THE RICHARDS BUILDING

BOSTON LANDMARKS COMMISSION
STUDY REPORT

Petition # 95.84
Boston Landmarks Commission
Office of Historic Preservation
City of Boston

Report on the Potential Designation of

The Richards Building
112-116 State Street, Boston, Massachusetts

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

Approved by: 1/3/2023

Rosanne Foley, Executive Director — Date

Approved by: 1/3/2023

Lynn Smiledge, Chair — Date

Final report posted on February 3, 2023

Table of Contents

INTRODUCTION

The designation of the Richards Building was initiated in 1984 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended. The purpose of such a designation is to recognize and protect a physical feature or improvement which in whole or part has historical, cultural, social, architectural, or aesthetic significance.

Summary
The ca. 1858 Richards Building at 112-116 State St. is the oldest remaining cast-iron-front structure in Boston's central business district. The Richards Building has local, state, and regional significance for its associations with the growth of real estate development and investment by wealthy Boston business interests, as well as the expansion of the city's financial district.

The Richards Building is architecturally significant as it is one of about six such façades in existence in the city. It is representative of an architectural design and construction style that became popular in the latter part of the 19th century (and was a precursor to the modern skyscraper). It is an outstanding example of early cast iron architecture.

The building was originally known as the Shaw Building, having been commissioned by Boston merchant and shipowner Robert Gould Shaw (1776-1853) on two parcels he acquired in 1811 and 1818. Shaw was the grandfather of Colonel Robert Gould Shaw (d. 1863 at Fort Wagner, South Carolina), who commanded the all-Black 54th regiment of the Massachusetts Volunteer Infantry. The design is attributed to architect Edward Cabot, who in 1857 became a charter member and later a fellow of the American Institute of Architects. Cabot was also president of the Boston Society of Architects from its founding in 1867 until 1900.

Additionally, the Richards Building is cited in the National Register of Historic Places as being within the Custom House District (NRDIS 1973).

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

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1.0 LOCATION

1.1 Address

According to the City of Boston's Assessing Department, the Richards Building is located at 112-116 State Street, Boston, MA, 02109.

1.2 Assessor's Parcel Number

The Assessor's Parcel Number is 0303746000.

1.3 Area in which Property is Located

The Richards Building is located on the north side of State Street, on the edge of the Financial District of downtown Boston. Butler Square, now a service alley, bounds the property on the north. State Street extends between the Old State House at its western end and the John Fitzgerald Surface Artery on the east; it originally led to the waterfront at Long Wharf. Prominent historic buildings in the vicinity include Quincy Marketplace one block to the north (1824-1826); the United States Custom House (1834-1847 base, 1913-1915 tower) and Board of Trade Building (1901) to the southeast along State Street; and the Exchange Building (1889-1891) at 53 State Street, on the corner of Congress and State streets.

1.4 Map Showing Location

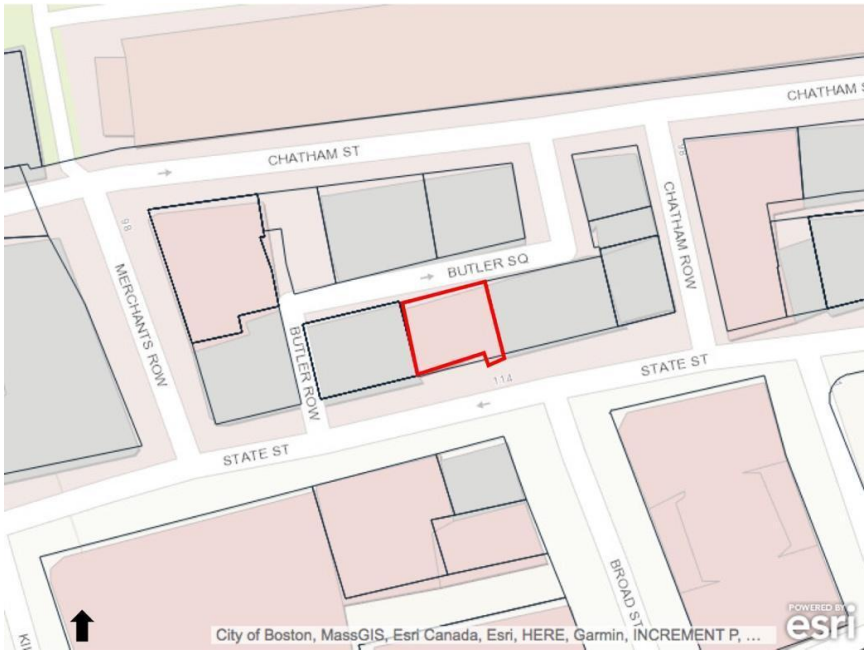


Figure 1. Map showing the boundaries of parcel # 0303746000.

2.0 DESCRIPTION

2.1 Type and Use

Since it was completed ca. 1858, the Richards Building has been in continuous commercial use, with retail and office occupants.

2.2 Physical Description of the Resource

The Richards Building occupies a nearly flat site on the north side of State Street, approximately midway between Merchant's Row and Chatham Row. The parcel slopes very slightly down from south to north, and State Street slopes gently down from west to east. The building has only two exposed elevations: its elaborate façade on State Street and a utilitarian back wall on Butler Square. Functioning as a service alley at present, Butler Square connects Chatham and State streets, bisecting the block between Chatham Street, Chatham Row, State Street, and Merchant's Row in a zig-zag configuration.

The Richards Building rises seven stories above the sidewalk to a flat roof; mid-19th century photographs show its original incarnation as a five-story building with a mansard roof (Historic Image 1). Constructed of cast iron, the State Street façade contains eight bays of windows and is divided into three main horizontal levels: a ground-floor arcade with two storefronts flanking a center entrance; a four-story mid-section with arcaded windows divided by decorative entablatures and band courses; and a two-story cap anchored on each end by a two-story oriel window. Paneled pilasters embellish the outer edges of the façade. The concrete sidewalk along State Street contains several patches that suggest the earlier existence of sidewalk vaults. No evidence of granite sidewalk slabs was observed.

At ground level, the State Street façade consists of a center entrance with a three-part storefront on each side. The storefronts, recessed behind a free-standing, cast iron arcade, each contain a center bay with a single-leaf door topped by rectangular and arched transoms; flanking windows are composed of a low horizontal sash surmounted by a tall rectangular pane and a semi-circular, glazed transom panel. Storefront doors and window sash are all constructed of wood. The cast iron arcade fronting the storefronts is richly embellished: fluted, free-standing columns are supported on high, pitch-faced granite plinths; the columns culminate in acanthus leaf capitals. Columns occur singly at the storefront bays; the larger arch of the main entrance is distinguished by a triplet of columns on each side. The recessed center entrance features a wood-paneled vestibule and a modern wood and glass door with another two-part, rectangular and arched transom. The archivolts on the ground-level arcade are trimmed with floriated running ornament and rope molding. Shaped plaques are applied to the spandrels between the arches; the smaller panels at the storefront bays are enriched with floral motifs. Surmounting the ground floor is a highly detailed entablature with a dentil course, multiple bands of molding, and a foliated cornice.

The second through fifth floors are also fully arcaded. They feature fluted engaged columns (paired when framing the middle two bays of the façade), applied flat panels in the spandrels of the arches, and a variety of free, classically inspired, high relief ornament positioned at the apex of the arches above the second, third, and fourth floors. The building enclosure walls behind the open arcades have arched window openings with 1/1 double-hung sash surmounted by semi-circular transom panels and framed by paneled pilasters. The second-floor arcade rises above a continuous base that resembles a stone plinth. The prominent entablature above the second floor contains a dentil course and a deeply projecting band of circular floral ornament. Between the second and third floors runs a bold entablature composed of a dentillated lower cornice molding, a frieze with running coil ornament, and a bold upper cornice molding. The more compact decorative band between the third and fourth floors consists of a dentil course and narrow frieze band with circular floral ornaments. Extending above the fifth floor is a simply molded cornice.

A later addition, the upper two stories of the Richards Building are distinguished by their four bays of rectangular windows flanked by a two-story oriel window at each end of the façade. The sixth floor windows rise above a continuous, molded frieze band with paired triglyphs positioned between the window openings; the window bays are divided by paneled piers. The entablature above the sixth floor has a high, vertically ridged frieze band divided into three bays by plain flat pilasters, multiple levels of dentil courses, and simple cornice molding. Set back slightly from the floors below, the seventh floor features a decorative metal railing at the outer edge, four unevenly spaced windows, two frieze bands with slender pilasters, and a dentil course below the molded cornice. The oriels framing the outer ends of the sixth and seventh floors have rounded corners; rectangular windows; heavy swag ornament above the sixth floor windows; complex, dentillated entablatures; and conical roofs.

Clad with coarse red brick, the utilitarian rear elevation of the Richards Building, along Butler Square, is seven stories high and seven bays wide, rising from a low granite block foundation. Granite sidewalk slabs and curbs characterize the streetscape immediately adjacent to the building. The top floor of the rear elevation is clad with corrugated metal and surmounted by a copper cornice. Rectangular window openings contain 1/1 double-hung sash and are trimmed with rectangular sandstone sills and lintels; window heights appear to diminish with ascending floor levels. Windows in the center bay are a half-level off the flanking windows, suggesting a staircase in this location. Single window sash are typical, although there are four examples of paired windows: three of them in the next-to-outermost bays on the fourth and fifth floors and one on the second level of the middle bay.

Two plain entrances access the ground level of the back elevation — one in the center bay and one in the second bay from the left (east); both feature stone lintels, single-leaf doors, and blocked-in transom panels. Two small, square window openings are asymmetrically positioned above the center entrance, and one is set to its left (east). Utilitarian metal fire escapes cover the middle three bays of the building. Several windows are blocked in at the ground level, and there is evidence of numerous brick repairs around the perimeters of the windows on this elevation, especially on the western end of the building.

2.3 Contemporary Images

Figure 2. State Street façade.

Figure 3. State Street façade; detail of 1st – 4th floors, east side of building.

Figure 4. State Street façade; detail of 1st and 2nd floors.

Figure 5. State Street façade; detail of 6th and 7th floors.

Figure 6. State Street façade; detail of oriel at 6th and 7th floors.

Figure 7. State Street façade; detail of column base at ground floor.

Figure 8. State Street façade; detail of main entrance.

Figure 9. State Street façade; detail of columns at main entrance.

Figure 10. State Street façade; detail of column capitals at main entrance.

Figure 11. State Street façade; detail of ground-floor arcade.

Figure 12. State Street façade; detail of second-floor arcade.

Figure 13. Butler Square elevation; Richards Building is in the center.

Figure 14. Butler Square elevation; floors 1 and 2.

Figure 15. Butler Square elevation; floors 2 and above.

Figure 16. Butler Square elevation; floors 3 and above.

Figure 17. Butler Square elevation; center entry.

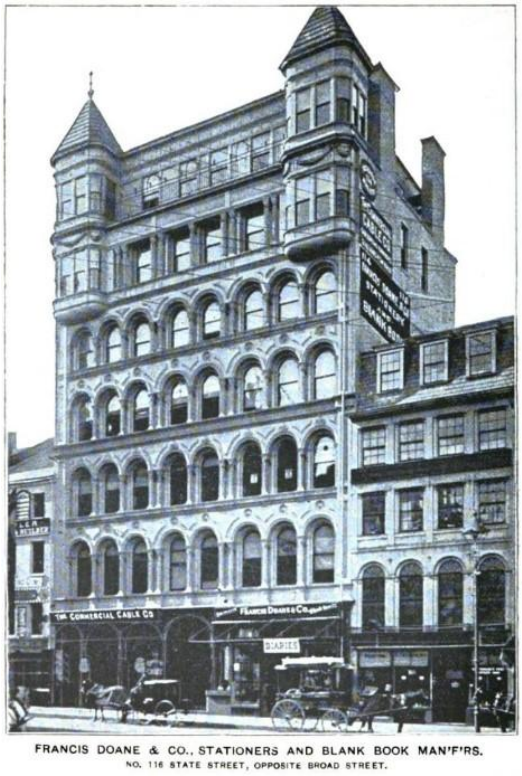
2.4 Historical Maps and Images

Historical Image 1. Richards Building, ca. 1869. Original building with five stories and mansard roof. Courtesy of Philip Bergen, *Old Boston in Early Photographs*, 1850-1918.

Source: Philip Bergen, *Old Boston in Early Photographs*, 1850-1918.

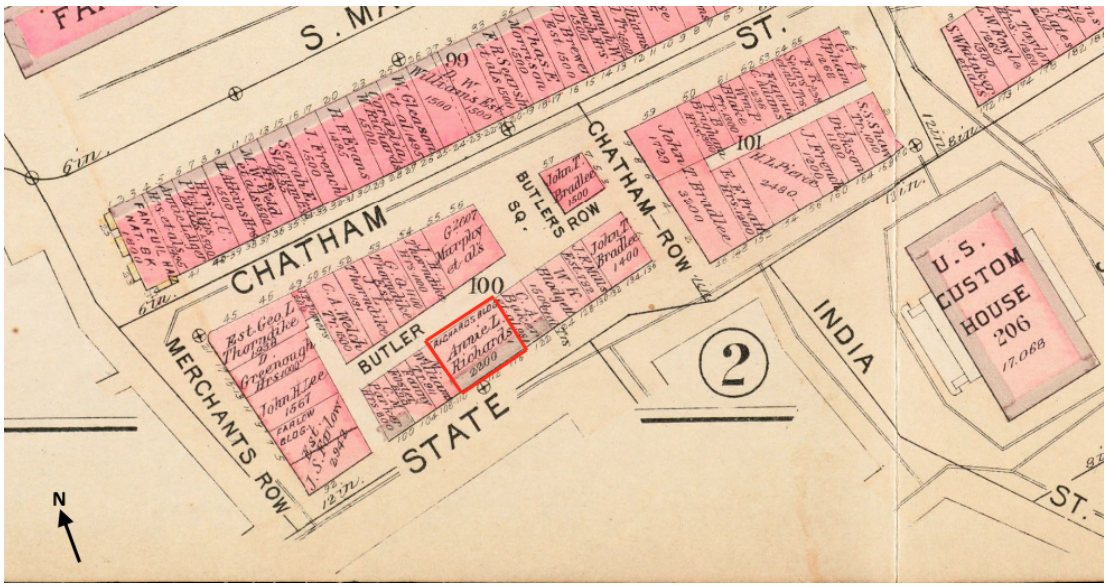
Historical Image 2. Richards Building property (outlined in red) in 1867.

Source: D. A. Sanborn, *Insurance Map of Boston*, 1867.



Historical Image 3. Richards Building, 1895. Top two stories and oriel windows added ca. 1889.

Source: Moses King's *How to See Boston: A Trustworthy Guide Book*.



Historical Image 4. Richards Building property (outlined in red) in 1895.

Source: G. W. Bromley, *Atlas of the City of Boston, Boston Proper and Roxbury*, 1895.

3.0 SIGNIFICANCE

The oldest building with a cast iron front remaining in Boston's central business district, the Richards Building (ca. 1858), originally known as the Shaw Building, is historically and architecturally significant at the local, state, and regional levels for its associations with real estate investment and development by wealthy Boston business interests and as a fine example of early cast iron architecture. The Richards Building is listed in the National Register of Historic Places as part of the original Custom House District (NRDIS 1973), which was amended in 1996 to extend the district's period of significance from 1900 to 1928. Largely intact, and rehabilitated in the 1980s with historic investment tax credits, the Richards Building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

3.1 Historic Significance

Overview

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

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

Boston's immensely profitable mercantile trade reached a peak in the 1830s and was centered around the new Custom House built at the head of Long Wharf, at India Street. The Richards Building is part of the Custom House District, a subarea of the Financial District that was listed in the National Register in 1973 (amended in 1996). As described by Fox and Koch in their Central Business District Preservation Study,

> "The Custom House District, centered around Broad and India Streets, is significant as one of the City's first examples of urban planning. Under the direction of architect Charles Bulfinch, the once dilapidated wharf area was redeveloped in the early 19th century into an area of [comparatively] wide streets and Federal style warehouses, a number of which

> survive today. Also located here are several monumental structures associated with Boston's maritime and commercial history, including the Custom House, Flour and Grain Exchange, and State Street Block, as well as a number of fine late 19th and early 20th century masonry buildings."[1]

The Great Fire of 1872 destroyed nearly 800 buildings on 65 acres of land just to the south of the Custom House District, between Washington, Milk, Broad, and Summer streets. The area was quickly and densely rebuilt with masonry commercial buildings that were usually four to six stories high, typically of brick and occasionally of stone, and frequently designed by well-known architects in Second Empire, Neo-Grec, Ruskinian Gothic, and other High Victorian styles.

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

Urban historian Sam Bass Warner observed:

> "No period in Boston's history was more dynamic than the prosperous years of the second half of the nineteenth century.... In fifty years it changed from a merchant city of 200,000 inhabitants to an industrial metropolis of over a million. In 1850 Boston was a tightly packed seaport; by 1900 it sprawled over a ten-mile radius and contained thirty-one cities and towns." [2]

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

Exemplifying the trend was Peabody and Stearns's Stock Exchange Building, 53-65 State Street (BOS.2015, LL), which "was built to include 1100 offices in 1887—more offices in one building in 1887 than there had been brick houses in all of Boston 165 years earlier." [3] Two technological innovations were critical to this vertical and horizontal expansion: the elevator and steel framing. The elevator first appeared in a Boston office building in 1868 and was a common feature by the late 1880s. The

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[1] Pamela W. Fox and Mickail Koch, *Central Business District Preservation Study. Part II – Draft Summary of Findings.* Prepared for the Boston Landmarks Commission with the assistance of the Boston Redevelopment Authority and the Massachusetts Historical Commission. (Boston, 1980), 54.
[2] Douglass Shand-Tucci, *Built In Boston: City and Suburb, 1800-1950* (Amherst, Mass.: University of Massachusetts Press, 1999), 74.
[3] Ibid., 206

Winthrop Building, 1 Water Street (BOS.2111, NRIND, LL), was Boston's first fully steel-framed office building, constructed in 1893-1894.

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

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

Richards Building

The Shaw Building (ca. 1858), known since 1889 as the Richards Building, is the oldest building with a cast iron front remaining in Boston's central business district (Historical Images 1 and 2). An earlier cast iron front survives in the North End, at the William Adams & Company/George T. McLauthlin Company Building, 120½ Fulton Street (ca. 1852-1856, BOS.5318; NRDIS). Representative of a prolific type from the mid-1850s to the mid-1870s, the Richards Building illustrates early prefabricated construction and is a precursor to curtain-wall skyscrapers. The building is also significant for its State Street location at the heart of the historic financial district, reflecting Boston's decline as a seaport and its emergence as a prospering city with a service economy.

Robert Gould Shaw and His Estate (1811 to 1889)

Boston merchant and shipowner Robert Gould Shaw (1776-1853) acquired two parcels here in 1811 and 1818. Deeds suggest that tenements initially occupied the site. Shaw's wealth grew from successes in maritime trade, finance, and real estate.[4] He maintained warehouses for cargo at Central Wharf and later Commercial Wharf and was active in real estate development, with extensive holdings in the business district, West End, and North End, along with East and South Boston.

After his father's retirement in the 1830s, oldest son Francis George Shaw carried on Robert G. Shaw & Company with partner William Perkins before Shaw relocated to Staten Island, New York.[5] His younger brothers Robert G. Shaw Jr. (d. 1853), Gardiner Howland Shaw (also known as G. Howland

[4] "Robert Gould Shaw," Boston Athenaeum, accessed August 2020, https://www.bostonathenaeum.org/paintings-sculpture-online/robert-gould-shaw. The subject was the grandfather of Colonel Robert Gould Shaw (d. 1863 at Fort Wagner, South Carolina), who commanded the 54th regiment of the Massachusetts Volunteer Infantry, the first documented Black regiment formed in a free state during the Civil War.
[5] *Prominent Families of New York* (NY: The Historical Company, 1898), 144.

Shaw), and Quincy Adams Shaw ran the family firm by 1848-1849, when the Boston business directory described merchants such as the Robert G. Shaw & Company as principally shipowners and importers of cargoes from Russia, South America, Calcutta, Canton, Europe, and the West Indies. The company office moved from Commercial Wharf to Kilby Street between 1853 and 1855, remaining there until 1859.

Following the death of patriarch Robert Gould Shaw, his real estate holdings were placed into trusts and the focus of the family business began to shift from maritime trade to investments and real estate. Shaw left the two parcels at 112 State Street and 114-116 State Street in a trust for the benefit of his oldest daughter, Sarah Parkman (Shaw) Russell (1811-1888), during her lifetime.[6] It appears the early 19th-century tenements were redeveloped with the cast iron-front building about 1858, under the direction of Sarah's brothers, G. Howland Shaw (1819-1867) and Quincy A. Shaw (1825-1908), who then relocated the office of the family merchant business to 114 State Street. Albert Dunbar, Thomas B. Everett, E. H. Faunce, Charles A. Lambard, and John Leighton were among the shipping merchants who maintained offices there, along with packet offices for Page, Richardson & Company, which operated between Boston and Liverpool, England; and Glidden & Williams, which operated clipper ships between Boston and San Francisco. S. G. Simpkins & Company, stationers established in 1825, began many years of occupancy in 1860. Its successor firms at this location included B. F. Bennet & Company, Doane and Greenough, and Francis Doane & Company. Both the Franklin Telegraph Company and International Telegraph Company had offices in the building in 1869. Atlantic Works, manufacturers of marine steam engines and boilers in East Boston, kept a business office here in the early 1870s.

Per the specifications of the family trust, the Shaw trustees sold this investment property in 1889, after the death of Sarah P. Russell.

Richards Building (from 1889)

Calvin A. Richards (1828-1892) acquired this property in 1889. He undertook renovations that added the top two stories with their distinctive oriel windows and established his office here, from which point the building was known as the Richards Building (Historical Images 3 and 4). Following his death of heart disease three years later, title of the property passed to his widow, Annie L. Richards (d. 1923). The Calvin A. Richards Estate maintained an office here as late as the 1920s, and by 1928 ownership had been transferred to the Richards Building Inc.

One of the largest owners of real estate in Boston at the time of his death and an authority on the construction and outfitting of street railways, Richards was born in Dorchester and began his career as a partner in his father's liquor business. In 1861 he started his own business, Calvin A. Richards & Company, on Washington Street at Williams Court (Pi Alley), initially selling wine, bitters, and bar goods and later expanding to offer teas. Richards invested his store profits in real estate, notably in the South End, where he resided for about twenty years at West Chester Park (Massachusetts Avenue) before moving to Beacon Street in the Back Bay about 1890. He joined the board of directors of the Metropolitan Street Railway Company in 1874 and quickly assumed the presidency,

[6] Suffolk County deeds, 1855:564 (1889).

later serving as president of the American Street Railway Association (1885-1892) and subsequently consulting in the street railway industry.[7]

By 1921 at least 30 businesses leased space here. Occupying new storefronts installed in 1919 were Kelvin & Wilfrid O. White Company, manufacturers of nautical instruments with a factory in East Cambridge, at 112 State Street; and Francis Doane & Company, commercial stationers, at 116 State Street. Ship brokers, a custom house broker, and freight and transportation companies continued to reflect the importance of the seaport in the city's and New England's economy. MacAuley & MacIvor Restaurant opened in the 1930s, apparently the first food establishment in the Richards Building. An influx of real estate, insurance, and law firms by that time heralded a shift toward financial and related professional services that would accelerate after World War II and characterize this building and the central business district generally by the 1980s. Architects who maintained offices in the Richards Building included Putnam & Cox and George N. Jacobs.[8]

Recent Development

The Richards Building was restored in 1985 using historic rehabilitation tax credits. Intercontinental Real Estate Corporation undertook the project, with Harvey Montague, AIA, as project architect.[9]

3.2 Architectural (or Other) Significance

Located at a prestigious and prominent State Street address, the Richards Building is architecturally significant as an early and outstanding example of cast iron architecture in New England, as one of only a handful of full-front cast iron façades in the city of Boston, and for its reported association with architect Edward Cabot, a leading member of the architecture profession in late 19th century Boston. Extraordinarily intact, the Renaissance Revival style of its design is sophisticated in its composition and detailing, distinguished by its highly ornamented, arcaded floor levels and the two-story oriels at the added upper floors.

Edward Clark Cabot, Architect

The design of the cast iron-front building constructed across the two Shaw parcels around 1858-9 has been attributed to Boston architect Edward Clark Cabot (1818-1901).[10] Cabot was a charter

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[7] Calvin A. Richards, Obituary, *Boston Evening Transcript* (February 15, 1892), as reproduced in Ronald R. Switzer, *The Bertrand Bottles. A Study of 19th-Century Glass and Ceramic Containers* (Washington, DC: National Park Service, U. S. Department of the Interior, 1974), 75-76; Calvin A. Richards, Obituary, *The Street Railway Journal* (March 1892), 176.

[8] For more details on 20th-century tenants of the Richards Building, see the 2013 MHC inventory form amendment, BOS.2005.

[9] Intercontinental Real Estate Corporation, "History – 1980s," https://www.intercontinental.net/profile/history, accessed August 2020.

[10] Custom House District (1996 Amendment), National Register of Historic Places nomination, Section 8, page 7. Sources for Edward Clark Cabot's biography include the MHC inventory form for the Boston Athenaeum (BOS.1547); MACRIS; "History" and "The People of the Gibson House" Gibson House Museum, accessed August 2020, https://www.thegibsonhouse.org; Henry F. and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Detroit, MI: Omnigraphics, Detroit, MI, 1996), 103, 117, 202, 414; and "Edward Clarke Cabot," Harvard Property Information Resource Center,

member (in 1857) and later a fellow of the American Institute of Architects, and president of the Boston Society of Architects from its founding in 1867 until 1900. Educated privately with no formal training in architecture, Cabot worked as a draftsman in the civil engineering office of George M. Dexter when he won the commission for a new building for the Boston Athenaeum, 10½ Beacon Street (1846-1847, BOS.1547; LHD; NRIND/DIS, NHL). The contract was awarded with the provision that the more experienced Dexter be retained as supervising architect. In addition to the cast iron-front building on State Street, Cabot's other early commissions in Boston included the Boston Theatre on Washington Street (1852-1853, demolished), reportedly the largest theater venue in the city with a seating capacity of 3,000; the Gibson House, 137 Beacon Street (1860, BOS.2713; LHD, NRDIS, LL, NHL) in the developing Back Bay for Catherine Hammond Gibson; and the companion dwelling to the Gibson House, the S. H. Russell House, 135 Beacon Street (1860, BOS.2712; LHD, NRDIS).

Social, business, and philanthropic connections, such as their ties to the Boston Athenaeum, probably led the surviving sons of Robert Gould Shaw Sr. to commission Cabot for the design of the cast iron-front building on State Street. Several members of the Shaw and Cabot families were Athenaeum subscribers, or "proprietors", in the mid-1850s, among them G. Howland Shaw and Quincy A. Shaw – surviving trustees of the Shaw family trust – and architect Edward C. Cabot.[11] Howland and Quincy Shaw may have been related to Cabot by blood or marriage as well; further genealogical research would be needed to confirm.

Cabot formed a partnership after the Civil War with Francis W. Chandler, FAIA (1844-1925), a Beaux-Arts trained architect who had worked previously in the office of H. H. Richardson and was a close friend of Robert Swain Peabody and Charles McKim. Cabot and Chandler designed about one dozen houses in the Back Bay; country estates; buildings at Harvard University, including the President's House and Walter Hastings Hall; and the Johns Hopkins Hospital in Baltimore, Maryland. In 1888, Chandler left the firm to take the helm of the School of Architecture at the Massachusetts Institute of Technology (MIT). Arthur Green Everett, FAIA and Samuel W. Mead, AIA joined Cabot in a new partnership as Cabot, Everett, and Mead, renamed Everett and Mead in 1901 following Cabot's death.

Early Cast Iron Architecture in Boston (mid-1850s to mid-1870s)

The manufacturer of the ca. 1858 cast iron façade – five-stories with a mansard roof – has not been confirmed. Some sources report that the cast iron was fabricated in Italy and assembled in Boston, a possibility consistent with the Shaw family's business interests as importers and ship owners.[12] Another source notes that Smith and Felton of East Boston produced cast iron for the building, though additional research has not determined whether this attribution relates to the original cast

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http://harvardplanning.emuseum.com/people/4745/edward-clarke-cabot;jsessionid=FC9482C3179C39BCFA23A3F15DDA96B1.

[11] Boston Athenaeum, *The Influence and History of the Boston Athenaeum from 1807 to 1907* (Boston: The Boston Athenaeum, 1907), 126-174.

[12] Susan Southworth and Michael Southworth, *AIA Guide to Boston* (Chester, CT: The Globe Pequot Press, 1984/updated 1989), 79; and Philip Bergen, *Old Boston in Early Photographs, 1850-1918, 174 Prints from the Collection of The Bostonian Society* (New York, NY: The Bostonian Society and Dover Publications, Inc., 1990), 35.

iron front or the addition constructed about 1889.[13] In 1895, Erastus B. Badger & Sons, coppersmiths and architectural sheet metal workers in the West End, was identified as a supplier for the Richards Building, most likely for renovations that included addition of the sixth and seventh stories for Calvin A. Richards, who had purchased the building in 1889.[14] Badger & Sons manufactured, among other products, bay windows and cornices, both present on the Richards Building following its renovation.[15] Boston native Erastus B. Badger (1829-1918) had established his coppersmith business in the city by 1850.

Cast iron ornament and detail work abounds in Boston, but few full-façade cast-iron-front buildings survive. Boston's first application of cast iron to the façade of a commercial building was an iron-fronted shop (1842, location undetermined), where Daniel D. Badger (1806-1884) built "a one-story combination of iron columns and lintels that allowed large glass display windows." Born on Badger's Island at Portsmouth, New Hampshire, Badger was trained as a blacksmith and known to be in Boston by 1830, making decorative wrought ironwork. He moved to New York City in 1846, where his manufacture of iron fronts evolved into a new form of building known as cast iron architecture, already being popularized by New York's James Bogardus. The self-supporting iron fronts were multi-story exterior iron walls, constructed of cast-iron panels and columns bolted together. Badger's company in New York, Architectural Iron Works (1856-1876), produced high-style prefabricated iron for commercial buildings, small bridges, and warehouses and issued an illustrated catalog in 1865.[16]

While Badger was working in New York, William Adams & Company of Boston built what is believed to be the earliest example of a cast iron front in New England, the company's own headquarters at 120½ Fulton Street (ca. 1852-1856) in the North End, later known as the McLauthlin Elevator Company building. Founded by William Adams (1789-1866), Adams & Company were smiths and machinists who employed fifty operatives in the manufacture of iron products, including steam engines, safes, bank locks, ships' windlass gear, cast steel stone cutters' tools, iron fences, and cast iron building fronts. Adams and his partners, machinist David Stone and business manager Albert Betteley, remained in business until 1861.[17]

Three surviving cast iron-front buildings were constructed in the aftermath of Boston's 1872 fire. Cast iron continued to be used for its aesthetic qualities even after the material proved not to be fireproof. Local builder George W. Pope constructed 71-73 Summer Street (1872-1874, BOS.2037; NRDOE) as an investment property for Jacob Sleeper, one of three founders of Boston University.

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[13] Keith N. Morgan, "Richards Block," Society of Architectural Historians *Archipedia*, accessed August 2020, https://sah-archipedia.org/buildings/MA-01-GC6.
[14] Charles S. Damrell, *A Half Century of Boston's Building* (Boston: Louis P. Hager, 1895), 364, 366.
[15] Company advertisement in Damrell, *A Half Century of Boston's Building*, 299.
[16] Margot Gayle and Carol Gayle, "Daniel D. Badger," in *The Grove Encyclopedia of American Art*, Vol. 1, ed. Joan Marter (New York: Oxford University Press, 2011), 189. It appears Erastus B. Badger and Daniel D. Badger were second cousins, as both were great-grandsons of William Badger of Charlestown; genealogical research is recommended to confirm. See John Cogswell Badger, *Giles Badger and His Descendants. First Four Generations and A Portion of the Fifth, Sixth, and Seventh Generations* (Manchester, NH: The John B. Clarke Company, 1909), 39-40.
[17] MHC inventory form update, 120½ Fulton Street (BOS.5318).

Architect Charles Kirk Kirby designed a pair of cast iron fronts at 40-46 Summer Street (1873-1874, BOS.2026; NRDOE), which, like 71-73 Summer Street, was "typical of cast-iron fronted buildings erected in great numbers [after the fire] for the dry goods and clothing business" along Washington and Summer streets.[18] The cast iron manufacturers for these Summer Street buildings have not been determined. On Newspaper Row, Daniel Badger's Architectural Iron Works of New York built the cast iron façade for the Boston Post Building, 15-17 Milk Street on Newspaper Row (1874, BOS.1886; NRDIS; Peabody & Stearns, archt.), far more detailed in its design than the Summer Street buildings. By contrast, later building fronts described as cast iron, such as the surviving Boston Wharf Company Warehouse, 332 Congress Street (1891, BOS.5519), combine brick walls with cast iron details, a distinct development from the entirely cast iron fronts of the 1850s-1870s period.

3.3 Archaeological Sensitivity

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

3.4 Relationship to Criteria for Designation

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

> A. Inclusion in the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.
>
> > The Richards Building is included in the National Register of Historic Places as a contributing building in the Custom House District, a National Register district in Boston.
>
> B. Structures, sites, objects, man-made or natural, at which events occurred that have made an outstanding contribution to, and are identified prominently with, or which best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation.

[18] Victorian Society in America - New England Chapter, *Victorian Boston Today. Twelve Walking Tours*, Mary Melvin Petronella, ed. (Boston: Northeastern University Press, 2004), 59.

The Richards Building is located within the Custom House District, which is significant as one of the first examples of urban planning in Boston. The incorporation of Boston as a city in 1822 was followed by several decades of downtown development. Boston's immensely profitable mercantile trade, centered in the Custom House District, flourished into the mid-19th century when the Richards Building was constructed. By the late 19th century, Boston was the financial, industrial, and trade center of New England and experienced a period of tremendous economic and population growth. The Financial District of Boston became a regional center for commerce, banking, and insurance industries.

The Richards Building housed numerous shipping and packet trade businesses. The building is inherently tied to the development of Boston as a regional economic center. It is thus significant for its association with the economic history of the city, the Commonwealth, and New England.

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

The Richards Building is significant as one of the earliest of six cast-iron-fronted buildings remaining in Boston. As such, it represents a style and method of construction that was once prolific from the mid-1850s to mid-1870s, but of which few examples remain. It can also be considered an example of an early prefabricated construction method as well as a precursor to the curtain-wall skyscrapers, which would become ubiquitous in American cities in the twentieth century.

The design of the cast iron-front building constructed across the two Shaw parcels around 1858-9 has been attributed to Boston architect Edward Clark Cabot, (1818-1901). Cabot was a charter member of the American Institute of Architects (in 1857) and later became an AIA fellow. Also, he was president of the Boston Society Architects from its founding in 1867 until 1900. In these roles, as well as in his architectural practice, Cabot is a figure of both national and regional significance in architecture history.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's Records, the property at 112-116 State Street (parcel 0303746000) where the Richards Building is located has a total assessed value of $4,864,900, with the land valued at $1,999,600 and the building valued at $2,865,300 for fiscal year 2022.

4.2 Current Ownership

The Richards Building is owned by State Enterprises Limited PA, with a mailing address at 1270 Soldiers Field Road, Brighton, MA 02135.

5.0 PLANNING CONTEXT

5.1 Background

From its construction ca. 1858 to the present, the Richards Building has been in commercial use continuously, principally as ground-floor storefronts with offices above, though food establishments were introduced in the storefronts in the 1930s.

5.2 Zoning

Parcel number 0303746000 is located in the Government Center/Markets zoning district, a State Street Protection Area subdistrict, and the following overlay districts:

- Groundwater Conservation Overlay District
- Restricted Parking District
- Coastal Flood Resilience Overlay District

The parcel is located in a Parking Freeze Zone known as the Boston Proper Zone, and is also within a FEMA Flood Hazard Area 2016.

5.3 Planning Issues

The Richards Building is located within the Custom House District, which became a National Register District on May 11, 1973.

On September 27, 1984, a petition to Landmark the Richards Building at 112-116 State Street was submitted. At a public hearing on April 9, 1985, the Boston Landmarks Commission voted to accept the Richards Building for further study.

The Richards Building was restored in 1985 using historic rehabilitation tax credits. The project was overseen by the Intercontinental Real Estate Corporation, with Harvey Montague, AIA, as project architect.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission

A. Designation
The Commission retains the option of designating the Richards Building as a Landmark. Designation shall correspond to Assessor's parcel 0303746000 and shall address the following exterior elements hereinafter referred to as the "Specified Features":

- The exterior envelope of the building.

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

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

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

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

6.2 Impact of alternatives

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

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

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

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

D. Preservation Plan

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

E. Site Interpretation

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

7.0 RECOMMENDATIONS

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

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

2. That the boundaries corresponding to Assessor's parcel 0303746000 be adopted without modification;

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

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

8.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation which shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[19] Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

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

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

8.2 Levels of Review

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

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

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

1. Activities associated with normal cleaning and routine maintenance.

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

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

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

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

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

2. In-kind replacement or repair.

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

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

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

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

C. Activities requiring an application and full Commission review:

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

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

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

8.3 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[20] These Standards and Criteria apply to all exterior building alterations that are visible from any existing or proposed street or way that is open to public travel.

8.3.1 General Standards

1. Items under Commission review include but are not limited to the following: exterior walls (masonry, wood, and architectural metals); windows; entrances/doors; porches/stoops; lighting; storefronts; curtain walls; roofs; roof projections; additions; accessibility; site work and landscaping; demolition; and archaeology. Items not

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

anticipated in the Standards and Criteria may be subject to review, refer to Section 8.2 and Section 9.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. Deteriorated or missing masonry materials, features, details, surfaces, and ornamentation shall be replaced with materials 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 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 only be performed when necessary to halt deterioration.

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

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

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

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.

18. Deteriorated stucco shall be repaired by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

19. Deteriorated adobe shall be repaired by using mud plaster or a compatible lime-plaster adobe render, when appropriate.

20. Deteriorated concrete shall be repaired by cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch shall be applied carefully so that it will bond satisfactorily with and match the historic concrete.

21. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

8.3.3 Wood at exterior walls

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 or installation.

4. When replacement of materials 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 wood elements shall use the gentlest method possible.

7. Paint removal should be considered only where there is paint surface deterioration or excessive layers of paint have coarsened profile details 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; 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.

8.3.4 Architectural metals at exterior walls (including but not limited to wrought and cast iron, steel, pressed metal, terneplate, copper, aluminum, 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 or 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 gentlest method possible.

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

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

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

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

11. 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.

12. 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.

8.3.5 Windows (also refer to Masonry, Wood, and Architectural Metals)

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

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

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

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

5. Deteriorated 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.

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

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

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

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

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

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

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

13. Window frames, sashes, and, if appropriate, shutters, 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.

8.3.6 Entrances/Doors (also refer to Masonry, Wood, Architectural Metals, and Porches/Stoops)

1. All original or later contributing entrance elements shall be preserved.

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

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

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

5. Deteriorated or missing entrance elements, materials, features (function 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.

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

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

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

9. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed, storm doors shall be painted to match the color of the primary door.

10. Unfinished aluminum storm doors shall not be allowed.

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

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

13. 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.

8.3.7 Porches/Stoops (also refer to Masonry, Wood, Architectural Metals, Entrances/Doors, Roofs, and Accessibility)

1. All original or later contributing porch elements shall be preserved.

2. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be retained if possible and, if necessary, repaired using recognized preservation methods.

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

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

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

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

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

8.3.8 Lighting

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

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

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

3. Deteriorated or missing lighting fixtures 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. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

d. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.

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

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

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

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

8.3.9 Storefronts (also refer to Masonry, Wood, Architectural Metals, Windows, Entrances/Doors, Porches/Stoops, Lighting, and Accessibility)

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

8.3.10 Curtain Walls (also refer to Masonry, Wood, Architectural Metals, Windows, and Entrances/Doors)

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

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

1. The roof shapes and original or later contributing roof material of the existing building shall be preserved.

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

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

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

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

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

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

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

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

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

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

8.3.13 Additions

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 building cannot meet the new space requirements.

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

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

4. New additions shall not obscure the front of the building.

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

8.3.14 Accessibility

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

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

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

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

8.3.15 Renewable Energy Sources

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

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

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

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

8.3.16 Guidelines

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

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

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

2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents

prepare a historic landscape report and/or consult a landscape historian early in the planning process.

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

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

8.4 List of Character-defining Features

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

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

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

The character-defining features for this historic resource include:

1. Architectural style: An elaborately embellished Renaissance Revival style characterizes the seven-story Richards Building with its cast iron-fashioned façade. Floors one through five are distinguished by arcades while floors six and seven, which were added ca. 1889 and replaced the original mansard roof, featuring oriel windows at both ends of the building. The eight-bay façade has three distinct horizontal levels: an arcade on the ground floor with a recessed center entrance and three-part storefronts at both sides; a midsection of four stories with arcade windows; and a two-story cap with four bays of rectangular windows.

2. Ornamentation: The outer edges of the façade are decorated with paneled pilasters. The ground-level arcade is trimmed with floriated running ornament and rope molding. The two storefronts feature free-standing, fluted, columns with acanthus leaf capitals and are supported on high, pitch-faced granite plinths. The midsection arcade is articulated by

decorative entablatures and band courses. The sixth-floor windows rise above a molded frieze band with paired triglyphs between the openings. The window bays are divided by paneled piers. The entablature over the sixth floor has a high, vertically ridged frieze band divided into three bays by plain flat pilasters, multiple dentil course levels, and simple cornice molding. The seventh floor is slightly set back and has a decorative metal railing at the outer edge with four unevenly spaced windows, two frieze bands with slender pilasters, and a dentil course below the molded cornice. The oriels at the out ends of the sixth and seventh floors have rounded corners, rectangular windows, heavy swag ornament above the sixth-floor windows, complex dentil entablatures, and conical roofs.

3. **Building materials and finishes:** While the façade is constructed of cast iron, the rear elevation (Butler Square) is clad in coarse red brick. It is seven stories high with a low granite block foundation, and seven bays wide. Metal fire escapes cover the center three bays of the building. The top floor is clad with corrugated metal and surmounted by a copper cornice.

9.0 ARCHAEOLOGY

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

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

10.0 SEVERABILITY

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

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