NPS Form 10-900 OMB No. 1024-0018

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United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Blake and Amory Building

Other names/site number: _____

Name of related multiple property listing:

_____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 59 Temple Place

City or town: Boston State: MA County: Suffolk

Not For Publication: n/a Vicinity: n/a

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ✓ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ✓ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___**national** ___**statewide** ✓**local**

Applicable National Register Criteria:

✓**A** ___**B** ✓**C** ___**D**

Brona Simon April 9, 2014

Signature of certifying official/Title: Brona Simon, SHPO, MHC **Date**

_____

State or Federal agency/bureau or Tribal Government

Blake and Amory Building
Name of Property

Suffolk Co., Massachusetts
County and State

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Edson H. Beall 6.2.14

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Private: [x]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property
(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use
Historic Functions
(Enter categories from instructions.)
COMMERCE/TRADE/business
COMMERCE/TRADE/department store
COMMERCE/TRADE/specialty store

Current Functions

(Enter categories from instructions.)
COMMERCE/TRADE/business

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS/Chicago

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Concrete
Terra Cotta
Brick
Marble
Iron
Roof: Synthetic

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Located in downtown Boston, Massachusetts, the Blake and Amory Building was designed by renowned Boston architect Arthur H. Bowditch and is comprised of the 1904 six-story Amory section and the 1908 11-story Blake section. Although the two sections are visually distinguished on the exterior, they are physically and functionally unified on the interior, with interconnected corridors, egress, elevators, and systems. The building retains its integrity as an early 20th-century, Chicago-style commercial building along Boston's principal retail corridor.

The Blake and Amory Building is located on a city block bound by Washington Street to the south, West Street to the west, Tremont Street to the north, and Temple Place to the east (*Figure 1*). The building's primary elevation is its south elevation, which is located along Washington Street, Boston's principal retail corridor.[1] (*Photo 1*) The 1904 Amory section is located at the west end of the parcel and is clad in brown brick with a two-story base, four-story shaft, and an ornate iron cornice. The Amory section features traditional Chicago-school architectural features, including a pier-and-spandrel commercial design, large tripartite windows, ornamental iron mullions, and classically ornamented iron spandrels. Although the base has been altered over the years to meet the needs of changing retail tenants and to remedy damage from a fire in the 1940s, the upper floors retain their large tripartite windows and classical metal ornamentation. The interior of the building features wood and metal framing with modern finishes as the building has undergone numerous renovations to meet the needs of changing tenants and to address fire damage during the 1940s. The first floor of the building is utilized for retail space, while the upper floors are utilized as tenant office space.

The Blake section is located at the east end of the parcel and is clad in white terra cotta with Gothic ornamentation. This section of the building also features several classic Chicago School architectural elements, including a pier-and-spandrel façade with a tripartite configuration, featuring a two-story base, nine-story shaft, and a simplified cornice. The historic terra-cotta cornice was removed in the 1970s due to structural deficiencies. The two-story base has been altered over the years during multiple renovations. The third and fourth floors feature projecting iron-framed windows while the remainder of the windows on the building have a tripartite configuration with a large, fixed, center window flanked by 1/1 windows. The interior has undergone multiple renovation campaigns to meet the needs of changing tenants. The first floor of the building is utilized for retail spaces, and the building's lobby; the latter features marble wall paneling, ornamental plaster, and an ornamental metal stair. The upper floors of the building are utilized as offices and feature typical modern office finishes.

[1] Although the building's primary elevation fronts Washington Street, the addressed is referred to as 59 Temple Place, since the first-floor lobby is located on the interior along the Temple Street elevation. During the building's 1987 renovation campaign, the Amory section at 501-509 Washington Street and the Blake section at 59-63 Temple Place were combined to form one parcel with one certificate of occupancy, referred to as 59-63 Temple Place.

Narrative Description

Setting: The Blake and Amory Building is located within the heart of Boston's downtown shopping district, which was particularly known in the late 19th and early 20th centuries for its affiliation with the garment industry. The area is generally comprised of low and mid-rise commercial buildings dating from the mid 19th century, and many of the surrounding buildings are listed in the National Register as individual properties or as contributing elements within the Temple Place Historic District or the Washington Street Theatre District. Located to the north of the subject building are multiple low-rise masonry commercial buildings that pre-date the Great Fire of 1872. Located to the north, east, and west are early 20th-century commercial buildings designed in the popular styles of the era including Beaux Arts, Revival, and Chicago styles. Located along Washington Street to the west is Boston's theater district, which comprises several historic theater buildings as well as modern high-rise residential buildings. Located to the south of the subject building is a large modern shopping center.

Site: The subject building is located on a 0.33-acre rectangular site on the south end of the city block bound by Washington Street to the south, West Street to the west, Tremont Street to the north, and Temple Place to the east. The subject building occupies the entire city parcel, and site features are limited. Adjacent to the south elevation there is a modern brick and granite sidewalk. The west elevation is separated from the street by an asphalt sidewalk, and the east elevation is separated from the street by a concrete sidewalk. The north elevation abuts a six-story building at the Blake section, and has an unrelated, open buildable lot adjacent to the Amory section.

Structure:
The Amory (west) section of the building is constructed with a steel and wood-frame and nonload-bearing masonry perimeter walls. The first floor is constructed of concrete that was poured following a fire in 1942. The structure of the upper floors was reinforced following the fire and a new metal roof structure was constructed.

The Blake (east) section of the building is constructed with a steel frame and masonry nonload-bearing perimeter walls. The exposed east and south elevations are clad in terra cotta, while the west and north elevations are constructed of brick.

Exterior: The exterior of the Blake and Amory Building is comprised of the six-story Amory section, constructed in 1904, and the eleven-story Blake section, constructed in 1908 (both sections: *Photo 1*). The two sections are fully interconnected but are expressed on the exterior as separate sections.

Amory Section: The Amory section of the subject building occupies the west end of the parcel, and is exposed on the south, west, and north elevations. The Amory section utilizes a traditional Chicago-style composition at the south and west elevations, and features a two-story base, four-story shaft, and ornamental cornice (*Photo 2*). On the south elevation, the base is comprised of

modern brick and metal, glazed storefronts at the first floor with an ornamental-iron entrance surround at the east end. The entrance surround features a broken pediment and recessed entrance vestibule with marble wall cladding (*Photo 3*). The second floor features modern metal banked Chicago-style windows with operable 1/1 units flanking large inoperable center windows. The base on the west elevation features a modern glazed-brick wall at the first floor and modern Chicago-style windows at the second floor. Above the second floor is a Moderne, stepped, cast-stone beltcourse that was added after a fire occurred in 1942.

The four-story shaft utilizes a pier-and-spandrel design on the south and west elevations. Both elevations feature tan brick columns with limestone ornamentation at the base and cast-iron capitals. Between the columns, there are wide window bays that feature Chicago windows, with large, modern, center-loaded fixed windows flanked by modern, metal, 1/1 windows. The windows feature ornamental cast-iron mullions and spandrels. Above the third-floor windows there are cast-iron broken pediments. The south and west elevations are capped with a classical, ornamental, cast-iron cornice, with projecting brackets and modillions (*Photo 4*).

The north elevation is located adjacent to a buildable lot and is finished in common red brick (*Photo 5*). Near the west end there are two projecting brick chimneys. At the east end, the elevation is slightly recessed. All windows on the north elevation are modern, aluminum, 1/1 units set within arched brick surrounds.

Blake Section: The eleven-story Blake section is fully exposed on the south and east elevations and partially exposed on the west and north elevations. The Blake section is a traditional Chicago-style commercial building with a two-story base, nine-story shaft, and cornice (*Photo 6)*. On the south and east elevations, the first floor contains modern, glazed, aluminum storefronts with marble bases and modern paneled signboards above. On the south elevation, the second floor features historic Chicago-style tripartite windows with transoms within the four westernmost bays. These windows feature ornamental metal mullions (*Photo 7*). The remainder of the second-floor windows are modern tripartite, fixed, aluminum-framed units with a modern wood base.

The nine-story shaft extends from the third floor through the cornice located above the eleventh floor. The shaft utilizes a pier-and-spandrel composition finished with white terra-cotta cladding. The terra cotta features Gothic ornamentation on the piers and spandrels. At the third-floor level, there are large half-round, terra-cotta embellishments that project outward from the plane. The terra cotta at the structural piers projects slightly from the facades, and has an ornamental scroll at each floor level. At the third and fourth floors, there are projecting metal window bays with ornamental metal embellishment at the spandrel levels (*Photo 8*). The window bays at the third floor feature large, fixed windows, flanked by modern 1/1 metal windows topped with a matching tripartite transom. At the fourth floor, the windows are in the same configuration as the third floor, but have curved metal transoms. At floors five through eleven, each bay has Chicago-style windows with large modern, fixed units flanked by modern 1/1 units. The windows feature ornamental terra-cotta mullions and spandrels. At the eleventh

floor, each bay features an arched top expressed in the terra-cotta surround, and the windows have arched heads.

On the east elevation, the building's lobby entrance is located within the second bay from the north, and has a modern, double-leaf, glazed metal door recessed within a marble surround. Located within the northernmost bay of the east elevation is a subway entrance, which features an ornamental metal grille, tile floor, and limestone surround, with a modern stucco panel above (*Photo 9*).

The cornice is white brick and was exposed in the 1970s when the original cornice was deemed structurally unsound and was removed due to safety concerns.

The north and west elevations are secondary elevations and are only partially exposed due to the adjacent Amory section to the west, and a unrelated, six-story building to the north (*Photo 10*). The west elevation is finished in buff-colored brick, and features paired modern 1/1 windows with simple terra-cotta sills and lintels. The north elevation is finished in common red brick at the west end and buff-colored brick at the east end. At the center of the elevation there is a light well that features white terra-cotta cladding and buff brick. Windows throughout are modern 1/1 units with terra-cotta sills.

Interior: The first floor of the Blake and Amory Building is utilized for retail space, while the upper floors are offices.

The first floor of the subject building includes the main lobby (in the Blake section of the building) and six retail spaces. The building's main lobby is located at the northeast corner and provides access to the building's elevator bank and one stair. The lobby features ornamental marble wall paneling, ornamental plaster ceiling and elevator surrounds, and a modern tile floor. Within the elevator lobby there is an exposed ornamental-metal stair with marble treads and risers (*Photo 11*). The remainder of the first floor is utilized as retail space. Finishes within the retail spaces are modern, as the retail spaces have been renovated throughout the history of the building to meet the needs of changing retailers. The finishes within the retail spaces include gypsum-board walls and ceilings, paneled walls, suspended acoustic-tile ceilings, and carpeted and VCT floor tile.

The upper floors of the Blake and Amory Building are utilized as tenant office space, and are accessible via the elevators and ornamental stairs located at the northeast corner of the building and a modern steel and concrete stair located at the center of the building. At the northwest corner of the building is a utilitarian metal spiral stair and freight elevator (*Photo 12*). On floors two through five, the ornamental stair is located within the elevator lobby, directly across from the elevator bank, and has painted metal newel posts, balustrade and risers, and marble treads. On floors five through eleven the stair is located to the south of the elevator bank and features the same finishes as the stair at the lower floors (*Photo 14*). The elevator lobbies on the upper

floors feature utilitarian painted-metal elevator surrounds, suspended acoustic ceilings, plaster or gypsum-board walls, and carpeted floors.

On floors two through six there is a U-shaped corridor that connects the elevator lobby at the northeast corner with the stair and freight elevator located at the northwest corner of the building. On floors seven through eleven there is a U-shaped corridor located within the Blake section. The corridors throughout the building have modern, suspended, acoustic-tile ceilings, carpeted floors, and gypsum board and unornamented plaster walls with carpet baseboard. The doors and door surrounds are largely modern oak with clear-coat finish. In certain areas there are remnants of historic glazed-wood interior windows, entrance surrounds, and doors with transoms. (*Photo 13*)

The offices located throughout floors two through eleven have undergone multiple renovations throughout the years to meet the requirements of changing tenants. In general, the office suites feature modern finishes including suspended acoustic-tile ceilings, gypsum-board partition walls, and carpeted floors. In certain locations, there are unornamented plaster or gypsum-board ceilings with exposed conduit and ductwork. Within the Blake section, the structural columns are either finished with unornamented plaster or furred out with painted gypsum board. The perimeter walls are finished with unornamented plaster or have been furred out with gypsum board, and there are radiators or blower units located in front of many of the windows. The windows have a combination of painted-wood casing and stools in certain locations, while other locations have no trim. The office suites generally have utilitarian finishes, and there are only remnants of trim work in limited areas.

Alterations: The subject building retains its integrity as a characteristic example of the Chicago-school style of commercial architecture. Although it has been renovated since its original construction, due to a fire and changing tenants, its primary historic character-defining features and finishes remain intact, including the exterior façade configuration, cladding materials and iron cornice, the interior entrance and elevator lobbies, and the metal and marble stair.

The subject building has undergone multiple renovation campaigns over its existence due to its location within the garment and retail district and the need to meet changing tenant requirements. On the exterior, both sections of the building have undergone multiple storefront alterations dating back to the 1920s. The current storefronts date to a renovation campaign from the 1990s. The second-floor windows are generally modern with the exception of historic surrounds at the west end of the Blake section's south elevation. The upper-floor windows on both sections were previously replaced with compatible 1/1 and fixed light aluminum sash that match the historic configuration. The Amory section's exterior is slightly altered from its original appearance due to a fire that occurred in 1942, at which time some ornamental limestone at the third floor was removed and replaced with the current cast-stone beltcourse. Also at this time, the original, fire-damaged flat roof was removed and replaced with the current flat roof. On the Blake section, the terra-cotta cornice was removed in the 1970s when it was declared to be unsafe and its removal

was made necessary by the city. The current white-brick cornice is original and was the supporting structure for the original terra-cotta ornamentation.

On the interior, both sections of the building have been continuously upgraded to meet the needs of changing tenants. Throughout the building's history, there have been hundreds of tenants within the retail and office spaces. Building permits dating to the 1930s indicate that interior finishes throughout the building were continuously being altered as new tenants were secured. In general, the finishes throughout the building's leasable spaces are modern, as has been the case throughout the building's long history as a tenant building. Although the building has been continuously upgraded, its primary historic features—including the ornate entrance lobby, elevator lobbies throughout, and ornamental metal and marble stair—remain fully intact.

Archaeological Statement

The Blake and Amory Building occupies the entire one-third-acre parcel within Boston's Central Business District. As such, there are no places that have not been disturbed by the construction of the building. Therefore, there is no potential for preserved archaeological resources on this site.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture
Commerce

Period of Significance
1904-1964

Significant Dates
1908—Blake Building constructed
1942—major fire

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Arthur H. Bowditch

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Blake and Amory Building is significant under Criterion A for Commerce for its role in the city's garment and apparel industry, and as one of the last vestiges of the early 20th-century heyday of Washington Street, Boston's principal downtown shopping district. The subject building is also significant under Criterion C for Architecture as a locally significant work of prominent local architect Arthur H. Bowditch, and it remains a fine example of a Chicago School-style commercial building in Boston. Retaining integrity of location, design, setting, materials, feeling, workmanship, and association, the Blake and Amory Building is significant at the local level.

The subject building was constructed as two visually distinct, though fully interconnected, buildings. The exteriors and heights of the two sections vary, based on the evolving style of the architect and demands of the building, but they share the Chicago School-style's design principles and are functionally integrated. The west, six-story section was constructed in 1904 as the Amory Building, and was designed as a tenant building with retail on the first floor and offices, showrooms and warehousing above. The building was constructed by the property lessee George A. Carpenter, a well-known Boston real estate manager. The east, eleven-story section was constructed in 1908 as the Blake Building, and its name is attributed to property owners Marcia and William Blake, though George A. Carpenter held a lease for the property's development rights and appears to have been responsible for its construction as well. During the Blake Building's construction, the two buildings were fully interconnected, reflecting Carpenter's development of both buildings in quick succession. The distinct styles expressed on the exterior of the two different sections reflect the changing architectural designs of the building's architect, Arthur A. Bowditch, who was responsible for both the Blake and Amory sections.

The Blake and Amory Building is located at the heart of Boston's historic retail center, known today as Downtown Crossing. While the area was established as a shopping district in the mid 19th century, the first decades of the 20th century were witness to the district's maturation through the construction of large department stores and tenant buildings servicing the apparel trade. True to its location, the building's original tenancies included a majority of apparel- and garment-related concerns, with wholesalers and showrooms on the office floors and retail outfits on the first and second floors. The subject building was located at the heart of the downtown shopping district, with Kresge's 5&10 to the east (not extant), Jordan Marsh Department Store to the south and southeast (not extant), and R.H. White & Co. Department Store located to the southwest (not extant). Through the 1970s, both sections of the subject building were occupied by numerous apparel-related tenants. During the 1970s, retail activity within the downtown shopping district rapidly declined. Many shops closed or relocated, and several historic buildings were demolished or repurposed. The subject building transitioned to tenants unrelated to the apparel industry.

The Blake and Amory Building was designed by prominent local architect Arthur H. Bowditch. Born in 1870, Arthur Hunnewell Bowditch began his career with the architectural firm of J. Merrill Brown and Joseph Chandler, and was later a draftsman for the prominent architectural firms of Shepley, Rutan and Coolidge and Wm. Gibbons Preston. By 1893, Bowditch established his own practice and was listed in the *Boston City Directory* as an architect. Bowditch's early commissions included multiple single-family houses constructed in Brookline that utilized the predominant styles of the era, including the Shingle style. Bowditch's own residence was in Brookline at 12 Maple Street (BKL.1168), a Shingle Style house he may have designed for himself and his wife, Alice. (The attribution of architect has not been corroborated.) According to Brookline directories the couple lived here from 1895 to at least 1940—Bowditch died in 1941. During the first decades of the 20th century, Bowditch was known as an excellent practitioner in the design of commercial buildings and excelled at incorporating multiple architectural styles into the traditional Chicago-style, high-rise vocabulary. Bowditch's lengthy career was exemplified by his versatility in design, both in style and building typology. Although Bowditch is best known for his commercial high-rise design, he also designed apartment and hotel buildings, suburban homes, country estates, public libraries, and movie palaces. The Blake and Amory Building is a fine example of Arthur H. Bowditch's lengthy and distinguished career. The most academically correct of his Chicago School designs, the subject building—and specifically the Blake section—embrace the massing, organization, and aesthetic treatments that define the Chicago School. The Blake and Amory Building exemplifies Bowditch's commercial design prowess and ability to utilize various and divergent architectural styles on modern building configurations.

The Blake and Amory Building's period of significance spans from 1904, the year in which construction was undertaken, through 1964 in accordance with the National Register 50-year guideline. The subject building is significant under Criterion A for its role in the garment and apparel industry within Boston's downtown shopping district. The building is also significant under Criterion C as a locally significant work of the prominent local architecture Arthur H. Bowditch, and as a fine example of a Chicago School commercial building. Important dates pertain to the building's original construction (the Blake section, built in 1908), and a major fire in 1942 that affected both sections.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of the Building

The Blake and Amory Building was originally constructed as two interconnected buildings, with the Amory section constructed in 1904 and the Blake section constructed in 1908. Located within Boston's downtown shopping district, the land currently occupied by the subject building was previously occupied by three- and four-story masonry commercial buildings with retail on the first floor and offices above. Prior to 1904, the Amory Building's parcel was occupied by a three-story building owned by the estate of Mary E. Codman. In 1903, the Codman property's building rights were leased by prominent Boston real estate manager George A. Carpenter for a period of 60 years. Upon securing the lease for the Codman property, Carpenter commissioned prominent Boston architect Arthur H. Bowditch to design a six-story structure for the Codman property. The Amory building, as it was called, was named for Mary Codman's husband, Arthur Amory Codman, who owned the land before passing it on to his wife upon his death in 1896.[2]

Carpenter, who was born in Boston but maintained residences in Brookline and in Wolfeboro, New Hampshire, achieved enormous success in Boston's real estate market in the early 20th century. In addition to the deals he secured for the Blake and Amory properties, Carpenter was responsible for the development of several other blocks of retail on Washington Street.[3] In 1913, local newspapers reported on "the largest and most important real estate transaction reported in Boston in a long time," in reference to a Carpenter purchase of land at Washington and Winter streets. Having amassed his own wealth after an impoverished childhood, Carpenter committed much of his real estate earnings to philanthropic efforts in Wolfeboro. He donated the land for Huggins Hospital, and he gave $26,000 toward the construction of a local school that was named in his honor.[4] Carpenter served in the New Hampshire Legislature from 1894 to 1898.

As Carpenter was preparing to demolish the three-story Codman Building in April 1904, he signed an agreement with Maria C. and William O. Blake to demolish the existing structures and lease the building rights on their property located at the northwest corner of Washington Street and Temple Place, now occupied by the eponymous Blake Building. While the property had been under the control of the Blake family for more than 60 years, Carpenter secured development rights for a period of 75 years. Within months, George A. Carpenter was able to secure the rights to two of the most valuable pieces of property within Boston's burgeoning shopping district. Local newspapers wrote at the time of the agreement that "the property is one

[2] "Arthur Amory Codman," *Memorial Biographies of the New England Historic Genealogical Society, Vol. IX, 1890—1897,* New England Historic Genealogical Society (Boston: The Society, 1908): 340—1.
[3] "George A. Carpenter Rites at Wolfeboro," *The Daily Boston Globe* (November 21, 1934): 17.
[4] "History of Wolfeboro, New Hampshire," Small Town Gems, accessed September 5, 2013, http://www.smalltowngems.com/browsetowns/newhampshire/wolfeboro/wolfeboronhtownhistory.html.

of the most valuable in this section of the city and the construction of a new building on the site will enhance the value of the property in the neighborhood."[5]

On July 7, 1904, Carpenter filed a permit application for the construction of the six-story Amory section by George A. Carpenter. The permit application indicated that the building, designed by Boston architecture firm Bowditch & Stratton, would contain four retail stores at ground level with offices above. The permit also specified that the building would be clad in brick with cast iron detailing and a steel frame.[6] Following permit approval, the Amory section of the building was constructed and was first available for lease in 1905. In its first year of occupancy, the Amory's tenant list reflected its connection to the garment and apparel industry. Its retail tenants included: Adams Cloak & Suit Company, which occupied the west end of the first floor and the entire second floor; H.G. Woolworth 5&10 (not to be confused with competitor F.W. Woolworth, established by a relative of Herbert G. Woolworth), which occupied the center storefront; and LaPerla Diamond Company, located within the easternmost storefront. Offices on the 3rd through 6th floors were occupied by numerous garment-related concerns, including: Blumenthal Co. buttons, Brewer & Stevens Co. tailors, Boston Hygienic Corset Co., Goldenberg Co. laces, Fred Millay custom lasts and shoes, Vinson & Howard shirtwaists, and numerous tailors, cutters, and agents.[7]

In July 1908, following the demolition of the four-story masonry buildings at the northwest corner of Washington Street and Temple Place, a permit was filed for the construction of the Blake section. Although the owner is listed as Maria C. and William O. Blake, the building was to be constructed by lessee George A. Carpenter, as indicated in the newspaper account at the time of the lease agreement.[8] The proposed building, now known as the Blake section, was to be eleven stories in height with a steel frame and terra-cotta cladding. Designed by architect Arthur H. Bowditch, the Blake section was originally proposed to have seven retail spaces on the lower two floors with tenant office space above. When constructed, the Blake section was fully interconnected with the Amory section on the first six floors, including within the lobby of the Amory section. As with the Amory section, the Blake section's early tenants were primarily associated with the garment and apparel industries. Early retail tenants occupying the first and second floors included Laskey Brothers Lady Furnishings, Restaurant de Luxe, C.G. Shaw Jewelers, J. Housen & Co. Corsets and Gloves, J. Andrews Co. Shoes, National Dollar Shirt Shop, Ginter Co. Grocers, and Butterick Publishing Co., which produced paper patterns for sewing. The office floors above were also occupied by garment- and apparel-related concerns, including Boston Wholesale Millinery Co., Economy Apparel Shop, Rutherford Stocking Shop, Atlantic Fur Co., F.W. Woolworth offices, and numerous sample shops, furriers, and tailors.[9]

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[5] Chas W. Restarick, "Real Estate, Lease of Property on Washington St." *Boston Globe* April 3, 1904: 18.
[6] Boston Building Permit Application, George A. Carpenter. July 7, 1904.
[7] *Boston City Directory*. Boston: Sampson & Murdock Company, 1905.
[8] Boston Building Permit Application, Maria C. Blake. July 10, 1908.
[9] *Boston City Directory*. Boston: Sampson & Murdock Company, 1918.

For several of his projects, Carpenter capitalized on the introduction of Boston's subway system in 1897 (the first in the nation), and the creation of what is now called the Orange Line subway station at Washington and Summer Streets in 1908. The station, located below ground under many of Carpenter's downtown properties, served as a hub for the new subway system and drew increasing numbers of shoppers and workers to the district. To increase access to the station's concourse and take advantage of the proximity of his own buildings, Carpenter signed deals with the Boston Transit Commission (BTC, now the Massachusetts Bay Transit Authority) to construct subway entrances as part of his buildings. These arrangements specified that the entrances themselves, together with the land below grade and under the buildings, was owned and operated by the BTC.[10] The Blake and Amory Building features one such entrance in the 1908 Blake section, in the northernmost bay of its east elevation.

Although tenant turnover was relatively high for both sections of the building, the occupants continued to reflect the neighborhood's presence as the principal shopping district in the city of Boston. Although there were multiple retail spaces within the Amory section, one storefront and the second floor continually operated as a single, large retail concern. This retail space, known as 501 Washington Street, was originally occupied by Adams Cloak and Suit Co., before hosting the People's Credit Clothing Co. in the early 1920s and, by the mid-1920s, Sallinger's Department Store (*Figure 2*). Within the Blake section, the primary occupant of the large second-floor retail space was the O'Neil-Larkin Clothing Company, while smaller retail outfits occupied the first floor.[11]

Over the next decades, the Blake and Amory Building continued to operate as originally intended, with retail on the lower floors and garment- and apparel-related entities on the upper floors. During the 1920s and 1930s, the building was renovated by individual tenants to meet their needs. On the exterior, new signs, including projecting blade signs, were installed as advertisements for the retail establishments. It appears that each retail establishment had control over its storefront and was permitted by Carpenter to submit building-permit applications for signage, storefronts, and interior alterations. On the upper floors, tenants were permitted to submit permit applications for alterations to their office suites. In 1936, the Boston Wholesale Millinery Company submitted a permit application for the erection of a projecting sign to be installed on the Blake Building. In 1937, a permit application was submitted for the installation of a stainless-steel and plate-glass storefront for the center establishment within the Amory section. Also in 1937, a permit was submitted for the Amory section, detailing the installation of an air-conditioning system for Sallinger's Department Store, located on the first three floors.[12]

The Blake and Amory Building's greatest threat transpired in December 1942, during the shopping district's most important week of the year. Late in the evening of December 16, a disastrous fire erupted in the basement of the Amory section within Irving's Shoe Store. The

[10] "Appendix C: Agreement for Purchase of Property—at Washington and Winter Streets," *Annual Report of the Boston Transit Commission* (Boston, MA: Boston Transit Commission, 1914): 61—64.
[11] *Boston City Directory*. Boston: Sampson & Murdock Company, 1921, 1925.
[12] Boston Building Permit Application, Bos. Whole. Millinery. July 8, 1936, Geo. A Carpenter Estate 1937.

flames quickly spread upwards through the stair and elevator shafts, and their intensity was exacerbated by an open gas line in the basement. Due to the Christmas holiday shopping season, Sallinger's Department store was stocked with men's and women's clothing and expensive furs. Celluloid Christmas decorations located throughout the store fed the fire, which lasted nearly ten hours and caused $1 million in damage throughout the Blake and Amory Building. Newspapers reported that the Amory section contained "many false fronts and panels covering old walls" and this hampered efforts to quell the flames.[13]

Although both sections of the building suffered damage, the Amory section was more significantly affected. Following a city inspection on December 17, which indicated that part of the roof and floors had collapsed, owner Ralph G. Carpenter (son of George Carpenter) indicated that the extant Sallinger's blade sign, along with broken glass and loose cornices, had been removed.[14] Moving quickly to repair the building and to prevent any further deterioration, Ralph Carpenter submitted a permit application on December 22 to repair the Amory section, including the installation of a concrete slab at the first floor. Over the following year, the Amory section was repaired and reconstructed with new storefronts, a new cast-stone beltcourse at the second floor, a new roof constructed on the former roof's structure, new windows and interior structure where necessary, a reconstructed and relocated stair between the basement and the first floor, repaired interior finishes including installation of a mezzanine within one of the retail spaces, and closure of the connection between the Amory section's lobby and the Blake section at the first floor. By November 1945, the Sallinger's blade sign was reinstalled and the Amory section of the building was reopened.[15] The connection between the Amory lobby and the Blake section remained closed until a 1987 renovation campaign.

Through the early 1960s, the Blake and Amory Building remained under the control of the George A. Carpenter estate. During the mid-century period, the popularity of the Washington Street shopping district began to wane as people relocated to the suburbs and retail outfits followed. In order to remain viable, the subject building underwent numerous exterior and interior alterations, a common occurrence at the time as downtown shopping areas competed with suburban competitors. During this period, both the Blake and Amory sections were "updated" on the exterior with the installation of new storefronts, signage, and windows at the second floor (*Figure 3*). On the interior, office suites were repartitioned, new finishes were installed, and physical alterations were undertaken including the removal of one elevator and an ornamental stair within the Amory section.

Although the Washington Street shopping district declined precipitously during the mid to late 20th century and the adjacent department stores were demolished, the subject building remained occupied. While the exterior building signs of earlier eras were removed, the building's storefronts continued to be modernized, along with its interior finishes and floor plan. Throughout this entire period, both sections of the building remained under control of the same

[13] United Press. "Third Serious Fire in 30 Days Strikes Boston." *St. Petersburg Times* Dec. 17, 1942: 9.
[14] Ralph G. Carpenter, Letter to Building Department. Dec. 19, 1942.
[15] Boston Building Permit Application, Sallinger Company. Nov. 8, 1945.

ownership entity and remained fully interconnected on floors two through six. (The first floor's connection remained closed in the aftermath of the 1945 fire.)

In 1987, after nearly 80 years of interconnectivity and related ownership, the two sections of the building were finally incorporated into a single land parcel with one certificate of occupancy, and were renovated once again to function as one building, referred to as 59-63 Temple Place. The physical renovations that accompanied this change included the upgrade of the stair at the border between the sections, which functioned as the egress path for both sections. In addition, the passenger elevator was removed from the Amory section, and the Blake section's elevator lobby then served the whole, unified building.

Since 1987, the subject building has continuously been upgraded to meet the needs of changing tenants. Although the occupants of the Blake and Amory Building are no longer representative of a thriving downtown retail corridor or garment district, the building remains occupied and is one of the few surviving and intact commercial buildings from Washington Street's peak as Boston's principal retail avenue. In the current rehabilitation, the building will partially retain its commercial use at the ground floor, while the rest of the building will be converted for use as a hotel.

Criterion A: COMMERCE

The Blake and Amory Building is significant under Criterion A in the area of Commerce for its role in the garment and apparel industry within Boston's downtown shopping district.

Washington Street: Boston's Downtown Shopping District

Throughout Boston's history, the thoroughfare known today as Washington Street has been a critical right-of-way for the city. Known at first as Marlborough Street, the street was originally the only land route connecting Boston to the mainland and was "distinctively the first Boston Main Street."[16] The street was rededicated as Washington Street in 1789 following the election of George Washington as the first president of the United States of America. During the mid 18th century, development of Washington Street pushed westward from the Old State House (206 Washington Street, NHL 1966), located at the east end of Washington Street. By the turn of the 19th century, the blocks of Washington Street nearest Downtown Crossing had undergone significant development and included a mixture of residences and commercial establishments, although the area occupied by the subject building remained sparsely developed and retained a semi-rural appearance.[17] During the first decades of the 19th century, the land now occupied by the Blake and Amory Building was developed with houses owned by Boston's nouveau riche, including multiple Greek Revival rowhouses.

[16] Edwin M. Bacon, *Washington Street, Old and New*. Boston, MA: Macullar Parker, 1913.
[17] Temple Place Historic District, National Register Nomination, 1988.

As the city prospered and grew in its commercial prowess during the mid 19th century, Washington Street was transformed. Its former mixture of rowhouses, mansions, small shops, and residences disappeared from the blocks closest to Old South Meeting House (308 Washington Street, NHL, 1970) as several blocks transitioned to commercial development. By the 1860s, the block on which the subject building was later constructed shifted from residential to commercial use, and Washington Street's architectural streetscape reflected this change. Between 1860 and 1872, larger "modern" commercial buildings were constructed utilizing ornamental finishes including iron, granite, and marble, replacing the ubiquitous brick buildings of the previous era.[18]

On November 9, 1872, a massive conflagration destroyed 65 acres of downtown Boston, including buildings located on the south side of Washington Street, stretching between Milk Street to the east and Summer Street to the west. The Great Fire of 1872 "swept through the great wholesale domestic and foreign dry-goods district, that of the wool trade, of the hides, leather and shoe, of the ready-made clothing, and of the hardware" and destroyed more than 700 buildings, many within the burgeoning Washington Street shopping district.[19]

Although the fire delivered a devastating blow to Boston's economy, the post-fire era ushered in the shopping district's golden era. Following the fire, Washington Street was widened and the blocks scorched by the conflagration were reconstructed with modern, tall buildings that utilized improved construction techniques. During this post-Civil War period, the downtown shopping district grew substantially as the country transitioned from small retail shops to large specialty shops and department stores. Central to the growing shopping district was the stretch of Washington Street between Milk and Essex Streets, with its nexus located at the intersection of Washington and Summer Streets. The last two decades of the 19th century, following the Great Fire of 1872, were witness to the growth of the retail dry-goods trade and ready-made clothing industry and their ultimate relocation to Washington Street.

> *The retail dry-goods trade for many years centered on Hanover Street when that thoroughfare was nearest the residential parts of the town. Then it worked southward, until to-day it extends from Scollay Square to Boylston Street, the greater establishments occupying choice positions on Washington, Winter, and neighboring streets... The popular retail shopping district now embraces, besides Washington and Tremont Streets between the points above named, Park, Winter, and parts of Summer Streets, Temple Place and West Street... The ready-made clothing trade, an immense industry to-day, is the outgrowth through various stages of sailors' outfitting establishments. Originally it was confined to the North End, but when John Simmons, of Quincy Market hall, and George W. Simmons, we are told, first advanced the*

[18] Bacon.
[19] Richard Herndon, comp. *Boston of To-day, A Glance at Its History and Characteristics*. Boston, MA: Post, 1892: 6.

> *character of the trade to a mercantile standard, it followed the dry-goods trade, and is now established in the quarter which that in part occupies.*[20]

The golden era of Boston's shopping district is delineated by the development of the department store. By 1883, Jordan Marsh was long established at the southeast corner of Washington Street and Temple Place, and the massive R.H. White & Co. department store was operating one block westward (not extant).[21] At the turn of the 20th century there were multiple department stores located along Washington Street including James A. Houston Co. (not extant), Gilchrist's (431-439 Washington Street), W.T. Grant's (395 Washington Street), F.W. Woolworth (not extant), and most notably, Filene's (426 Washington Street). Interspersed amongst the large department stores were smaller ready-made clothing and dry-goods stores and myriad offices and shops related to these industries. The Washington Street shopping district's seminal moment occurred in 1912 when Filene's opened its shopping cathedral at the corner of Washington and Summer Streets, cementing the area as Boston's unchallenged retail center.[22]

Although Washington Street remained the primary shopping district for the city through the mid to late 20th century, it reached its pinnacle prior to mid-century. With the advent of the automobile and proliferation of the suburbs, the department stores began a slow exodus out of downtown. In an attempt to compete with the suburban stores, retailers including Jordan Marsh and F. W. Woolworth constructed new, "modern" stores while other retailers installed modern storefronts, signage, and interiors. All the aesthetic renovations could not compete with the lure of suburban shopping malls, replete with free parking, clean buildings, and free of urban grit. The department stores along Washington Street closed one by one beginning in the 1970s, until only one department store, Macy's, remained within the modern former Jordan Marsh store (450 Washington Street). While the former Moderne Jordan Marsh building and the façade of Filene's remain, a number of pieces of the Washington Street shopping district were demolished in the last decades of the 20th century.

Blake and Amory Building

The Blake and Amory Building is located in the heart of the Washington Street shopping district. With construction completed on the Amory section in 1904, and the Blake section in 1908, the subject building was erected as the shopping district grew in prominence. Considered "one of the most valuable (properties) in this section of the city," the subject building was supremely located to enjoy a grand profit from the demand caused by the growing dry-goods and ready-made clothing trades.

From the onset, both sections of the building were nearly fully tenanted with outfits related to the garment and apparel trade. The lower floors of the building were designed as retail space,

[20] Herndon 8.
[21] George W. Bromley and Walter S. Bromley. "Atlas of the City of Boston." Map. *Boston Atlas*. Philadelphia, PA: G.W. Bromley and Co, 1883. Print.
[22] *Filene's Complex*. Rep. N.p.: Boston Landmarks Commission, 2006.

providing both smaller storefronts and intermediate-sized retail space. Tenants on the retail floors included jewelers, clothiers, shoe stores, and baggage retailers. The upper floors of the Blake and Amory Building were utilized as tenant office space. Although the building was not reserved solely for the use of dry-goods and clothing-related concerns, a majority of the office suites were occupied by firms related to the shopping district. Throughout the building's history there were some tenants unrelated to the garment industry, such as Widener's Grafonola Shop (which sold phonographs), Ginter's Restaurant de Luxe, and Barron's Optometrists. During the first decades of the 20th century, it was paramount for businesses to be located near their customers, and clusters of related businesses were typical. The subject building provided an ideal location for businesses and individuals involved in work related to the myriad shops located throughout the shopping district. During its first decades, both sections of the building were occupied with business directly related to the bustling shopping district. Numerous tailors located throughout the building provided their services for wares purchased in the stores adjoining Washington Street. Agents and representatives from clothing manufacturers held offices in the building. Furs, laces, underwear, raincoats, cloaks, bathing suits, waists, pajamas, millinery, corsets, ladies' wear, infants' wear, sample shops, shoe shops, and a dress-cutting and millinery school exemplify the diverse and numerous concerns plying their wares from the offices located within the Blake and Amory Building.

Although Boston's downtown shopping district fell upon hard times during the mid 20th century and little retail remains, the Blake and Amory Building remains as a testament to the growth of this district in the early 20th century. While the neighboring department stores including Kresge's, Jordan Marsh (original building), and R.H. White have all been demolished and replaced with nondescript modern buildings, the Blake and Amory Building remains as one of the last vestiges of the Washington Street shopping district, and the last major retail-related building located at the west end of the shopping district.

Criterion C: ARCHITECTURE

The Blake and Amory Building is significant under Criterion C in the area of Architecture as a fine example of Chicago School commercial architecture and as a significant work of the prominent Boston architect Arthur H. Bowditch.

Chicago School of Architecture

Prior to the 1880s, buildings rarely exceeded six stories in height. The mid to late 19th century was a time of great innovation, which heavily influenced the construction of buildings during this period. Following the invention and refinement of the safety elevator by Otis in 1853, one hurdle was cleared in the effort to build taller buildings, and this was first utilized as part of a commercial application in 1870 with the construction of the Equitable Life Assurance Building

in New York City.[23] During the 1870s, building heights were increased to nine and ten stories and the term "skyscraper" was coined.

Although these new "skyscrapers" reached to heights previously unseen, they utilized traditional building methods with load-bearing exterior walls and interior frames and not the archetypical skyscraper. As heights increased, the exterior bearing walls became exponentially thicker to absorb the weight of the floors above. As seen in Holabird & Roche's sixteen-story Monandock Building, constructed in Chicago in 1885 and featuring six-foot-thick masonry walls at the base, traditional bearing-wall construction would not permit skyscrapers to reach greater heights.

The solution to the height problem was to become known as the Chicago School, later known as the Commercial School to differentiate from other Chicago-based architecture of the period. The Chicago School, the dominating force in commercial high-rise architecture during the last decades of the 19th and first decades of the 20th century, defined the quintessential "skyscraper" as it is known today. While not a place of education, the Chicago School defined a style of construction and design exemplified by a group of Chicago architects including William Le Baron Jenney, Louis Sullivan, Daniel Burnham, William Holabird, and Martin Roche.[24]

The Chicago School was developed with the express purpose of constructing tall buildings while maximizing usable space. As the patriarch of the skyscraper, William Le Baron Jenney was the first architect to design a true skyscraper that utilized a freestanding steel frame and non-bearing masonry curtain walls in his Home Insurance Building of 1885. Although by definition a skyscraper, the Chicago school was as much a design aesthetic as a structural method, and Jenney's building retained the traditional heavy appearance of a load-bearing masonry structure from the previous decades.

If the Chicago School was initiated by Jenney, it was perfected by a group of young architects who had trained under his tutelage. Burnham & Root, Adler & Sullivan, and Hollabird & Roche, the three architectural firms responsible for the refinement of the Chicago School, all traced their professional roots to Jenney. Each firm had its own variation of the Chicago School, but the quintessential design characters included a one- to two-story base, multiple-story shaft, and capital, matching the design of a classical column. Unlike earlier steel-framed buildings that had massive and heavy exterior ornamentation, the Chicago School embraced verticality, daylight, and modern materials through the use of pier-and-spandrel construction with pronounced columns offset with window bays that held large windows to provide the building with vast amounts of natural light and air into the building. Later known as Chicago windows, these large expanses of glass were perfected on Burnham & Root's Reliance Building, and typically included a larger center light flanked by operable units. Modern materials such as steel and terra-cotta blocks were integral to the structure, elevators and electrical lighting were integral to the building's operation, and plate glass and ornamental terra cotta were integral to the aesthetic.

[23] William H. Jordy, *Progressive and Academic Ideals at the Turn of the Twentieth Century, Vol. 4*. New York: Oxford University Press, 1986: 2.
[24] Leland M. Roth, *A Concise History of American Architecture* (Boulder, CO: Westview, 1979): 174.

During the period of economic expansion at the turn of the 20th century, the Chicago School was spread outward from its namesake throughout the Midwest and adopted by architects throughout the country. Through the first decades of the 20th century, the Chicago style remained the dominant design aesthetic in high-rise construction.

Blake and Amory Building

The Blake and Amory Building illustrates the evolution of the Chicago School design aesthetic. Constructed in 1904, the Amory section represents a more traditional building, similar to the transitional period of the Chicago School. Although only six stories in height, the Amory section has the requisite base, shaft, and capital composition of the archetypical Chicago School commercial building, and is supported by an internal frame. Even for its height, the Amory section features strong verticality with the thin brick piers, and utilizes the quintessential tripartite Chicago window. Although the base has been altered over the years with the insertion of modern storefronts, the Amory section maintains its Chicago School form.

The Blake section represents the maturation of the Chicago School design aesthetic. Designed utilizing the pier-and-spandrel method, the Blake section features a two-story base, nine-story shaft, and brick cornice. Although the base has modern storefronts, it retains its original proportions and original tripartite windows exist on the second floor. The shaft features prototypical tripartite Chicago windows and is resplendent in ornamental white terra cotta finished with Gothic Revival elements. The piers, clad in terra cotta, project outward from the building plane and present a feeling of verticality, and the window bays are topped with arched terra-cotta capitals that exhibit each window bay as an individual vertical element. Although the building's original terra-cotta cornice was removed due to safety concerns in the 1970s, the original white brick parapet remains as an expression of the cornice.

Arthur H. Bowditch

The Blake and Amory Building was designed by renowned Boston architect Arthur Hunnewell Bowditch. Long a staple of architectural prowess in the Boston area, Bowditch had a lengthy career that stretched from the 1880s through the 1930s and included myriad architectural styles and building typologies. Without a specialty, Bowditch was accomplished in each style and typology undertaken, and was recognized for his diversity and design skill.

Although a prolific architect, little is known of Arthur H. Bowditch, and his work is little recognized in comparison with the Boston contemporary firm of Peabody & Sterns. Bowditch was born in 1870 to a prosperous family in Boston. His father, Charles A. Bowditch, was a successful silk dealer and later moved his family to Brookline.[25] (City directories from the 1880s to 1940 listed his address as 12 Maple Street; although it is not known for certain whether

[25] 1870 United State Census, Suffolk County, MA

Bowditch designed this Shingle Style house, it seems a reasonable inference.) It is unclear where, or if, Bowditch attended architectural school, but it appears that his career began with the architectural firm of J. Merrill Brown and Joseph Chandler.[26] Bowditch was listed in the 1888 *Boston City Directory* as a draftsman for the distinguished architecture firm of Shepley, Rutan and Coolidge. By 1890, Bowditch had moved on to work for another noted Boston architect, Wm. Gibbons Preston. In 1893, Bowditch was first listed as an architect in the city directory at which time he began his own practice.[27]

Building off his previous experience and personal connections with his family in Brookline, Bowditch's first commissions were for traditional Shingle Style houses within the High Street Hill neighborhood. By the late 1890s, Bowditch had already won praise and notoriety as a quality architect throughout New England. In 1898 he was commissioned to design a library for the town of Alfred, Maine, a classic Greek Revival-style building.[28] At the turn of the 20th century, Bowditch began to receive commissions for large buildings within the city of Boston including commercial buildings, hotels, and apartment buildings. Bowditch's first early large commissions generally adopted classical design elements in the Beaux Arts style. In 1900, Bowditch designed the Hotel Essex (695 Atlantic Avenue, NRDIS 1994), a grand Beaux Arts edifice located adjacent to South Station, which was one of the first steel-framed buildings within Boston's Leather District. The following year, Bowditch designed the six-story Carlton Hotel (1136-50 Boylston Street), another Beaux Arts masterpiece, and in 1902, he designed the Old South Building (280-306 Washington Street), a Beaux Arts commercial building with heavy ornamentation and a traditional appearance. Bowditch's early skyscrapers all utilized traditional Beaux Arts ornamentation and standard single or paired window arrangements.

Between 1903 and 1907, Bowditch partnered with architect Edward Bowman Stratton, and this appears to have influenced his design aesthetic. Beginning with the Amory section of the subject building in 1904, Bowditch adopted the Chicago School and designed "modern" pier and spandrel buildings over the next decade. In 1906, Bowditch designed the Washington-Essex Building (600 Washington Street), which incorporated the Chicago window, akin to the Amory section, but retained a massive appearance and classical ornamentation. Bowditch perfected the Chicago School aesthetic with the design of the Blake section in 1908. With its base, shaft, capital design, large storefront, and Chicago windows, pier-and-spandrel composition, and ornate terra-cotta cladding, the building looked modern and was an aesthetic departure from Bowditch's previous high-rise commissions. Bowditch's later Chicago School buildings included the Winter Street Building (443-447 Washington Street), designed in 1913, and the Publicity Building (40 Bromfield Street NR 2003), designed in 1916.[29]

By the 1920s, Bowditch does not appear to have had any commissions that utilized Chicago School design. He continued to choose classical Beaux Arts massing and ornamentation on

[26] Pleasant View Home, National Register Nomination (September 19, 1984).
[27] *Paramount Theater Study Report*. Rep. N.p.: Boston Landmarks Commission, 1983. Print.
[28] "Alfred's Public Library," *Lewiston Evening Journal* (Dec. 1, 1898): 5.
[29] *Paramount Theater Study Report*.

buildings both within Boston and throughout the region, including two buildings located on Broadway in Manhattan. While a master of the Beaux Arts, Bowditch continued to evolve, as he designed and adopted modern styles and construction methods. In 1921, Bowditch designed the Noyes-Buick Building located at 855 Commonwealth Avenue, a massive limestone-clad building that utilized reinforced concrete waffle-slab technology. During this same period, Bowditch also designed homes in Newton, MA in the Craftsman style and a grand Georgian Revival institutional building in Concord, NH.[30] Bowditch's crowning achievement was the Paramount Theater (549-563 Washington Street, NR), a grand Art Deco movie palace constructed in 1932. The grand theater exemplified the design skills of Bowditch and his ability to adapt to differing architectural styles, even in the twilight of his career. Following a long and productive life, Bowditch passed away in Brookline in 1941.

Conclusion

The Blake and Amory Building will be rehabilitated for use as a hotel with two tenant commercial spaces at the ground floor. On the exterior, the modern storefronts throughout will be removed and replaced with historically compatible storefronts. Modern windows throughout the building will be removed and replaced with historically appropriate aluminum windows. The masonry will be cleaned and repaired where necessary, in accordance with the treatments recommended by the Secretary of the Interior's Standards for Rehabilitation. Within the interior, the extant elevator lobby, ornamental stair, and Temple Place entrance will be retained. The upper floors will maintain the U-shaped double-loaded corridor arrangement, and the corridors will be flanked by hotel guest rooms and meeting rooms. Modern finishes throughout the interior will be reconfigured with modern, compatible finishes for hotel and commercial tenant use.

[30] Bruner House, 36 Magnolia Avenue, Newton, MA: 1923; Pleasant View Home, Concord, NH, 1925.

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1870 United States Census, Suffolk County, MA

1880 United States Census, Norfolk County, MA

Previous documentation on file (NPS):

_X_ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): MHC BOS. 2144, 2145

HPCA # 28,005

10. Geographical Data

Acreage of Property less than on acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 42.354851 Longitude: -71.061618
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [x] NAD 1983

1. Zone: 19	Easting: 0330204	Northing: 4691212
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary for the Blake and Amory Building is inclusive of Boston, Massachusetts, land parcel 0304810010.

Boundary Justification (Explain why the boundaries were selected.)
The nominated property includes the entire parcel historically associated with the Blake and Amory Building.

11. Form Prepared By

name/title: Nick Kraus/Heritage Consulting Group, with Betsy Friedberg, NR Director, MHC
organization: Massachusetts Historical Commission
street & number: 220 Morrissey Boulevard
city or town: Boston state: Massachusetts zip code: 02125
e-mail betsy.friedberg@sec.state.ma.us
telephone: 617/727-8470
date: April 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

PHOTOGRAPH LIST

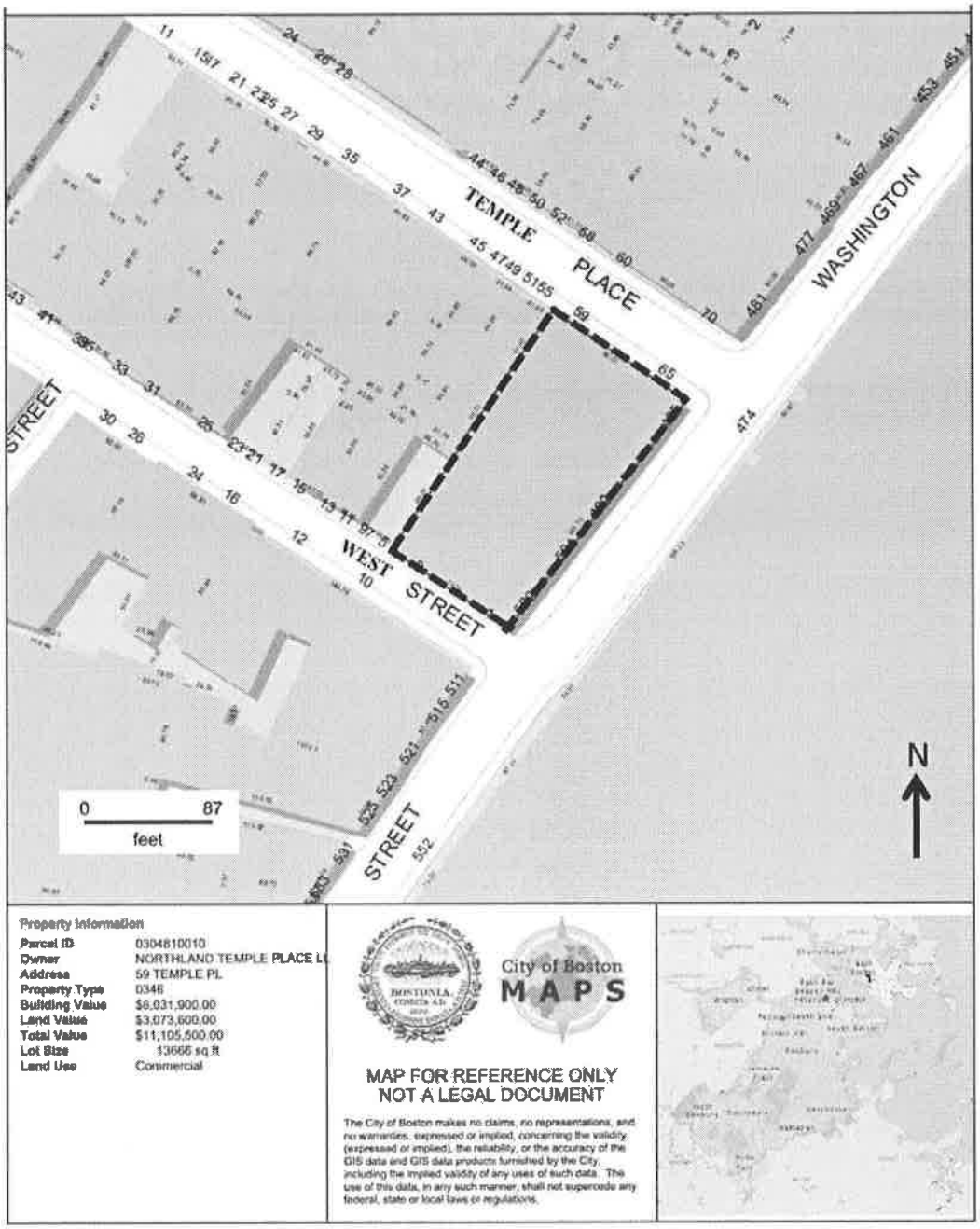
Blake and Amory Building
Suffolk County, MA
Cindy Hamilton
Heritage Consulting Group, May 2012

Digital Photographs
Photo Printer: Epson Stylus Pro 4800
Photo Paper: Epson Premium Glossy Paper
Ink: Epson Ultra Chrome K3

1. Blake and Amory Building exterior, south and west elevations, looking northeast
2. Amory section exterior, south elevation, looking north
3. Amory section exterior, detail of former entrance, looking north
4. Amory section exterior, west and south elevations, looking northeast
5. Amory section exterior, north elevation, looking southeast
6. Blake section exterior, south and east elevations, looking northwest
7. Blake section exterior, detail of bay window, looking north
8. Blake section exterior, south elevation, looking northwest
9. Blake section exterior, subway entrance, looking west
10. Blake section exterior, north and east elevations, looking southwest
11. Interior, first floor, looking northwest in main lobby
12. Interior, fourth floor, looking northwest in stair near northwest corner
13. Interior, sixth floor, looking north in corridor
14. Interior, ninth floor, looking west in corridor at east stair

FIGURES

Figure 1: Blake and Amory Building, Assessors Map



Blake and Amory Building
59 Temple Place
Boston, Suffolk County, Massachusetts
Sketch Map

National Register property boundary

Figure 2: Blake and Amory Building, Sallinger's Department Store Blade Sign (at center, in background)
Washington Street Shopping District
c. 1930 Postcard

Blake and Amory Building (with red Sallinger's sign)

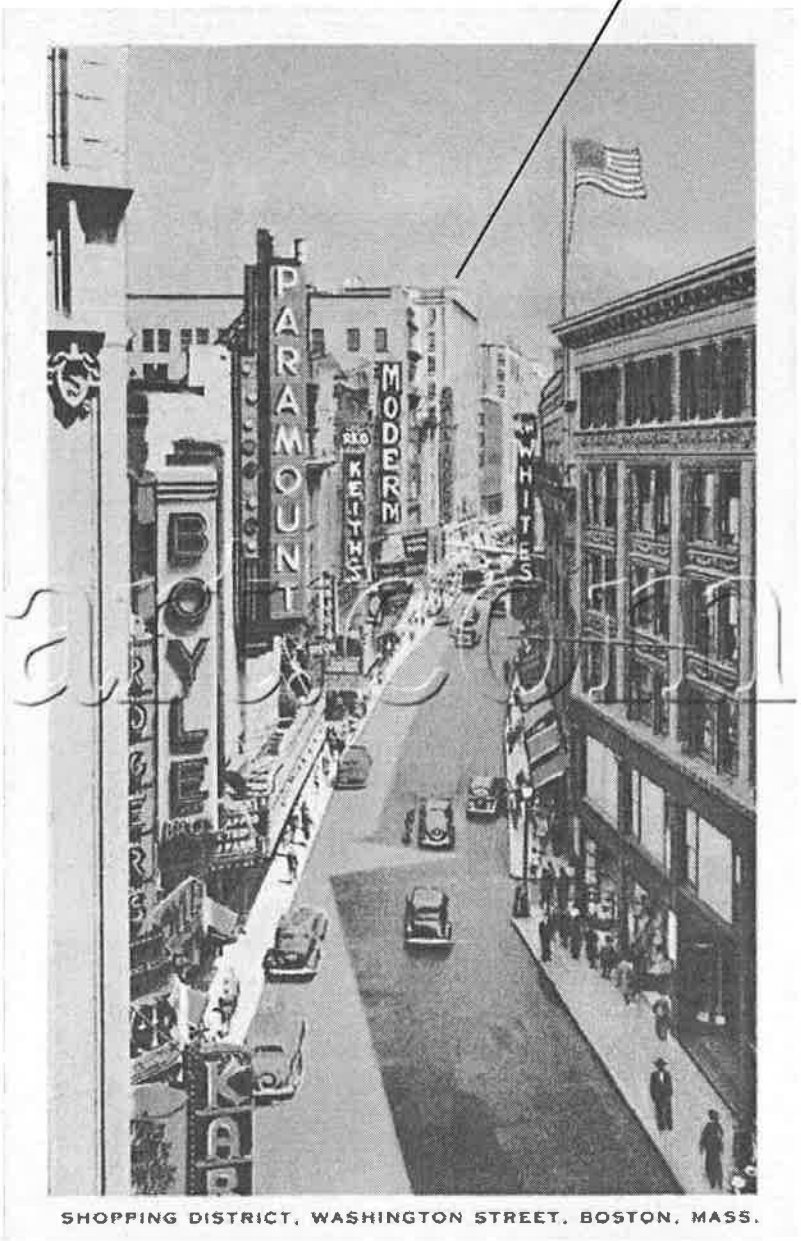


Figure 3: Blake and Amory Building, Looking East along Washington Street c. 1955

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

City of Boston GIS 9/12/2013

Blake and Amory Building - Tax Assessor Map

Property Information

Parcel ID	0304810010
Owner	NORTHLAND TEMPLE PLACE LL
Address	59 TEMPLE PL
Property Type	0346
Building Value	$6,624,700.00
Land Value	$4,890,800.00
Total Value	$11,515,500.00
Lot Size	13666 sq ft
Land Use	Commercial

City of Boston MAPS

MAP FOR REFERENCE ONLY
NOT A LEGAL DOCUMENT

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Blake and Amory Building
Boston, Suffolk County, MA UTM Reference: 19/0330204/4691414

SCALE 1:25 000

1 CENTIMETER ON THE MAP REPRESENTS 250 METERS ON THE GROUND

CONTOUR INTERVAL 3 METERS

KILOMETERS 0 .5 1 2 3 4 5

MILES 1 .5 0 1 2

0 500 1000 2000 3000 4000 5000 METERS

0 1000 2000 4000 6000 8000 10 000 12 000 14 000 16 000 FEET

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1987

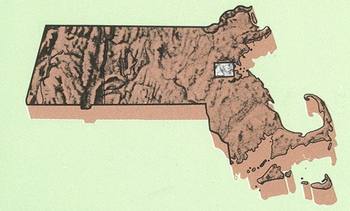
BOSTON SOUTH, MASSACHUSETTS

42071-C1-TM-025

Boston South

MASSACHUSETTS

1:25 000-scale *metric* topographic map



7.5 X 15 MINUTE QUADRANGLE SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names

U.S. DEPARTMENT OF THE INTERIOR — GEOLOGICAL SURVEY

1987

Produced by the United States Geological Survey in cooperation with Massachusetts Department of Public Works
Control by USGS, NOS/NOAA, and Commonwealth of Massachusetts agencies
Compiled by photogrammetric methods from aerial photographs taken 1978. Field checked 1979. Map edited 1987
Supersedes Newton and Boston South 1:25,000-scale maps dated 1970
Selected hydrographic data compiled from NOS charts 13270 (1982) and 13272 (1982). This information is not intended for navigational purposes
Projection and 1000-meter grid: Universal Transverse Mercator, zone 19
10,000-foot grid ticks based on Massachusetts coordinate system, mainland zone
1927 North American Datum
To place on the predicted North American Datum 1983, move the projection lines 6 meters south and 42 meters west as shown by dashed corner ticks
There may be private inholdings within the boundaries of the National or State reservations shown on this map

CONTOUR INTERVAL 3 METERS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER
DEPTH CURVES AND SOUNDINGS IN METERS
DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 2.9 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

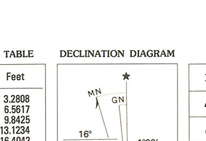
CONVERSION TABLE

Meters	Feet
1	3.2808
2	6.5617
3	9.8425
4	13.1234
5	16.4042
6	19.6850
7	22.9659
8	26.2467
9	29.5276
10	32.8084

To convert meters to feet multiply by 3.2808

To convert feet to meters multiply by 0.3048

DECLINATION DIAGRAM



UTM grid convergence (GN) and 1987 magnetic declination (MN) at center of map
Diagram is approximate

ADJOINING MAPS

1	2	3
4		5
6	7	8

1 Maynard
2 Boston North
3 Lynn
4 Framingham
5 Hull
6 Medfield
7 Norwood
8 Weymouth

ISSN 0-607-00135-6
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Topographic Map Symbols

Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road; trail
Route marker: Interstate; U. S.; State
Railroad: standard gage; narrow gage
Bridge; drawbridge
Footbridge; overpass; underpass
Built-up area: only selected landmark buildings shown
House; barn; church; school; large structure
Boundary:
- National, with monument
- State
- County, parish
- Civil township, precinct, district
- Incorporated city, village, town
- National or State reservation; small park
- Land grant with monument; found section corner
- U. S. public lands survey: range, township; section
- Range, township; section line: location approximate

Fence or field line
Power transmission line, located tower
Dam; dam with lock
Cemetery; grave
Campground; picnic area; U. S. location monument
Windmill; water well; spring
Mine shaft; prospect; adit or cave
Control: horizontal station; vertical station; spot elevation
Contours: index; intermediate; supplementary; depression
Distorted surface: strip mine, lava; sand
Soundings; depth curve
Perennial lake and stream; intermittent lake and stream
Rapids, large and small; falls, large and small
Submerged marsh; marsh, swamp
Land subject to controlled inundation; woodland
Scrub; mangrove
Orchard; vineyard

A pamphlet describing topographic maps is available on request

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