by steam.[10]

In July 1832, Carter & Hendee purchased the bookselling establishment of Richardson, Lord & Holbrook, and decided to focus on publishing books – both its own and those newly acquired. Carter, Hendee & Co. continued as publishers until late 1835 or early 1836 when it went bankrupt. Carter & Hendee's retail bookselling business was sold in July 1832 to Timothy Harrington Carter, John Allen and William Davis Ticknor for $24,000. The new firm, Allen & Ticknor, maintained the retail shop at the Old Corner Bookstore. Carter & Hendee and Allen & Ticknor were followed by a long line of bookseller-publishers housed at the Old Corner Bookstore, including Ticknor & Fields, E. P. Dutton, A. Williams, and Damrell & Upham. Carter remained a silent partner in Allen & Ticknor until his interest in the firm was purchased in March 1834.[11]

In addition to the Old Corner Bookstore, Timothy Harrington Carter was involved in various real estate dealings in the greater Boston area as early as 1829.[12] In March 1840, he leased a portion of the block bound by Washington, Water and Devonshire streets and Spring Lane, on which the Winthrop-Carter Building currently stands. The fifteen year lease ended early when Carter purchased the property in July 1851. At that time, the property included a roughcast brick building facing Devonshire Street with an attached brick house on Spring Lane, and a brick building and lot on Water Street.[13] Carter continued to work as a publisher at his Water Street property until about 1862 when his company moved to Bromfield Street. In the 1870s, Carter worked with his son at Henry H. Carter on Beacon Street. He returned to his Water Street property in 1879 and seemingly retired by 1882.[14]

Carter hired Boston architect Clarence Howard Blackall, senior member of the firm Blackall & Newton, to design a new building to occupy the entire block between Water Street and Spring Lane. The new structure would be called the Carter Building. In addition to the architectural design of the building, Blackall was deeply involved in other aspects of the project, including assembling the parcel and arranging financial backing. In August 1892, he arranged leases with William H. Hill and William G. Prescott, owners of the properties at the west end of the block, in order to assemble the site for development. It was necessary for Blackall to take mortgages from other backers, including the sons of Timothy Carter, John and Thomas W., and the building's contractor, Woodbury & Leighton. Although construction had been completed, Blackall was forced into bankruptcy in October 1894, with liabilities amounting to $290,000. He was forced to

[10] Tyron, 24; Winship 16.
[11] Tyron, 24; Winship, 15-17.
[12] In 1846, Timothy Carter purchased a tract of land in an area of Newton, Massachusetts, then called Hull's Crossings. Carter named the newly developed village Newtonville, which today remains a predominantly residential village in Newton.
[13] Suffolk County Deeds: Book 462, Page 234; Book 623, Pages 167-168.
[14] Boston City Directories: 1851-1894.

convey the property to Woodbury & Leighton, who carried it until the heirs of Timothy Carter purchased it for $1,000,000.[15]

Timothy Harrington Carter died on July 11, 1894, only months before the Carter Building was finished.[16] Upon completion, the property was assessed for $672,000, and was considered one of the most prominent in Boston.[17] An 1895 publication noted that "few Boston buildings have received the attention that has been given to the structure upon the irregular tract of land bounded by Washington, Water, Devonshire streets and Spring Lane."[18]

***Clarence Howard Blackall, F.A.I.A.***

Clarence Howard Blackall, F.A.I.A., (February 3, 1857-March 5, 1942) was born in New York City. He and his family moved to Chicago, Illinois in 1863. Blackall graduated from the University of Illinois School of Architecture in 1877. He spent three years training in Paris, France at the Ecole des Beaux Arts before briefly working as a draftsman in New York City. In 1884, he moved to Boston where he joined the firm Peabody & Stearns. While at Peabody & Stearns, Blackall became the first student to receive the prestigious Rotch Travelling Scholarship. He returned to Boston and completed several early projects with architect George F. Newton, including the 1894 Winthrop-Carter Building. In 1899, Blackall joined James F. Clapp and Charles A. Whittemore in organizing the firm Blackall, Clapp & Whittemore.[19]

Blackall is best known for his Boston theatres, including the Bowdoin Square Theatre (1892; demolished 1955), the Colonial (1899; NRDIS 1980; NRMRA 1980; pending LL), the Wilbur (1913; LL 1987; NRIND 1980, NRMRA 1980) and the Metropolitan (ca. 1923; LL 1990; NRIND 1980; NRMRA 1980). In addition to the Winthrop-Carter Building, Blackall's firm designed notable public and commercial buildings such as the Little Building (1915; NRDIS 1980; NRMRA 1980), and the Copley Plaza Hotel (1911; NRDIS 1973; pending LL) in collaboration with lead architect Henry Hardenbergh. Another outstanding work in Boston is Tremont Temple (1894; pending LL). The Massachusetts Cultural Resources Information System (MACRIS) credits Blackall with designing over thirty buildings across eastern Massachusetts, the large majority being in Boston.[20]

[15] "Real Estate Matters," *Boston Daily Globe* (October 17, 1894); "Real Estate Matters," *Boston Daily Globe* (October 27, 1894); Suffolk County Deeds: Book 2076: Pages 226 and 235.
[16] William Richard Cutter and William Frederick Adams, 1358-1360.
[17] "Real Estate Matters," *Boston Daily Globe* (October 17, 1894).
[18] Charles Damrell, *A Half Century of Boston's Buildings* (Boston, MA: L.P. Hager, 1895), 70.
[19] Clarence Howard Blackall, "Seed time and harvest: memories of life" (1940); Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, CA: Hennessey & Ingalls, 1970), 59-60.
[20] Massachusetts Historical Commission, Massachusetts Cultural Resource Information System (MACRIS), http://mhc-macris.net (accessed July 8, 2015).

Clarence H. Blackall gained distinction early in his career and was involved in many professional groups and commissions. He was an early member of the Boston Society of Architects (BSA), the local chapter of the American Institute of Architects (AIA). AIA fellowship was bestowed to Blackall in 1891 and he held the position of BSA secretary in 1905. He was involved in the organization of the Boston Architectural Club (today the Boston Architectural College) in 1899, serving as the group's first President until 1893. Blackall also contributed to the field by periodically providing articles to architectural and technical journals.[21]

### *Renamed the Winthrop Building*

The Carter Building was renamed the Winthrop Building in 1899, only a few years after it was constructed. The new name was selected in honor of the Massachusetts Bay Colony's first governor, John Winthrop, whose property included the lot directly south of the building across Spring Lane. Contrary to various accounts, the Winthrop-Carter Building was not built on the property formerly owned by Governor Winthrop, but in fact it was constructed on the site of the Great Spring, north of the former governor's estate.[22]

## 3.2 Architectural Significance

### *Boston's First Steel-Framed Skyscraper*

The Winthrop-Carter Building has the distinction of being the first steel-framed skyscraper in Boston. It was predated by several earlier masonry skyscrapers including the seven-story Sears Building (1868; demolished 1967), the ten-story Fiske Building (1888; demolished 1987), and the fourteen-story Ames Building (1889; NRIND 1974; LL 1993). These structures, with load-bearing masonry walls, were considered skyscrapers due to their dependence on elevator systems. The Winthrop-Carter Building was also predated by the Exchange Building (1887; LL 1980)[23] in terms of the use of steel structural elements; however, steel framing was only used in part.[24]

The use of steel framing can be credited to the Chicago School, which pioneered the use of the material in the early 1880s. The first tall building to utilize a metal skeletal system was Chicago's Home Insurance Building (1884; demolished 1931).[25] Clarence Blackall, who had studied architecture near Chicago and continued to practice there, served as a conduit for the exchange of architectural theory and practice between Chicago and

[21] James Herbert Kelley, ed., "University of Illinois directory," (Urbana-Champaign, IL: University of Illinois, 1913), 94; Withey and Withey, 59-60.
[22] John Lamb, "Old Boston, compiled from the Book of possessions," Map (Boston, MA: Trustees of the Public Library of the City of Boston, 1881), http://maps.bpl.org/id/10907 (accessed August 21, 2015).
[23] Clarence Blackall was a draftsman for Peabody & Stearns at the time they designed the Exchange Building.
[24] Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-2000* (Amherst, MA: University of Massachusetts Press, 1999), 188.
[25] Chicago Architecture Info, "The Home Insurance Building," http://www.chicagoarchitecture.info/Building/3168/The-Home-Insurance-Building.php (accessed July 22, 2015).

Boston. In 1888, he wrote a series of articles in *The Inland Architect*, explaining Boston architecture to professionals in Chicago; at the same time he contributed similar articles for Bostonians on the subject of Chicago architecture in Boston's periodical, *The American Architect.* It seems fitting then that Blackall, influenced by the Chicago School, fully embraced steel frame construction for the first time in Boston with the Winthrop-Carter Building.[26] An announcement in the *Boston Herald* dating January 1893 read, "Boston's first example of the method of steel construction so peculiarly belonging to Chicago that it has become known as the "Chicago system" will be the new Carter building…."[27]

While Blackall's use of the innovative steel skeletal system drew much public attention, it was not always positive. Later in his life, Blackall reflected on the early rejection of steel frame construction among architects in Boston, noting that the technology only began to be accepted professionally in the early 1890s:

> I remember in 1891 walking across the [Boston] Common one day when I was overtaken by Walter Winslow, who at that time was one of the leading architects in the city. He caught up with me, and placing his hand on my shoulder, he said, 'Blackall, you are a young man and I want to offer you some advice. You are just beginning your career as an architect and you want to avoid mistakes. I understand that you are about to erect a building at the corner of Washington and Water Streets and in that you are about to use that abominable steel skeleton construction which has come to use from the wild and woolly west. Don't do it; you are sure to have trouble.' 'Well,' I said, 'what would be the trouble?' 'Why,' he said, 'we know that steel expands with heat and contracts with the cold, that a column 125 feet high will expand during the middle of the day at least 1" over its length at night, consequently there will be a movement up and down, and it is only a question of time when the inside plaster will be cracked at every ceiling line and outside bricking will be shaken loose and fall to the ground.' I said, 'Well, I am sorry, but the frame is all ordered and I am afraid it is too late.' Within two years he was using the same construction and none of the evils that he anticipated occurred.[28]

Mr. Winslow's concern about the structural stability steel frame construction was shared by many others at the time, drawing forth criticism from the public and architectural professionals alike. An 1893 article featured in the *Boston Daily Traveller* noted that "it is not uncommon to overhear remarks from a long line of passers by who stop to look at the [Carter] building, to the effect that it is very unsafe and liable to collapse." The article continued to provide details on the construction in an effort to dismantle the misconception of the building's safety.[29]

[26] Shand-Tucci, *Built in Boston: City and Suburb, 1800-2000*, 188.
[27] "Boston's First Steel Construction," *Boston Herald* (January 13, 1893).
[28] Blackall, Clarence H., "Looking Back on 50 Years of Architecture, *The American Architect* (March 1930): 88.
[29] "Description of New Carter Building," *Boston Daily Traveller* (December 2, 1893).

Interestingly enough, Clarence Blackall's initial building permit application, submitted in July 1892, did not propose a steel frame skyscraper but rather a seven-story brick structure.[30] The application was abandoned and the plan was changed after the City decided to make improvements to the streets around the site. Water Street and Spring Lane were straightened and Washington Street was widened between those two points, reducing the lot by a total of 211 square feet.[31]

Prompted by the modified parcel size, and a revision to Boston's building code which set a maximum building height of 125 feet,[32] Clarence Blackall submitted a second building permit application in May 1893. The application proposed a nine-story steel frame building with steel external walls and brick and terra cotta covering. A building permit was granted later that month.[33] In 1895, Charles S. Damrell wrote in detail about the construction and materials used in the building, remarking that it was "a noticeable departure from the type of building which [had] been followed so long in Boston…." Damrell continued:

> It consists, in brief, of a steel frame with brick and terra cotta simply as a filling or skin. Supporting columns are made of four pieces of steel, the cross section of one of which is like the letter Z, all riveted to a centre plate. These columns extend through the walls and are joined rigidly by beams in each story, and are also connected by horizontal trusses on the floors and vertical trusses in the partitions in such a manner that the whole structure is rigid and firm against wind pressure, live or dead loads, or jars from the adjoining streets. The exterior is finished with brick and terra cotta, the latter having been made at South Boston by Fiske, Homes & Co.[34]

The building's architectural significance was immediately recognized and appreciated. Blackall's implementation of the steel frame skeletal system paved the way for its application in other tall buildings in Boston and across New England.

### *Alterations, Renovations and Restoration*

On August 15, 1907, a taking by way of an easement by the Boston Transit Commission established an entrance to the subway through the Winthrop-Carter Building at its Devonshire Street elevation.[35] The newly created passageway provided pedestrian access to the East Boston Tunnel, completed in 1904, and later the Washington Street Tunnel,

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[30] Inspectional Services Department Building Permits: 1-17 Water Street.
[31] Public Works Department, Engineering Division Records Section, Plan L-2451, Water Street (October 1, 1892, ordered October 15, 1892); "Real Estate Matters," *Boston Evening Transcript* (December 10, 1892).
[32] Lawrence W. Kennedy, *Planning the City Upon a Hill: Boston Since 1630* (Amherst, MA: University of Massachusetts Press, 1992), 112-113; Secretary of the Commonwealth of Massachusetts, *Acts and Resolves Passed by the General Court of Massachusetts in the Year 1892* (Boston, MA: Wright & Potter Printing Co., 1892), 481.
[33] Inspectional Services Department Building Permits: 1-17 Water Street.
[34] Damrell, *A Half Century of Boston's Buildings*, 70.
[35] City of Boston, "Fourteenth Annual Report of the Boston Transit Commission, for the Year ending June 30, 1908," (Boston, MA: E.W. Doyle, 1909), 4.

completed in 1908. Largely unchanged, the opening remains today, leading pedestrians to the Blue and Orange MBTA lines.[36]

The interior of the Winthrop-Carter Building was modernized in 1963 by its new owners, the Winthrop Building Trust and the Chatham Realty Corporation. Changes included updated elevators and the rebuilding of the lobby. The interior offices had already been remodeled and central air conditioning was installed by the previous owners.[37]

In the late 1970s, CDM, Inc., the real estate division of Fidelity Group (one of the nation's largest money management companies), acquired a large portfolio of buildings in downtown Boston. Led by G. Daniel Prigmore, CDM's president, the firm purchased nine buildings at an estimated cost of $14 million. During a time when the City encouraged new development through zoning variances and tax breaks, Prigmore, a Harvard Business School graduate, was convinced of the economics of rehabilitation versus new construction for certain structures that met restoration standards. In January 1979, the group acquired the newly restored Winthrop-Carter Building.[38] The restoration project was completed in 1978 by Con-Dev Management. Brown & Associates was hired as the project architect, and Beaver Builders served as the general contractor.[39] Prior to restoration, vacancy was a significant issue and the average rent in the building was less than $100 per month. Forty percent of the tenants were in the $4.50 per foot range. Following the project's completion, the building had 100 percent occupancy and tenant rent increased to about $9.00 per foot.[40]

Additional work was done in between 1989 and 1990. CID Associates was the project architect, and the façade restoration was done by Daniel O'Connell's Sons, Inc. Work proposed in the building permit application included: structural repairs to the steel frame, the replacement of broken and damaged brick and terra cotta "per architects original design," the replacement of all window units with extruded aluminum frames and windows. The building also received a new roof as part of the project.[41] Various interior renovations were made in the years that followed in order to accommodate the needs of commercial and office tenants.[42] In 2004, Fidelity sold the Winthrop-Carter Building, along with 245 Summer Street, to Benderson Development Company, LLC, a real estate company based out of Buffalo, New York. Since the sale, Fidelity has maintained office space in the Winthrop-Carter Building.[43]

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[36] Massachusetts Bay Transportation Authority, Engineering and Maintenance Department, "History of Subways, Tunnels and Elevated Lines" (1981), 20.
[37] "Water St. Building To Be Modernized," *Boston Globe* (March 24, 1963): A_46.
[38] Robert Campbell, "A boom in the old in downtown Boston," *Boston Globe*, April 29, 1979, J3; Bill Dorman, "The old can be beautiful*," Boston Globe* (January 28, 1979): E1; Suffolk County Deeds: Book 9135, Page 654.
[39] The Bostonian Society, "Streets – Water Street, Boston," Book Collection, Vertical File.
[40] Bill Dorman, "The old can be beautiful," E1.
[41] Inspectional Services Department Building Permits: 1-17 Water Street; The O'Connell Companies, "Winthrop Building at 7 Water Street," http://www.oconnells.com/winthrop-building-at-7-water-street (accessed September 23, 2015).
[42] Inspectional Services Department Building Permits: 1-17 Water Street.
[43] Michelle Hillman, "Fidelity sells downtown buildings for $305M," *Boston Business Journal* (June 28, 2014), http://www.bizjournals.com/boston/stories/2004/06/28/story4.html (accessed July 22, 2015).

## 3.3 Relationship to Criteria for Landmark Designation

The Winthrop-Carter Building meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, with a regional level of significance, under the following criteria:

**A.** ***Inclusion in the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.***

The Winthrop-Carter Building was listed on the National Register of Historic Places in December 1973 under the name "Winthrop Building," with significance at the state level for architecture and engineering.

**D.** ***Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or building whose work influenced the development of the city, the commonwealth, the New England region, or the nation.***

The Winthrop-Carter Building is significant as the first steel-framed skyscraper in Boston. The Winthrop-Carter Building is also the work of prominent Boston architect Clarence H. Blackall, who served as a conduit of architectural innovation between the cities of Boston and Chicago.

## 4.0 ECONOMIC STATUS

### 4.1 Current Assessed Value

According to the City of Boston's Assessor's Records, the property at 1 Water Street has a total assessed value of $4,038,500.

### 4.2 Current Ownership

The City of Boston's Assessor's Records incorrectly list the property owner as Fidelity Seven Water Street LPS, 200 Seaport Boulevard Z1N, Boston, Massachusetts 02210. The current owner is Buffalo-Water 1, LLC, c/o Benderson Development Company, LLC, 570 Delaware Avenue, Buffalo, New York 14202.

## 5.0 PLANNING CONTEXT

### 5.1 Background

Since its construction in 1894, the Winthrop-Carter Building has remained in use for commercial office and retail purposes. The building was plagued by a high level of vacancy and low rental rates in the 1970s; however, the restoration project completed in 1978 revived the building. Subsequent interior and exterior projects have continued to secure the building's viability as a mixed-use space in the heart of downtown Boston.

### 5.2 Zoning

Parcel 0303903000 is located in the Midtown Cultural District, the Newspaper Row/Old South Protection Area sub district, and a restricted parking overlay district.

### 5.3 Planning Issues

The Midtown Cultural District, established in Article 38, provides specific zoning regulations have been implemented to direct downtown development in a way that promotes balanced growth with preserving Boston's historic resources and open spaces. Protection areas within the Midtown Cultural District have been established to limit the building height and/or floor area ratio (FAR). The Winthrop-Carter Building is located within the Newspaper Row/Old South Protection Area sub district, where the maximum building height is 125 feet and the maximum FAR is 8. Because of the protection offered through zoning, it is unlikely that a vertical addition to the Winthrop-Carter Building would be permissible; however, an appeal for zoning relief could be granted through the Zoning Board of Appeals.

The Boston Landmarks Commission's interest in designating the Winthrop-Carter Building as a Boston Landmark is a proactive planning measure. Landmark designation will provide a level of protection beyond what is offered by zoning and the building's listing on the National Register of Historic Places. The Standards and Criteria that the Commission may adopt through Landmark designation would provide fine-tuned design guidelines, specific to the Winthrop-Carter Building, that would ensure that future exterior work is done in a manner appropriate to the architecturally significant building.

## 6.0 ALTERNATIVE APPROACHES

### 6.1 Alternatives available to the Boston Landmarks Commission:

**A. Individual Landmark Designation**

The Commission retains the option of designating the Winthrop-Carter Building as a Landmark. Designation shall correspond to Assessor's parcel 0303903000. Individual Landmark designation shall only apply to the exterior elements of the Winthrop-Carter Building.

**B. Denial of Individual Landmark Designation**

The Commission retains the option of not designating the Winthrop-Carter Building as a Landmark.

**C. Preservation Restriction**

The Commission could recommend the owner consider a preservation restriction for the exterior of the Winthrop-Carter Building.

**D. Preservation Plan**

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

**E. Site Interpretation**

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

### 6.2 Impact of Alternatives:

**A. Individual Landmark Designation**

Landmark designation represents the city's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Winthrop-Carter Building in accordance with the Standards and Criteria adopted as part of the designation.

**B. Denial of Individual Landmark Designation**

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

The Winthrop-Carter Building is already listed on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts Preservation Projects Fund (MPPF)

from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. National Register listing does not provide any design review for changes undertaken by private owners at their own expense.

**C. Preservation Restriction**

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

**D. Preservation Plan**

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

**E. Site Interpretation**

A comprehensive interpretation of the history and significance of the Winthrop-Carter Building could be introduced at the site.

## 7.0 RECOMMENDATIONS

Staff of the Boston Landmarks Commission makes the following recommendations:

1. That the Winthrop-Carter Building be designated by the Boston Landmarks Commission as a Boston Landmark, under Chapter 772 of the Acts of 1975, as amended (see Section 3.3 for Relationship to Criteria for Landmark designation);

2. That the boundaries of the Landmark, corresponding to Assessor's parcel 0303903000 and limited to the exterior elements of the Winthrop-Carter Building, be adopted without modification;

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

## 8.0 GENERAL STANDARDS AND CRITERIA

### 8.1 Introduction

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

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

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

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

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

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least extent

of intervention to the greatest extent of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic Landmark.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structures' or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.

- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.

- **Repair** the character-defining features and materials when it is necessary. Repairing begins with the least extent of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.

- **Replacement** of entire character-defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material of a feature that could be repaired.

- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character-defining features. The new design should match the scale, size, and material of the historic feature.

- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character-defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

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

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

**Section 8.3**: Those general Standards and Criteria that are common to all Landmark designations (building exteriors, building interiors, landscape features and archeological sites).

**Section 9.0**: Those specific Standards and Criteria that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

## 8.2 Levels of Review

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

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

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

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

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

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

2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.

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

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

5. Temporary installations or alterations that are to remain in place for longer than six weeks. See Section 9.1.

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

**C. Activities requiring an application and full Commission review:**
Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements.

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

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

## 8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.

2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the

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

3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.

4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.

5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.

6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.

7. New additions or related new construction should be differentiated from the existing, thus, they should not necessarily be imitative of an earlier style or period.

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.

9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.

10. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.

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

12. Significant archaeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria have been financed in part with funds from the National Park Service,
U.S. Department of the Interior, through the Massachusetts Historical Commission,
Secretary William Francis Galvin, Chairman.

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## 9.0 SPECIFIC STANDARDS AND CRITERIA

***Refer to Sections 8.0 for additional Standards and Criteria that may apply.***

### 9.1 Introduction

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

2. The intent of these standards and criteria is to preserve the overall character and appearance of the Winthrop-Carter Building including the exterior form, mass, and richness of detail of the building.

3. Conformance to these Standards and Criteria alone does not necessarily ensure approval, nor are they absolute. The Commission has the authority to issue Certificates of Design Approval for projects that vary from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing(s), in accordance with Chapter 772 of the Acts of 1975, as amended. Any variation from the Standards and Criteria shall not be considered a precedent.

4. The standards and criteria acknowledge that there may be changes to the exterior of the buildings and are intended to make the changes sensitive to the character of the property.

5. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed.

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

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

7. The exterior elevations and roof elements of the Winthrop-Carter Building are subject to the terms of the exterior guidelines herein stated.

8. Items under Commission review include but are not limited to the following: exterior walls, windows, entrances/doors, roofs, roof projections, additions, accessibility, and demolition. Items not anticipated in the Standards and Criteria

may be subject to review. Please also refer to the General Standards and Criteria, Section 8.0.

## 9.2 Exterior Walls

### A. General

1. New openings are not allowed.

2. No original existing openings shall be filled or changed in size.

3. No exposed conduit shall be allowed.

4. Original or later contributing projections shall not be removed.

5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C, and D be executed with the guidance of a professional building materials conservator.

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

1. All masonry materials shall be preserved.

2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.

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

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

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

6. Sound original mortar shall be retained.

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

8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.

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

11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.

12. If the building is to be cleaned, **the mildest method possible** shall be used.

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

14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.

15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.

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

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

## C. Wood

1. All original or later contributing wood materials shall be preserved.

2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.

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

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

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

6. Cleaning of wooden elements shall use **the mildest method possible.**

7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.

8. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible.**

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

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

**D. Architectural Metals**
**(Including but not limited to Cast and Wrought Iron, Steel, Pressed Tin, Copper, Bronze and Zinc)**

1. All original or later contributing architectural metals shall be preserved.

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

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

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

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

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

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

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

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

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

## 9.3 Windows

***Refer to Section 9.2 regarding treatment of materials and features.***

1. The Boston Landmarks Commission recommends that work proposed to original or later contributing windows be executed with the guidance of a professional building materials conservator or architect with experience with the specific window type.

2. The original or later contributing window design and arrangement of window openings shall be retained.

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

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

5. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.

6. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

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

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

9. Vinyl or vinyl clad replacement sash shall not be allowed in any case.

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

11. In general, exterior storm windows are not appropriate for this property, but may be considered if necessary, provided the installation has a minimal visual impact. However, where storm windows are required, use of interior storm windows is encouraged.

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

13. Window frames, sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

## 9.4 Entrances/Doors

***Refer to Section 9.2 regarding treatment of materials and features; and Section 9.5 and 9.6 for additional Standards and Criteria that may apply.***

1. All original or later contributing entrances/doors shall be preserved.

2. The original entrance design and arrangement of door openings shall be retained.

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

4. Alterations related to improving accessibility will be considered on a case-by-case basis. See Section 9.13.

5. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.

6. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

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

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

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

10. Flush doors (metal, wood, vinyl or plastic) and metal paneled doors shall not be allowed.

11. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located. Likewise, security cameras, shall be minimal in size and shall be appropriately located.

12. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## 9.5 Storefronts

***Refer to Sections 9.2 regarding treatment of materials and features; and Sections 9.4, 9.5, 9.6, 9.7, 9.10, 9.11, and 9.13 for additional Standards and Criteria that may apply.***

1. All original or later contributing storefronts shall be preserved. Replacement of missing storefront features is encouraged.

2. Original or later contributing storefront materials and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating, or otherwise reinforcing using recognized preservation methods.

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

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

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

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

7. Roll-down metal grates or grilles shall not be allowed on the exterior of a storefront. All security devices should be located in the interior. See also 9.7, 11 for information on security cameras.

8. Removal of transoms and installation of permanent fixed panels to accommodate air conditioners shall not be allowed.

9. Storefront elements should be of a color based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building/storefront.

## 9.6 Recesses

***Refer to Sections 9.2 regarding treatment of materials and features; and Sections 9.4, 9.5, 9.7, 9.10, 9.11, and 9.13 for additional Standards and Criteria that may apply.***

1. All recess materials, elements, features (functional and decorative), details, and ornamentation shall be preserved.

2. All original or later contributing recess materials, elements, features (functional and decorative), details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating, or otherwise reinforcing using recognized preservation methods.

3. Deteriorated or missing recess materials, elements, features (functional and decorative), details, and ornamentation shall be replaced with material and

elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.

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

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

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

7. Enclosing original or later contributing recesses is strongly discouraged.

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

## 9.7 Ironwork
**(Includes Balconies, Railings, Storefront, Hardware, Fire Escapes.)**
***Refer to Section 9.2 regarding treatment of materials and features.***

1. All original or later contributing ironwork shall be preserved.

2. Original or later contributing ironwork and other decorative metalwork materials, elements, features (functional and decorative), details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing using recognized preservation methods.

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

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

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

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

7. New balconies shall not be permitted on primary elevations.

8. Ironwork elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## 9.8 Roofs

***Refer to Section 9.2 regarding treatment of materials and features; and Section 9.9 for additional Standards and Criteria that may apply.***

1. The roof shapes and materials of the existing building that are visible from the public way shall be preserved.

2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as the cornice, shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.

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

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

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

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

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

8. Equipment, mechanical and otherwise, on the roof shall not be visible from the public way.

## 9.9 Roof Projections

**(Includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps)**

***Refer to Section 9.2 and 987 for additional Standards and Criteria that may apply.***

Due to the historical and architectural significance of the Winthrop-Carter Building, roof projections shall not be visible from the public way.

## 9.10 Lighting

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

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

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

3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.

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

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

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

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

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

    a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
    b. Accurate representation of the original period, based on physical or documentary evidence.
    c. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.

d. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
e. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
f. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

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

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

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

12. Security lighting is understood to be a common request and/or accompaniment to security camera. Its location and appearance will be reviewed as the other types of lighting are.

## 9.11 Signs, Canopies, Flagpoles, and Awnings

***Refer to Sections 9.4, 9.5, 9.6, 9.7, and 9.10 for additional Standards and Criteria that may apply.***

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

2. Awnings are not an original feature of any part of the Landmark property; new awnings above the ground floor shall not be allowed.

3. New awnings at the ground floor will be considered on a case-by-case basis.

4. Signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in a structure being reused for a purpose different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

5. All signage will be subject to the Boston Zoning Code in addition to these guidelines.

6. All signs added to the building shall be part of one system of design and reflect a design concept appropriate to the existing historic building.

7. Approval of a given sign shall be limited to the owner of the business or building and shall not be transferable; signs shall be removed or resubmitted for approval when the operation or purpose of the advertised business changes.

8. New signs and awnings shall not detract from the essential form of the building nor obscure its architectural features.

9. The placement and configuration of awnings should relate to the facade openings so as to minimize obscuring significant architectural details.

10. New signs and awnings shall be of a size and material compatible with the building and its current use.

11. The design and material of new signs and awnings should reinforce the architectural character of the building.

12. Signs and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building. New penetrations should be avoided; where necessary, stainless steel hardware is recommended. See Section 9.2.

13. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.

14. Lighting of signs and canopies shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.

15. No back-lit box or plastic signs shall be allowed on the exterior of the building.

16. Temporary signs and banners will be reviewed for size, location, and attachment details; approvals will be limited to agreed period of installation.

## 9.12 Additions

***Refer to Sections 9.6 and 9.8 for additional Standards and Criteria that may apply.***

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

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

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

4. New additions shall not obscure the front of the building as viewed from Washington Street.

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

## 9.13 Accessibility

***Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.4 and 9.5 for additional Standards and Criteria that may apply.***

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

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

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

## 9.14 Renewable Energy Sources

***Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.8 and 9.9 for additional Standards and Criteria that may apply.***

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

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

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

the buildings and site. Rooftop locations, out of view from the public way, are encouraged.

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

## 10.0 ARCHAEOLOGY

All below-ground work within the property shall be reviewed by the Boston Landmarks Commission and City Archaeologist to determine if work may impact known or potential archaeological resources. Archaeological survey shall be conducted if archaeological sensitivity exists and if impacts to known or potential archaeological resources cannot be mitigated after consultation with the City Archaeologist. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted by a professional archaeologist.

## 11.0 SEVERABILITY

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

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