

United States Department of the Interior
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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Fort Point Channel HD

other names/site number _____

2. Location

Necco Court, Thomson Place*

street & number A, Binford, Congress, Farnsworth, Melcher, Midway, Sleeper, Stillings, Summer Sts. n/a not
for publication * Thomson Place is the current name of the former Pittsburgh Street. It is alternatively spelled Thompson Place

city or town Boston (South Boston) n/a vicinity

state Massachusetts code MA county Suffolk code 025 zip code 02210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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
☒ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Betsy Friedberg, National Register Director

7/23/04

Signature of certifying official/Title Gara H. Metz, State Historic Preservation Officer
Massachusetts Historical Commission

Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional Comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

☒ entered in the National Register
☐ See continuation sheet.

☐ determined eligible for the
National Register

☐ See continuation sheet.

☐ determined not eligible for the
National Register

☐ removed from the
National Register

☐ other (explain): _____

Signature of the Keeper

Edson H. Beall

Date of Action

9/10/04

Fort Point Channel HD
Name of Property

Suffolk, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- ☒ private
☒ public-local
☐ public-State
☐ public-Federal

(Check only one box)

- ☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing

Noncontributing

89 7 building
sites
9 2 structures
objects
98 9 Total

Name of related multiple property listing

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

n/a

Number of contributing resources previously listed in the National Register

1 Congress St. Fire Station (NRIND, 1987)

6. Function or Use

Historic Functions

(Enter categories from instructions)

Commerce/Trade: warehouses
Industry/Processing/Extraction: manufacturing facility
Transportation: road-related, water-related

Current Functions

(Enter categories from instructions)

Domestic: multiple dwelling
Commerce/Trade: manufacturing facility
Recreation/Culture: museums, studio
Landscape:
Transportation: road-related, water-related

7. Description

Architectural Classification

(Enter categories from instructions)

see district data sheet

Materials

(Enter categories from instructions)

foundation
walls
roof
other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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7.1 Description:

Architectural Classification (continued)

LATE 19TH AN EARLY 20TH CENTURY REVIVALS; Classical Revival, Renaissance Revival, Romanesque Revival
LATE VICTORIAN; Italianate, Queen Anne, Stylized Classical
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Industrial utilitarian

The Fort Point Channel National Register Historic District (abbreviated in this nomination as "FPCNRD") is a roughly 55-acre site located across Fort Point Channel from downtown Boston, at the northwest corner of South Boston. It contains 103 buildings and 11 structures (specifically, four bridges, a prominent chimney, and two sections of seawall along both sides of Fort Point Channel, a ca.1920s Boston Wharf Company roof sign, and a monumental milk bottle built to advertise a milk company). Eighty-nine buildings and 9 structures are considered contributing. The channel's three historic bridges, the Summer Street (1898-99), Northern Avenue (1908), and Congress Street (1930) bridges are rare examples of their types and deserve to be respectfully rehabilitated and preserved. The great majority of the buildings were built between 1880 and 1929 and are lofts constructed for warehousing and light manufacturing. Very few buildings have been constructed in the district since 1929. As representatives of original function, period of development, and building form, the area is remarkably uniform and distinctive. One resource, the Congress St. Fire Station, was listed in the National Register of Historic Places in 1987.

The seawalls (**photo # 1**) on both sides of Fort Point Channel were built according to boundaries adopted by the Board of Harbor Commissioners during the 1870s. The Boston Wharf Company (referred to in this nomination as "BWCo") filled the land on the east side of the channel, then built the streets, laid out lots, and also erected most of the buildings, which were designed by the company's staff architects. Most of the buildings located within the district postdate the company's 1880s reconfiguration as a real estate development company. While the land surrounding the district and many parcels within the district are now being redeveloped the district itself continues to have clear boundaries that correspond with its historic boundaries. The historic district is clearly recognizable.

In terms of historic architectural styles represented within the district, the predominance of Classical Revival styles is a consequence of the period within which many of the extant buildings were developed, the 1890s to 1920s. In addition to the Classical Revival style, earlier buildings of the district are rendered in a variety of architectural styles, including Italianate, Queen Anne, Renaissance Revival, Romanesque Revival and Industrial utilitarian modes. Most of the buildings within the district were designed by Morton D. Safford, the wharf company's staff architect from 1893 to 1917, and his successor Howard B. Prescott (1917 to 1939).

The method of construction used in the majority of the historic lofts is warehouse construction, a system of heavy timber framing that probably originated in New England. It most likely was derived from slow-burning construction, a system widely used in the region to build textile mills, which definitely was invented in New England. By the 1880s, local fire safety advocates were urging the transfer of slow-burning construction to commercial structures to improve their fire safety, and architects adapted it for urban lofts. The result was warehouse framing. The warehouse system of construction spread to cities around the country. For example, it was used by Boston-based Henry Hobson Richardson in his famous Marshall Field Wholesale

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Store in Chicago (1885-87, demolished). Thus, warehouse construction is a regional invention, and the district's lofts are valuable examples of the system, which spread from New England to cities around the nation.

One of the most distinctive aspects of the district's appearance is the difference in grade between Summer Street, the area's principal traffic artery, and the other streets of the district. Summer Street was built in conjunction with South Station railroad terminals (NR), and the relocation of tracks that formerly crossed Boston Wharf Company's site along with removal of the railroad bridge spanning the channel. Summer Street Bridge was erected roughly at the site of the old railroad bridge and the street was elevated so that it could continue above grade on a viaduct over the railroad yards part of Boston Wharf Co.'s site. The difference in grade is most apparent at the point where Summer Street is carried approximately 25 feet above A Street via a small steel bridge (photo #44). The Summer Street bridge at A Street is supported by abutment walls composed of battered granite blocks. Pedestrian access from A Street up to the level of Summer Street is gained via a metal stairway located adjacent to the bridge on the west side of A Street. Vehicular access is via Melcher St., which curves and slopes from Summer down to A Street (photo #11).

7.2 Topographical Development/ Bridge links between the FPCNRD in South Boston and Boston

The proposed Fort Point Channel National Register of Historic Places District is located across Fort Point Channel from downtown Boston, on the northwest side of South Boston. South Boston was originally a peninsula of 579.3 acres that was part of the separate town of Dorchester and known as Dorchester Neck. All land on the northern side of South Boston—essentially all land north of First Street, continuing for about one mile to Fan Pier—is made land that was created by enclosing the original marshes and shoals with seawalls and filling in behind them. The original (1630) northern shoreline of South Boston ran roughly along what is now West Second Street between Dorchester Avenue and B Street, between West First and West Second streets from B to Dorchester St., and north of West First Street between Dorchester Street and Farragut Road.

Several entities created the shoreline, including the Commonwealth of Massachusetts, Boston & Albany Railroad, and the Boston Wharf Company. Between 1855 and 1996, the construction of bridges across the roughly 1/10 mile-wide Fort Point Channel linked the FPCNRD section of South Boston with Boston proper. All the land of the Fort Point Channel National Register District was created by the Boston Wharf Company between the late 1830s and the early 20th century.

7.3 Bridges located within the FPCNRD

The four bridges located within the Fort Point Channel National Register District represent a century of American bridge design, from the late 1890s to the late 1990s. The bridges spanning the Channel serve as symbols of the fast-disappearing maritime and industrial heritage of Boston's seaport. All of the historic bridges were movable, to allow ships into the Channel. The Northern Avenue, Congress Street and Summer Street bridges along with the Evelyn Moakley Bridge (1996) currently serve as significant links between downtown and tourist destinations including the Boston Tea Party Museum, Children's Museum, Boston Fire Museum and the new Boston Convention Center. The Evelyn Moakley Bridge is a modern steel and concrete haunched girder bridge that is a noncontributing structure within the district. Additionally, the bridges provide vehicular and pedestrian access to the artists, business personnel and loft-dwellers who live and work in the district. The bridges also provide four alternative routes for evacuating the city in case of emergency.

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The opening of the Congress Street Bridge in 1875 was very important to the Boston Wharf Company. Congress Street, known as Eastern Avenue until 1881, was laid out across Boston Wharf Company land in 1879. The ready access the new bridge provided to downtown Boston influenced the BWCo's decision to concentrate its new building campaign in the northern end of the FPCNRD. The first bridge was replaced in 1930 with the present **Congress Street Bascule Bridge (Photo #3)**.

The significance of the Congress Street Bascule Bridge lies in its design as well as its technology. It is an overhead turning bascule bridge, of which only three survive in Massachusetts. The bridge was designed by Joseph B. Strauss, who also designed the Golden Gate Bridge (1937) in San Francisco. Ornamented by the noted architects Desmond and Lord, the cut-stone piers are carried above deck level and are topped with ornamental lanterns that give the bridge a unique architectural character. It is the largest and most highly ornamented of the three bridges of its type in Massachusetts. The other two bridges of this type are the First Street Bridge (1924) and the Cambridge Parkway Drawbridge (1957).

Extending 561 feet from Boston to South Boston, the Congress Street Bridge exemplifies a single leaf "trunion" bascule bridge that pivots on a fixed fulcrum. More specifically, according to HAER data, "the Congress Street Bascule Bridge is one of the few surviving electrically operated overhead counterweight Bascule drawbridges with a Warren-vertical pony truss." The prominent architectural firm of Desmond and Lord was responsible for the architectural design details of the bridge. Despite the loss of some of its operating equipment and deterioration of auxiliary structures (fenders), many original components (superstructure, lighting, gates and operating machinery) remain. The architectural characteristics of the bridge survive and preserve the original ornamental appearance of the bridge.

The T-shaped, soon-to-be-enlarged Tender's House, on the north side of the Congress Street Bridge is incorporated within the Boston Tea Party Ship Museum, a prominent feature adjacent to the existing structure. The Boston Tea Party Ship recently suffered a fire and awaits rehabilitation. A copy of the *Beaver* and constructed in Norway in 1971, it replicates one of three British East India Company ships boarded by an angry mob of Bostonians on December 16, 1773. Determined not to pay the British government's tax on tea, the colonists dumped wooden tea chests into Boston Harbor. The actual location of the original Tea Party ships—before landfill covered the location of their moorings—is the equivalent of several blocks to the west of the *Beaver's* present site. This replica is a popular Boston's tourist attraction that reportedly will be available to visitors in 2005. After the construction of the Congress Street Bridge, Fort Point Channel's next significant bridge construction project was the replacement of a mid-1850s railroad bridge with the Summer Street Bridge in 1900.

Situated at the center of the Fort Point Channel National Register District, the **Summer Street Bridge (Photo #4)** is a rare movable type of bridge known as retractile draw, in which the moving span is pulled diagonally away from the navigable channel on several sets of rails powered by electric motors. Fewer than eight of these have been identified in the country and only four survive, two of which are on Summer Street in Boston (the second Summer Street example spans the Reserved Channel, further to the east in South Boston). According to HAER data, "The Summer Street Bridge represents the culmination of the evolution of a bridge type which was developed and primarily utilized in Boston. Retractable draws were primarily a Boston innovation, developed by Boston's Assistant City Engineer T. Willis Pratt (1812-1875)... The first retractile was erected over the Charles River in 1870... The Summer Street Bridge is a double draw and was built by the Berlin Iron Bridge Co. of Connecticut."

Between 1918 and 1990, the Summer Street Bridge was altered at least nine times. In 1918, for example, the bridge's floor beams were strengthened for street railway cars. Despite the loss of much of its operating equipment and auxiliary structures (gates, Tender's House, and pedestrian waiting shelters) several of the early components (superstructure, retractile rails, wheels and operating machinery on the south side) remain.

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One of only three surviving swing bridges built by the city of Boston in the late 19th and early 20th centuries, the **Northern Avenue bridge (Photo # 5)** is the only operable bridge of its type in Boston. It is a steel, rim-bearing swing bridge, the central section of which rotates through 90 degrees about an "island" in the center of the channel, allowing water traffic to pass through the Channel. The draw was originally powered by compressed air, with two air compressors installed by Walworth. According to HAER: "The bridge was designed by William Jackson, Chief of the Boston City Engineering Department and built by the New England Structural Company." The 80-foot-wide bridge originally carried two sidewalks, two roadways and a center lane, double-track freight railroad line.

7.4 FPCNRD Boundaries

Despite considerable redevelopment around the district, the area is clearly defined for the most part by its historic boundaries. It is bounded on the north and east by land formerly occupied by railroad yards and tracks, and on the west by the water and seawalls of the Fort Point Channel. Only at its southern end, in the A Street and Midway section, is the district defined by building demolitions. The boundaries are based on the period of development of the buildings that survive in and characterize the district today.

The district includes and continues across four bridges that span Fort Point Channel: the Northern Avenue Bridge at the northwestern corner of the district, the Evelyn Moakley Bridge (non contributing), the Congress Street Bridge, and the Summer Street Bridge.

7.5 Architectural Overview

Since the majority of the buildings in the district were built for the very practical purposes of warehousing, wholesaling and manufacturing, we might expect them to be utilitarian in appearance. Yet, while an interest in maximizing profit may have inclined the developers not to waste money on decoration, it did not preclude architectural treatment. Many buildings in the district are plain and simple with little allusion to style, but most have at least a few ornamental features that associate them with some recognizable style. Represented in the district are various architectural styles popular in the late 19th and early 20th centuries, including Italianate, Panel Brick, Romanesque, Classical Revival, and Early-20th-Century Stylized Classical. The styles most common here are the Classical Revival and Stylized Classical styles, which were popular during the period of greatest expansion—from the 1890s to the 1920s. A discussion of historic architectural styles in the district will be prefaced by a consideration of the predominant building type: lofts.

Building type: lofts

With a few exceptions, the buildings in the district can be classified as "lofts"—a common but overlooked building type found in cities around the United States. As defined in the 1901-1902 edition of Sturgis' *Illustrated Dictionary of Architecture and Building*, a loft is "any upper floor, as in a warehouse, when intended to be used more or less as one large workshop or storage space, and, hence, open throughout without elaborate finish."

The architectural historian Robert Brueggemann defines lofts as "all purpose commercial structures with large, open floors devoted to wholesaling, warehousing, and light manufacturing operations such as clothes making and printing." Writing about the lofts in Chicago's turn-of-the-century West Loop "warehouse district," he noted that such areas "constituted a major part of

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the central business district of almost every large American city in the late nineteenth century." Yet he also writes that despite being a common building type and found in most large cities, "too little is known about loft buildings in any city." The district's buildings are excellent specimens of lofts, and their characteristics can help define the building type.

The lofts of the district, like lofts elsewhere, were boxes enclosed by brick walls and flat roofs. Of medium height, these buildings range from 5 to 10 stories. Construction was heavy, to accommodate heavy loads. They contained few amenities and little interior finish. Their services and mechanical equipment, including elevator service, plumbing, heating and lighting, was simpler than would be found in contemporary office buildings. Architecturally, they tended to be more spare than elaborate, although the extent of façade ornamentation varied. Nevertheless, ornament was largely confined to the walls that faced principal streets; the buildings' side and alley walls were entirely plain or less adorned, constructed with common bricks and had simpler window openings. In other words, the buildings were not treated as unified, three-dimensional objects, and architectural ornament was applied to the areas that the public was most likely to see. The buildings often had raised basements lit through windows at ground level, which made the basement space useable. Inside, the lofts were open except for posts and firewalls or structural partitions that subdivided the buildings.

In addition to sharing these characteristics, the lofts in the district have some others that have not been previously noted by American architectural writers. One apparent design distinction among the district's lofts has to do with a buildings' original use: between those designed specifically for warehousing and those designed for manufacturing. The purpose—built warehouses have less glazing—more wall area to window—compared to the buildings intended for manufacturing or mixed uses. In these buildings, fire protection was more important than natural light, hence the limited size of openings, which were protected with fire shutters. Most shutters have been removed, although their hinges remain. Another characteristic of the warehouses was goods doors stacked in tiers, topped with pulleys for raising and lowering goods. Even if a building had an interior freight elevator, the pulley was useful for lowering goods into trucks. Some buildings still have their pulleys (locally called whips) projecting from the roof over the loading doors. Examples of buildings constructed as warehouses are the **Atlas Stores (316 Congress Street, Photo #6)**, **Lombard's Stores (313 Congress Street, Photo #17)**, and **J. S. Williams Stores (320-324 Congress Street, photo # 18)**. Another, smaller example is **25 Thomson Place (photo# 20)**. These were built as storage warehouses, not wholesale stores, which retailers visited to purchase stock for their shops and which had to have a more public face and contain showrooms. Since storage warehouses did not have to appeal to the public, their designers could economize on architectural decoration. These warehouses are among the plainest buildings in the district.

The more fenestrated neighbors of these Congress Street warehouses were built for manufacturing. The manufacturing buildings had numerous or large windows and skylights to bring natural light into the often deep floor areas. Examples of early buildings designed for manufacturing are **347-351 Congress Street (photo#6)**, the **Chase & Co. candy factory**, and **355 Congress Street, Tremont Electric Lighting Co.** Often lofts intended for both storage and manufacturing, like the **Stillings Building (364-372 Congress Street)** and **Harvey Building (374-384 Congress Street)**, have large windows. Elsewhere in the area, **Boston Button (326 A Street, photo # 10)**, the **NECCO lofts (253 Summer and 11-37 Melcher streets, photo # 11)**, and the **Factory Trust Lofts at A and Wormwood streets (photo# 12)** are examples of purpose-built factories.

Whether warehouse or factory, the lofts were constructed with one of three framing systems: ordinary (light timber, joisted, e. g. **239-41 A Street, photo# 13**); warehouse (heavy timber, plank floors, e. g. **The Factory Buildings Trust lofts at 249-255 A St. (photo# 12)**), or fireproof (steel frame with concrete floors or reinforced concrete frame, e.g. **292-302 Summer Street (photo# 14)**). A factor that influenced the choice of framing system, and therefore a building's cost, was Boston's building code. The code determined the kind of construction that could be used—whether fireproof or timber—depending on a building's height.

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Also, the city's 1892 law limited the undivided space in brick and timber buildings to 10,000 square feet, so that buildings with larger floor areas had to have brick partition walls. These rules shaped the buildings in the district: those six stories or less have timber interior frames, ordinary or warehouse construction, while those seven stories or higher are fireproof. Interestingly, very few of the buildings have cast iron interior columns even though by the 1880s, cast iron columns were commonplace and widely used in urban lofts elsewhere. Cast iron columns are found in the ground floor of **326-330 Congress Street (photo# 15)** and **33 Sleeper Street**. More typically, the architects of FPCNRD lofts stuck with heavy timber interior posts through the early 20th century.

The following discussion is arranged by style, with the styles found on the earliest buildings in the district discussed first.

Italianate Style

One style that appears as a concession to style on otherwise plain buildings is the Italianate. Characteristics of the Italianate style typically seen on mid-to-late 19th century New England industrial buildings include the pilaster-panel wall treatment, bracketed eaves (typically expressed in brick corbelling) and segmental or round arched windows and doorways. Windows are often trimmed with labeled window caps (a trim over the top of a window with "ears" down part of each side) typically expressed in brick. A number of otherwise plain buildings in the district have some of these Italianate details.

The 1887 former **Chase & Company candy factory, 347-351 Congress Street (photo#6)**, is one such building. This large, six-story structure with a raised basement is built of red common brick with a low-pitched gable roofline on the A Street side. The eaves are trimmed with brick corbelling. A limestone stringcourse separates the first floor from the upper stories. Windows on the first floor and top floor are rectangular, while those of the above-grade basement and the upper floors are segmental arches. The two main entrances on the Congress Street side are Roman arches with brick surrounds. Italianate details on this building include the projecting corbelled brick eaves, round-arched doorways, and labeled segmental-arched window caps.

A rectangular plaque on the main façade bears the initials of the Boston Wharf Company and the date 1887. This appears to be the earliest building in the area bearing the company's initials and date of construction. Another BWCo plaque is on 332-36 Congress Street. Later plaques took the form of a Classical-style bronze medallion marked with the company's monogram and date.

Italianate details are found on **Factory Buildings Trust Building No. 1 249-255 A Street (photo# 12)**. This is the westernmost of five industrial buildings that make up the Factory Buildings Trust industrial complex. Constructed ca. 1895 of red common brick and occupying the block bounded by A, Wormwood, and Binford streets, this six-story building has a flat roof trimmed at the eaves with a corbelled brick bracket motif. The main façade on A Street has two asymmetrically placed Roman-arched entrances. The arches for these entrances extend upwards to enclose arched transoms at the second floor level. Another entrance, located at the northwest corner of the building, is set back from the façade in a one-story, porch-like recess. In this porch, a heavy Tuscan column supports a cast iron frieze and cornice. Windows on the first five stories on the A, Wormwood, and Binford Street sides are segmental arches trimmed with labeled window caps. Features that associate this building with the Italianate style are the corbelled bracketed eaves, the labeled segmental arch window caps, and the Roman-arched doorways at the main entrances.

Three of the five Italianate-style buildings in the district date from after the turn of the 20th century, one as late as 1912. These buildings were built long after the time (in the mid-19th century) when the Italianate style was popular for high-style buildings.

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By the time these later buildings went up, Italianate elements had become a sort of industrial vernacular. The former **Pittsburgh Plate Glass Company Warehouse, 42-56 Thomson Place (photo# 19)**, built in 1909, is a two-story, red brick building with raised basement and a low-pitched gable roof. Yellow brick is used to trim the corbelled roofline and window openings on the Thomson Place façade. Segmental-arch windows at the first floor level are unusual for their caps of contrasting yellow brick laid flush with, rather than projecting from, the plane of the façade. Except for their two-dimensional form, these caps are like the labeled segmental arches of other Italianate buildings described above. The basement windows have no trim and the second-floor windows are rectangular.

The rectangular windows are capped with rock-faced granite lintels. The section of the building at the north end has more large windows than does the rest of the structure and may have been designed to house offices and a showroom. The original main entrance may have occupied the fifth bay, now blocked up. The remainder of the building is accented at the first-floor level with several segmental-arched windows, a pair of round-arch entrances, and three loading docks (now altered). Italianate features on this structure include the corbelled roofline, labeled segmental arch window trim, and round-arch entrances. The unusual use of yellow brick for window trim and for portions of the roofline corbelling lends a strong vernacular appearance to the building. Yellow brick is generally not associated with the Italianate style. It may have been selected naively to give the effect of light-colored stone trim.

Two similar buildings adjoining one another on Thomson Place can, with a bit of imagination, be said to be Italianate in style: **25-27 Thomson Place** and **29-33 Thomson Place (photo# 20)**. Built in 1909 and 1912, both are five stories with raised basements and made of pressed red brick. Their main facades are unarticulated and unadorned, with the exception of a wide cornice above the first floor and bracketed corbelled eaves capped with a simple projecting copper cornice. Windows are rectangular and have no trim other than plain limestone sills. The broad effect of the eaves, the cornice above the first floor, and the regular arrangement of the windows work to create a strong suggestion of the Italianate.

Panel Brick

Much more unusual than the choice of the Italianate is the selection of elements of the Panel Brick style to trim an otherwise plain building. This style flourished in Boston's Back Bay during the 1870s. The Panel Brick style expressed the nature of the construction material, and by forming it into decorative panels of projecting and receding brickwork, and laying bricks at unusual angles, created patterns and texture. This style allowed for imagination and freedom of expression without reference to any specific historical style.

The **Atlas Stores, 316 Congress Street (photo# 21)**, is an example of this style. It is six stories of common red brick. It was built in two phases, 1890 and ca. 1893, and each wing is divided into three sections by interior partitions. The resulting building is long and narrow, accented along its length by small windows and tiers of hoistways. Like the other early warehouses in the district, this building has an unarticulated base three stories high and pilaster-panel walls in the upper section. What distinguishes the Atlas Stores building are the touches of Panel Brick ornament, including corbelled string courses above the first two floors on the Congress Street façade, brick eave corbelling, and a series of panels of naïve decorative brickwork on the chamfered southeast corner.

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Despite the Panel Brick touches, the most distinctive and historically significant features of this building are its unpretentious utilitarian appearance, its relatively unaltered exterior, and the survival of warehouse accoutrements, including not only hoistway dormers and mechanisms, but also iron shutters, still in place in several locations, pintels where shutters are missing, and scuppers on the east and west sides. Scuppers were usually installed to drain away water in the event that sprinklers went off. Even metal fire escapes have been preserved, these are typically removed when buildings are substantially rehabilitated and other means of emergency egress are provided to take their place. The building was converted to a museum in the 1970s, when a metal and glass addition was made to its west side. However, the rehabilitation and adaptive use of the building was, on the whole, extremely sensitive to the warehouse character of the structure.

Two relatively simple buildings in the district have modest features that reference both the Italianate and the Panel Brick. Symmetrical facades, round-headed window openings, and some use of granite or splayed brick window trim are all features borrowed from the vocabulary of both architectural styles.

Lombard's Stores, 313 Congress Street (photo# 17), built in 1886, is both the earliest extant building and the earliest storage warehouse in the district. Its former neighbor, the Dorr Stores (demolished)—the very first brick building in the district—was described as having a "prison-like appearance;" this stark building set the pattern for the other early warehouses. Lombard's Stores is a rectangle of common brick, six stories high. The distinctive feature of this building is the contrasting treatment of the exterior walls. Walls of the lower three floors are plain while the upper floors are pilaster panel type. This treatment is found on the other early warehouses in the district (the Williams and Atlas warehouses) and probably was not an ornamental feature; rather, recessed panels between pilasters indicate the reduced thickness in the walls of the upper stories. The windows are unadorned save for segmental-arched tops. There is a corbelled brick cornice. Located in the second, fourth and sixth bays (counting from Congress Street back) on each side of the building are hoistways (a tier of goods doors), which correspond to interior partitions that divide the building into three sections east to west. Despite the alteration of its upper portion and new main entrance, Lombard's is of interest as an example of a building that is all function and little style.

J. S. Williams Stores, 320-324 Congress Street (photo #18) is similar in its design to Lombard's Stores. Built in 1888, this rectangular building of red common brick has plain walls in the first two stories while the next four stories take the pilaster-panel form. The present seventh floor was added in a late 20th century remodeling. The building's segmental arched windows are otherwise unadorned and have granite sills.

The other buildings in the district with no intentionally ornamental features are a group of four factory buildings erected in the 1890s, part of the **Factory Buildings Trust complex (photo #12)**. These buildings are rectangular, flat-roofed and six stories high, made of common brick. Rooflines are treated with brick corbeling and the windows are unadorned segmental arches. Where original doorways survive, they are unornamented. Yet a fifth building in this group—actually the first one of the five buildings in the complex to be erected—has ornament referencing the Italianate style. It may be that Building No. 1, which stood on a main thoroughfare, A Street, received modest ornamentation to lend respectability to the entire complex, the rest of which was largely hidden from public view.

Romanesque Revival

Several of the earliest buildings in the district are in the Romanesque Revival style. This style had been used in the United States as early as the middle years of the 19th century, but in the 1870s, Boston architect Henry Hobson Richardson renewed its popularity with his own weighty version. Distinctive to his expression of the style were mass; the use of large, wide - Roman arched entrances; the arcaded treatment of sections of the façade; the use of slit-like rectangular windows and of rectangular windows with transoms; the rhythmical grouping of windows; and the use of ribbons of Roman-arched windows often at the top floor.

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Examples of the Romanesque Revival style found in the district were broadly influenced by Richardson but departed from some of his characteristic elements. Like many Richardson-influenced commercial buildings in the United States, the district's buildings were executed in brick rather than in stone—a less expensive material and therefore more appropriate for utilitarian buildings. Also, the district's buildings often have segmental arches.

The 1888 **American Railway Express Building, 343 Congress Street (photo #22)**, is the earliest use of the Romanesque Revival style in the district. Despite its utilitarian original purpose as a stable, this building is an excellent example of the rhythmical design and subtle brickwork that characterizes the best examples of the style. The articulation of the main facade is not merely an application of Romanesque ornamental details to a standard building, rather the design is worked out as an aesthetic statement in itself. Of special distinction are the lower three floors, which were the first to be built. Here groups of slim rectangular windows contrast with round-arched and segmental-arched windows of varying sizes to create pleasing rhythmical patterns. Interesting surface textures are created by the use of corbelled rectangular panels between piers of different widths.

The fourth floor, added ca. 1936, repeats the segmental-arched-panel treatment, and while this works acceptably well with the earlier section, it does not possess the same elegance of rhythm or the same subtlety of three-dimensional articulation as the lower portion. Romanesque features seen here include the use of pinkish-red brick with brownstone trim laid in pink-tinted mortar and the achievement of subtle textural effects in the brick wall surface. Additionally, the Romanesque Revival style is evident in the subdivision of the facade into horizontal bands enlivened by rhythmical groupings of windows (Roman arched, segmental-arched, and rectangular) as well as the use of wide voussoirs over Roman-arched openings and foliate-carved brownstone trim at the center of the main facade. A fifth story has been recently added.

Another early example of the Romanesque style is the **Putnam & Company Building, 326-330 Congress Street (photo #28)**. Built in 1888, this six-story pinkish-red brick building has brick corbelling at the roof parapet and double and triple windows set at the center of recessed panels. Corbelled segmental arches form the tops of the panels at the second through fourth floors. At the fifth and sixth floors, the panels are rectangular with rockface brownstone lintels and decorated with ornamental brickwork. Foliate terra cotta tiles are an important decorative element: these low-relief square tiles are placed at regular intervals along the pilasters and above the windows in the arched-panel sections. They add subtle detailing to the smooth brick facade, as does the corbelling of the arched panels and the ornamental brickwork above. Double windows are located at each floor of the western four bays. A vertical row of triple windows on the east end of the main facade may reflect some original use.

The **Boston Button Company Building, 326 A Street (photo # 10)**, built in 1890, is another example of the Romanesque Revival. It is six stories on a raised basement, and is made of red common brick with brownstone trim, including a brownstone-trimmed brick parapet at the roofline. The entrances are spanned by Roman arches. A feature of the main facade is the use of pilasters on the upper five stories to separate each set of double windows from one another. Pairs of second and third story windows are surrounded by corbelled arched frames similar to those on the **Putnam & Company Building**.

The windows are segmental arches except for those at the sixth floor and at the basement level on the main facade, which are rectangular with rock-face brownstone lintels. On the main facade, window caps are of brick with rock-faced brownstone keystones and haunches. This treatment of the segmental arch, with haunches, or "stilts", placed just below the springing of the arch is known as a stilted arch. Windows on the longer south facade are trimmed with projecting brick window caps. Characteristic Romanesque features of this building are its overall red color, the rough quality lent to it by its rock-face brownstone trim, corbelled window panels, and the use of segmental and Roman arches for windows and door openings.

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Set on the corner of Congress and Farnsworth streets, the small **Congress Street Fire Station** (NRIND, 1987) of 1891, **344 Congress Street (photo #23)**, is arguably the most architecturally high-style building in the district. While working in the Romanesque style, the architect chose light-colored building materials. In the early 1890s, architectural taste was turning to lighter colors: yellow brick was popular with architects designing in the up-and-coming Classical Revival style. Here it is used as an accompaniment to light-colored stone, suggesting through subtle manipulation of the two materials that the entire building was built of stone. The main façade of the firehouse is articulated horizontally into three sections that graduate upward from rough to refined. Rising from rock-face granite piers at the ground level, the second level is a successful blend of sharp-edged, light-colored brick and rock-face granite trim. The top level of the façade is treated as a slate roof with a center dormer and parapet. Although this building has no Roman or segmental-arched openings and is built of yellow rather than red brick, Romanesque characteristics are abundant.

A strong sense of the Romanesque is provided by the beefy quality of the rock-face granite pilasters that frame and separate the two vehicle entrances at the ground floor level, and by the primitive treatment of their foliate capitals, imitating the actual appearance of medieval Romanesque capitals. The paired grouping of windows with transoms at the second level is a feature closely associated with the style, following the example of Richardson. The use of foliate-carved detailing on brackets supporting piers at either side of the faux roof are typically Romanesque, as is the carving on a projection from which the central chimney rises. The massive chimney with its ribbed exterior is a strong feature lending medieval, Romanesque character to the building.

In addition to the buildings with features characteristic of the Romanesque Revival style, several otherwise plain buildings have some Romanesque-derived features. One is the **Brown-Durell & Company Warehouse, 11-15 Farnsworth Street (not depicted)**, 1893, a five-story building constructed of common red brick with rock-face granite trim. On the south side, a corbelled stair-step brick parapet partially disguises the low-pitched gable roof. Corbelling at the top of the first and fourth floors subdivides the two major façades into three horizontal sections. A pair of former entrances on the far north end of the main façade are spanned by Roman arches and capped with wide rays of ornamental brickwork. It seems that these were originally the main entrances.

Another Roman-arched entrance, located at the easternmost bay on the south façade, is trimmed in a similar manner. There is also a wide, unornamented, segmental-arched entrance on the main façade. Windows are segmental arched single windows. Although little attention was paid to aesthetics in this building, the choice of red brick as a building material, extensive use of brick corbelling, segmental-arched windows, and Roman-arched entrances with wide caps give it a vaguely Romanesque or medieval feeling.

Even simpler in its references to the Romanesque Revival is **47-53 Farnsworth Street** (1895). This two-story building is built of red common brick with stone trim. The roofline on the main façade is flat with a projecting corbelled brick eave cornice. The large Roman-arched doorway at the south end of the main façade—the main entrance—is completely unadorned. Most windows are unornamented single segmental-arched openings. (The five northernmost second floor windows on the main façade are exceptions: they are rectangular double windows possibly added at a later date.) Features that suggest the influence of the Romanesque style in this very plain building are the choice of red brick and a brown-shaded stone as building materials, the corbelled eaves, and the use of the Roman arch. The general simplicity of detail and the small size of the windows, although they are merely expressions of utility, also lend something of the air of the Romanesque.

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Classical Styles

The styles most commonly seen in the Fort Point Channel National Register District today are the Classical Revival and an early 20th century stylized derivative of the Classical style, here called Stylized Classical. The Classical Revival style took hold in the FPCNRD in the 1890s. Although the Romanesque continued to be used during that decade, Classical Revival became dominant as it did in America generally at that time. The style received a great boost in popularity from the 1893 World's Columbian Exposition in Chicago. The uniformly white coloration of the flamboyant pavilions of the Exposition inspired an architectural shift away from the subdued dark brownstone and red brick of previous decades. Through the influence of the Exposition, the Classical Revival style and the associated use of light-colored brick became highly popular in this country during the 1890s, a fashion that continued into the early 20th century.

The architecture of the Italian Renaissance and of ancient Rome and Greece provided sources for the form and ornamental treatment of buildings in the Classical Revival and Stylized Classical modes. The Renaissance influence predominates in the FPCNRD, where a large number of buildings take the tripartite design of the Italian Renaissance palace for their main facades. This is especially true of high-style expressions of the Classical Revival style built in the 1890s and after.

The design method, called the "columnar theory of composition," involved dividing the façade into three sections like those of a Classical column, suggesting a base, shaft and capital. Depending on the height of the building, the base and capital could include more than one story treated as a single unit. A common way of treating the shaft (or middle) section was to divide it vertically as a series of pilasters with recessed panels between them and to link the pilasters at the top with arches, creating an arcade of arches springing from one pilaster to another.

Tripartite composition first appeared in the district in the 1890s and quickly became the façade arrangement of choice. The development of tripartite organization in the district can be seen by contrasting the **Boston Button Building, 326 A Street**, built in 1889-1890 (photo # 10), with two later **Congress Street** buildings, **348-352 (photo#s 25, 26)** and **354-358 (photo #27)** built in 1894 and 1900, all designed by Morton Safford. Since all three buildings received close attention to their designs, it is clear that the differences between the former, pre-tripartite building and the latter two are not accidental but rather, reflect new ideas about façade organization. Boston Button's main façade on A Street is a stack of layers, only two of which are alike architecturally.

Tripartite facades continued to be widely used in the district during the early 20th century for Stylized Classical style buildings. However, buildings in this freer interpretation of the Classical style adhered to the tripartite form less strictly, just as their classically-inspired details came to be more streamlined and interpreted in imaginative new ways.

Also associated with the district was the use of light colored brick, because light colored walls resembled stone. An interest in light-colored exterior materials took hold in American building in the late 1880s. Boston architects followed the lead of their New York colleagues in the use of non-red bricks. A major early landmark in the trend towards brick of a light coloration is the Telephone and Telegraph Building (Cyrus Eidlitz, 1886-1887) on Cortlandt Street in lower Manhattan. The novel color of the brick in this building was so influential that other designers simply specified "Telephone" brick when ordering material for their building. In the district, the earliest extant buildings with light colored bricks are on Congress Street. The fashion for non-red brick may have started with the Boston Fire Station on Congress Street, completed in 1891; it has yellowish brick in its street facades.

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The earliest extant loft with a light colored brick façade is **332-336 Congress Street**, built in 1892-1893. Designed by Boston Wharf Company architect Morton D. Safford, the building cannot be called Classical Revival in the high-style sense; references to the Classical style seen here are subtle and are not based upon academic precedents. Stylized Classical pilasters form the vertical elements of the metal grid that articulates the main façade. Other Classical details are rendered in brick, including brick panels beneath the windows that are trimmed with corbelled dentils, and corbelled modillion brackets trim the roofline. It appears that there was originally a metal roof cornice, probably Classical in style, now missing. The building's iron elements were made, as the foundry mark indicates, by "New Bedford Iron Fdy., New Bedford, Mass."

The second Classical Revival building in the district is **348-352 Congress Street (photo #s 25, 26)**, a full-fledged, high-style expression of the style. Built in 1894 and designed by Morton D. Safford, it is among the finest examples of the style in the district. It is also of special note because, unlike so many others, it had had few exterior alterations. It is a five-story building on a raised basement constructed of rust-speckled Roman brick of an orangey color. Trim is of stone, brick corbelling, molded brick, terracotta and cast iron. By the latter part of the 1890s, light-colored brick was the usual choice for prominent buildings in the district, such as those on Summer and Melcher Streets, as well as on Congress Street.

The largest single contribution to the growth of the Classical Revival style in the district was made just before the turn of the twentieth century. In only two years, 1898 and 1899, a group of seven buildings (**250-254; 256-260; 262-266; 268-272; 274-278; 280-290 and 292-302 Summer Street, streetscape photos, #29-33, 45**) with imposing Classical Revival style facades were built for wool wholesalers on the north side of newly opened Summer Street. All but one has been identified as the work of Boston Wharf Company architect Morton D. Safford. Classical Revival-style features seen in all of these buildings are the use of light-colored building materials; the Renaissance palace form; Roman arches, pilasters, friezes, cornices, keystones, and "thermal" windows in the arches of the arcaded facades; and other Classical features and ornaments.

This first cluster of high-style Classical Revival buildings set the pattern for development along the street, ultimately creating for this thoroughfare a high-style urban character with emphasis on the Classical Revival style. Four of the buildings in this original cluster were built next to one another in 1898. As a group seen standing abreast, these imposing buildings are variations on a theme, impressive for the substantial quality of their materials and for their unity of design. Executed in quality materials, they are similar to one another in the tripartite Renaissance palace treatment of their facades and the use of similar building materials and trim. Their bases all consist of brick pilasters, ribbed horizontally with rock-face granite strips. Their midsections consist of arrangements of tall arched panels to create the effect of arcades. Their top floors are all treated as ribbons of Roman-arched windows, and all have elaborate projecting copper cornices decorated with Classical Revival-style ornament. Some of the adjacent buildings are treated as a single structure.

Alternatively, **280-290 Summer Street (photo #30)** is an example of a single building made to appear as two, apparently with the purpose of breaking up its wide 16-bay façade. Although the materials and design features are the same for the two facades, their middle sections each have different designs. The west end has three arcades flanked on either side by pairs of windows. The east end is treated simply as three arcades. Although the building is similar in its overall design to other buildings in this group, its façade arcade is unusual in that the arches are elliptical, not Roman, arches. Also noteworthy are the keystones of the arcade, which are trimmed with carved sheep heads to symbolize the building's purpose as a wool merchant's warehouse. This same arcade design and the sheep's head keystones are used on both facades.

Unlike its neighbor, the eighteen-bay main façade of **292-302 Summer Street (1898, photo #14)** does not attempt to minimize its large size. Here the main façade is not broken up vertically to de-emphasize its width; rather, this building proclaims its size.

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Across its midsection is a row of no fewer than seven uninterrupted arch panels. To accent the vertical, its base section is only one story high. The ground-floor treatment contrasts with that of other buildings in the group, where two floors are expressed as one, hiding behind two-story pilasters. A large-scale and distinctive feature of this building is the off-center pair of monumental, roughly carved, two-story Roman granite entrance arches with enormous projecting keystones. This is one of the most memorable architectural features on Summer Street.

In 1899, the section of the street closest to the Summer Street Bridge was developed with three more buildings: **250-254 Summer Street (photo #29)**; **256-260 Summer Street (photo #31-32)** and **262-266 Summer Street**. Because of their location, these are some of the most highly visible buildings in the district. Not only are they the first to be seen by those crossing the Summer Street Bridge, but their main facades are also seen head-on from Melcher Street. They take a tripartite design, the lower level of which consists of the first two floors articulated as tall pilasters. They have strongly projecting and highly ornamented Classical roof cornices and are each distinguished by a pair of central arcaded panels. Each of these three buildings closely repeats the design of the other, yet none are exactly alike. Slight variations in the color of brick and trim and window sizes and arrangement are only a few of the subtle differences seen here. They were designed to complement each other but to read as separate entities, following the example of the first group completed the year before. A distinguishing feature is the monumental Tuscan column that marks the west corner of the lower floors of **250-254 Summer Street (photo #29)**. Changes to the lower two floors and windows of these buildings have altered their original appearances.

Classical Revival-style buildings very similar to those built on Congress Street in 1894 and on Summer Street in 1898 and 1899 were built for only a brief period after 1900. In 1900, **354-358 Congress Street (photo #27)** was built on the pattern set in 1894 by its neighbor to the east (**348-352 Congress Street (photo #s 25,26)**), the earliest surviving high-style Classical Revival building in the district. Similarly, a 1904 wool warehouse at **281-283 Summer Street** was built following the model of the 1898-1899 Summer Street buildings, with variations in stylistic treatment. However, when these buildings were built, their architect, Morton D. Safford, was already taking new directions in his work.

Important new design trends were already underway. Changes that were taking place involved the size and treatment of windows. Window openings were becoming wider. In 1901, Safford built a dramatically new-looking version of the Classical Revival style on the corner of Congress and Thomson streets. The main façade of the **Stillings Building, 364-372 Congress Street**, follows the design model of the two buildings to its west, but its window treatment is completely new. Panels in the pilaster-panel wall of its middle section are opened up to the entire pilaster-to-panel width and glazed with triple and quadruple double-hung sash with no masonry separations between them. The only portions of the much larger masonry panels of the earlier buildings to survive here are narrow horizontal panel strips below the windows. Window lintels in the form of decorative iron panels disguise the steel beams that make such wide window openings possible. The much plainer sides and rear of the building, with the exception of its corbelled eaves and small single windows at the top floor, suggest the large-windowed, spare architecture of American factories of the 1910s and 1920s.

A look at the six-story, yellow brick **New England Confectionary Company (NECCO)** factory built in 1902 at **253 Summer Street** and **11-17, 19-27, 29-37 Melcher Street (photo #11)** shows Safford working to balance technological advances with style. Here he combined the new large window type with a more simplified version of the Classical Revival style than he used in the Stillings Building. One of the most striking buildings in the district, the NECCO factory is notable not only for the distinctive curve of its Melcher Street façade but also for the elegant simplicity of its stylized expression of Classical architecture.

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Differences in window-wall ratio that distinguish the channel façade from the Melcher and Summer streets facades may reflect the uses for which each section was intended. A 1923 Sanborn map shows that at that time the southeastern portion of the building was dedicated entirely to manufacturing, while the arm that backs up to the channel housed both manufacturing and storage. It seems likely that manufacturing areas were lighted by the larger windows, while fewer and smaller windows were located in sections dedicated to storage.

As the 20th century progressed, the Classical style was expressed in a more stylized manner. Elements such as pilasters, friezes, cornices, dentil ranges, and modillion brackets were still used as ornamental features, but in simplified, geometric form, while ornament based directly on Classical precedents became rare. The use of light-colored brick for the main facades of Classical-style buildings was abandoned in favor of red brick with light-colored trim of limestone or cast stone. This color preference reflects early 20th century trends in American architecture.

Around 1908, architectural treatment took a new turn, away from the more elaborate and highly ornamented Classical Revival style of the 1890s but still derived from Classical precedents. This variant of the Classical Revival was widely used in the district until the Great Depression. Buildings were sometimes articulated as tripartite facades and other times as two-part facades. They typically have a ground floor with heavy piers carrying a cornice, with tall pilasters above. Within the embrace of the pilasters are, most often, two sets of double rectangular windows separated by a strip of masonry. Below the windows is a brick panel. The roofline may be treated with a cornice or parapet, usually trimmed with classically derived motifs. Examples of this design scheme vary in three-dimensional effect and in the amount of ornament used, but their facades are all articulated as a grid of simple verticals and horizontals drawn broadly from Classical models. Some early examples include **63 Melcher Street**, **28-32 Midway Street**, and **34-38 Midway Street**, built respectively in 1908, 1909, 1911, and 1912.

The 1913 **Kistler Leather Company Building, 319 A Street (photo #39)** represents the more stylized Classical style. The narrow, street-facing main façade of this five-story, red brick building is modest, well-balanced and pleasing. It takes the two-part, rather than tripartite, form and is treated with very little ornament. At the roofline is a parapet trimmed with a projecting cornice of limestone. Low-relief corbelled brackets, one above each pilaster, trim the area below the parapet. The design of the main façade gives no hint of the wide window treatment found on the less public facades, where triple windows occupy the full width of the panels between pilasters.

Two buildings with facades very similar to the main façade of the Kistler Building were built in 1913 and 1917 respectively at **35-37 Thomson Place** and **12-22 Farnsworth Street**. Here, low-relief roofline ornament is close in design to that seen on the Kistler Building. Perhaps the most remarkable feature of these buildings is the grid-like articulation of the facades and the smooth brickwork of the streamlined pilasters, panels, and cornices derived from Classical architecture.

Hints of the Classical influence are in evidence at the extremely severe building at **369-375 Congress Street (not depicted)**. This eight-story, flat-roofed loft is the only relatively unaltered example of reinforced concrete construction in the district. It is highly practical in its design, with little attempt at ornament. Built in 1918 and designed by Boston Wharf Company architect Howard B. Prescott, the concrete skeleton is trimmed with brick infill beneath its windows. The pilaster-panel design and stylized Classical trim at the parapet suggest Classical influence. Enlivening the roofline is a crenellated parapet treatment that terminates the main façade with an exotic flourish.

7.6 Fort Point Channel National Register Streetscapes

Streetscapes in the Fort Point Channel National Register District are characterized by a strong visual coherence stemming from similar massing and other common features. Building mass and density is unusually uniform throughout the area because most

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buildings are similar in height and are built out to their property lines. Since roofs are mostly flat, or have the appearance of being flat, the buildings all have generally boxlike forms. Architectural ornament is mostly concentrated at the entrances, windows and rooflines emphasizing these major functional parts. No projecting features other than roof cornices, parapet decoration, and three - dimensional ornamental details detract from the basic boxlike form. Also contributing to the visual coherence of the streetscapes is the predominance of the Classical Revival style. Strong unifying elements found throughout the area are Classical ornamental details, tripartite façade arrangement, and pilaster-panel façade treatment. On Summer and Congress streets, where there is a concentration of high-style Classical Revival-style buildings, classically inspired light-colored brick facades are a unifying feature.

The density of the district is a function of Boston Wharf Company's ownership of the land and its ability to lay out streets and lots to maximize ground coverage. Thus the visual character of the streetscape is partly due to the nature of the district's development, by a single, important real estate development company. The density, therefore, is related to the historically significant nature of the land ownership.

The combination of density and uniformity of mass create impressive streetscapes, for example, along the **north side of Summer Street (numbers 250 to 302, photos #14, 31-33)** between Fort Point Channel and the A Street Bridge, arguably the most imposing streetscape in the district. Here, a memorable march of Classical Revival gray, tan and pale yellow facades, designed similarly but not identically, presides over Summer Street, the district's principal artery and the widest thoroughfare.

Turning south, immediately after crossing the Summer Street Bridge, the **west side of Melcher Street** is particularly noteworthy for its curving expanse of Classical Revival facades from **numbers 11 to 37 (photo # 11)**. Laid-up in yellow brick, the drama of the great sweep of these former NECCO factory facades is enhanced by the drop in grade between Melcher's intersections with Summer and A streets.

Additionally, a memorable expanse of warehouse facades is displayed at **191-225 and 227-229 A Street (photo #43)** with their red and yellow brick facades providing a fine introduction to the southern part of the district.

7.7 FPCNRD Alleys

Alleys lined with tall buildings are some of the densest parts of the district, for example the ones running north-south parallel with land east of Sleeper and Farnsworth streets; one parallel with Congress Street between Sleeper Street and Thomson Place; and one between Buildings No. 1 and No. 2 of the Factory Buildings Trust complex. These enclosed places, often framing views of the buildings in the district, contrast with the wider streets, Summer and Congress streets, which have views of areas beyond the district. Necco Street, on the west side of A Street, possesses a streetscape reminiscent of the gritty, industrial scenes chosen for depiction in the paintings of Charles Sheeler and photographs of Walker Evans during the second quarter of the 20th century. Here, the narrow path of **Necco Street (photo # 45)** is bordered by utilitarian brick facades with considerable visual interest added by a massive, multi-story bridge linking buildings on either side of this atmospheric alley way.

7.8 Boston Wharf Company Sign

Further research is needed on the sign atop 253 Summer Street that announces in large block lettering "BOSTON WHARF COMPANY" (**photo #44**). Strategically located at the Summer Street Bridge entrance to the district, historic photographs suggest that a sign (a similar but not necessarily the present sign) has been located here since at least the 1920s.

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Name of Property

Suffolk, MA

County and State

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.)

- ☒ **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.
- ☒ **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.)

Property is:

- ☐ **A** owned by 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ 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 # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Transportation

Commerce

Community Planning & Development

Engineering

Industry

Maritime History

Period of Significance

1836-1954

Significant Dates

1836-1837

1875

1899

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Morton Safford & Howard B. Prescott

(see continuation sheet)

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:

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8. Architects/Builders (continued)

Joseph B. Strauss
Desmond & Lord
William Jackson
Harrison Henry Atwood
Bradley Winslow & Wetherell

C.A. Dodge (builder)

8.1 Statement of Significance

The Fort Point Channel National Register District, Boston (referred to throughout the nomination as FPCNRD), meets Criteria A and C of the National Register of Historic Places at the local, state, and national levels in the areas of architecture, commerce, community planning and development, industry, engineering, maritime history, and transportation. The District meets Criterion A in two respects. First, the site and structures exemplify a kind of enterprise—land-making and real estate development—that was characteristic of Boston and the region, and important to the economic and physical development of both the city and the region. Second, the district is an excellent example of a kind of urban loft district that was found in and near the centers of cities across the United States and played a vital part in the nation's economic life.

The district is situated on landfill created between the mid 1830s and the early 20th century by the Boston Wharf Company, a private wharf and later real estate development company. New England is famous for its 19th century manufacturing corporations, such as the pioneering textile firms of Waltham and Lowell. Real estate corporations were another regional business specialty, although their activities are less well known today.

Throughout the 19th century, many companies—from the Front Street Corporation, South Boston Association, and Broad Street Association early in the century, to the suburban land subdividers of later decades—formed to create land; to lay out and subdivide land; and to build, sell and manage structures, both for business and residential purposes. This sort of development organization was associated with Massachusetts. In the 19th century, several other states prohibited corporations from owning real estate or buildings that were not used by them in their business operations. Illinois was one such state. The device New England investors created to circumvent that state's law, which allowed them to pool resources in order to develop real estate in Chicago, was called a "Massachusetts Trust."

The Boston Wharf Company (referred to in this nomination as "BWCo") is an important example of a Massachusetts real estate development corporation. Boston Wharf Company's land-making created a large section of South Boston, roughly 96 acres in total. It made land and built infrastructure—streets, sewers, and lights—and also built structures on the land for sale or lease. This achievement is of local, regional, and national importance as an example of the work of a major company in a line of business that was a New England specialty.

From the start of its creation in 1836 until recent decades, the FPCNRD has been a place of business and a location for activities oriented to water transportation and industry. This changed in recent decades, after artists moved into lofts vacated by the warehousemen and manufacturers. The main period represented by the buildings today is the Late Industrial Period (1870-1915), and the main theme is of a warehousing and light manufacturing district on the periphery of a downtown business district, representing a time when Boston's economy was based on commerce and light manufacturing.

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The district represents the sort of urban loft district on the periphery of the commercial core that was once a standard and vital part of American cities. Boston was an important colonial-era port and it continued (and continues) to be a principal trade city. Goods arrived by ship, railroad and highway, and thus the city has always had warehouses and yards for transshipment and storage. The district originally served as a wharf for goods storage—in the mid-19th century, for sugar and molasses principally. Later the area developed into a site for industrial activities, including general warehousing and light manufacturing. The district has a large and well-preserved collection of lofts. At the time of their construction, the area had no residential population and lacked even public uses, except for a fire station. Much later, beginning around 1975, artists began to make studios and live/work spaces in the lofts to take advantage of the large well-illuminated space in a central location. The area's development must be understood in the context of Boston's and the region's economic development—specifically, changes in industry, commerce, and transportation.

Another historically significant aspect of the area was its importance as a center of the wool trade. During New England's reign as the center of wool cloth manufacturing in the United States, Boston merchants dominated the trade in apparel wool. In the 20th century, the largest of the wool merchants had warehouses and offices on Summer Street in the district. This history is recognized with a marker attached to 259 Summer Street. The district itself, given the many lofts built specifically for the wool trade that are still standing and not significantly altered, embodies this history.

With respect to Criterion C, the structures individually are excellent examples of a building type—the urban loft—that was important in the economic history of the city and the region. The district's lofts are also fine examples of a method of construction used in such buildings: warehouse construction. In their architecture, they are fine examples of styles popular in the city, region, and the nation during the late 19th and early 20th centuries interpreted for industrial buildings. But more important than the quality of individual buildings is their collective effect. The district is particularly noteworthy for the integrity of location and setting: it is an unusually well-preserved, clearly bounded, and largely intact district with few incompatible buildings and a moderate amount of exterior alteration. In this respect, it serves as an important national example of an urban loft district from the Late Industrial Period—a kind of area that is now obsolete for its original purposes and highly vulnerable to alterations for conversion to other uses, which might erode its special character. The district also retains integrity of design, materials, workmanship, feeling, and association. The period of significance for the district extends from 1836, when land making activities began, to the fifty-year cutoff at 1954.

The buildings of the FPCNRD are significant as excellent representatives of the loft type of structure, for the structural systems used in these buildings, and for the high quality of their design. They are distinguished examples of architectural styles that were popular during the period of their development, interpreted for warehouses and industrial structures.

The district is architecturally significant as an unusually coherent and well-preserved collection of late 19th and early 20th century lofts. Not only individual buildings, but entire streetscapes survive largely intact and unaltered, preserving the visual identity of the area as a loft neighborhood. The district is remarkable for the unity of its design, architectural style, building materials, massing, density, and scale. Such visual coherence is, in part, a consequence of the district's exclusively industrial-warehouse purpose. In addition, the area was developed by a single real estate company, the Boston Wharf Company. All land in the area was made by this company, which filled the site mainly from 1837-1882, although the final filling (of an inlet that once extended westward from Fort Point Channel across BWCo property near Binford Street) occurred in the 20th century.

The Fort Point Channel National Register District compares favorably with other loft districts nationally, including for example the Historic Warehouse District in Cleveland, Ohio (listed in the National Register of Historic Places in 1982). These wholesaling and warehousing districts often specialized in particular commodities produced or consumed in their regions. In

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New England such a commodity was wool—the raw material of the region's woolen and worsted cloth manufacturers. Boston became the nation's most important wool marketplace, and the center of the wool trade was Summer Street in the heart of the Fort Point Channel National Register District.

8.2 Boston Wharf Company

The first meeting of the Boston Wharf Company was held on October 22, 1835. The company was founded to provide docking and warehousing for vessels coming into the port of Boston. The company purchased flats and built wharves. From 1850s to the mid-1880s, BWCo specialized in the storage of sugar and molasses. The company took this direction following the appointment of a new director, Elisha Atkins (1813-1888)—a sugar importer and planter who also held stock in the Bay State Sugar Refinery. Atkins, via his barques, the *Neptune* and *Clothilde*, was a major figure in the sugar trade between Havana, Cuba, and Boston. Since imported sugar and molasses were subject to duties, they had to be kept in secure storage, "in bond" until taxes were paid. The company established bonded yards, enclosed by a tall fence, on both sides of the little inlet, within which it built large, one-story wooden storage sheds for storing the molasses.

Another outstanding figure in the early years of the Boston Wharf Company was William Freeman (1790-1870). Like Atkins, Freeman was an early president of the Boston Wharf Company. Freeman was a major importer of logwood, a Central American tree whose ground pulp produced a favorite dye for woolen goods. Freeman operated Newton's Bemis Mill to grind the logwood between 1847 and 1870, and in 1863 became one of the organizers of the Aetna Woolen Mills, on the Watertown shores of the Charles River.

Early land-making by the Boston Wharf Company

Making land by leveling hills and filling the marshes and muddy flats that ringed Boston for the purpose of expanding the buildable area of the town is something Bostonians have been doing since the beginning of European settlement. Land-making was encouraged by the Commonwealth's colonial-era riparian law, which "gives shoreline property owners rights to the adjacent tidal flats down to the low tide line or 1650 feet from the line of high tide, whichever is closest to the shore." The original intent of this law was not to encourage land-making so much as to encourage waterfront landowners to build wharves.

Land-making only came into its own as an important activity during the first decade of the 19th century, with the formation of several land development corporations, some of which began to make new land for the purpose of increasing the developable area of the city. While land-making to create the Back Bay neighborhood during the second half of the 19th century is widely known, the filling project that created the bulk of the Fort Point Channel district remains a little known chapter in Boston's development history.

Real estate developers and speculators were active on both sides of Fort Point Channel at the opening of the 19th century. Coinciding with the annexation of South Boston (originally part of the town of Dorchester) to Boston in 1804, prominent men with property interests in South Boston (Harrison Gray Otis, Jonathan Mason, Gardiner Green et al.) joined to build the first bridge linking the two areas. The South Boston Bridge, a toll bridge, opened in 1805. It was located at the south end of Fort Point Channel, extending from Dover Street (later East Berkeley Street) in Boston.

On the South Boston side of the channel, the South Boston Association, like Boston's other land-making corporations, began to "wharf out" into the channel." Later, in 1827-28, a more direct free bridge was built from the end of Federal Street in Boston to

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the Turnpike in South Boston (roughly the site of today's Dorchester Avenue Bridge). This interfered with boat access to the south end of the channel and encouraged filling on both sides of the channel south of the bridge. Organized in 1833, the South Cove Associates, between 1836 and 1839, filled the former wharves below the Free Bridge on the Boston side. This land became the site of terminals for the newly established railroads. Around the same time, north of the Free Bridge on the opposite shore, the Boston Wharf Company began its wharfing-out and land-making venture.

Incorporated in 1836 for the purpose of building and operating wharves, Boston Wharf Company evolved into an industrial real estate company at the end of the nineteenth century, as business conditions and opportunities changed. Between 1837 and 1882, Boston Wharf Company filled in the marshes to which it had rights in phases, advancing from south to north. By the 1840s the company had built a wharf with two huge arms. Filling continued north, the land made access easier, and led to the construction of the Mt. Washington Avenue Bridge.

No bridge served the northern part of the Boston Wharf Company site until 1855, when the Mt. Washington Avenue Bridge (demolished) opened and connected the company's land to Boston proper at Kneeland Street. Also around this time, the Midland Railroad (later the Boston, Hartford & Erie Railroad by 1863 and the New York and New England Railroad by 1875) obtained a right of way through the Boston Wharf Company site. Its tracks came from the south along the eastern edge of the wharf company's property and then crossed on a pile viaduct and continued on a bridge over the channel, ending at a depot in the newly filled South Cove area. This railroad bridge, roughly where the Summer Street Bridge crosses the channel today, also opened in 1855. Both bridges had to be drawbridges to allow boats access to wharves along the channel and in South Bay.

The highway bridge and railway were a boon to the Boston Wharf Company, which proceeded to extend its land north, as it was authorized to do by the state legislature in 1853. The company filled an L-shaped site up to the Summer Street railroad tracks, except for an inlet perpendicular to Fort Point Channel.

The inlet extended across the Boston Wharf Company lands in the vicinity of Binford Street and was left open to accommodate a "guzzle." According to Nancy Seasholes, the section of the South Boston Flats under development by the Boston Wharf Company was characterized by "a vast expanse of mud covered with luxuriant sea grass interlaced with navigable muddy brooks called guzzles." In 1846, the state legislature called for the Boston Wharf Company to cease filling operations and build a bridge across the guzzle near the future site of Binford Street. The inlet was greatly reduced in size between 1874 and the early 1880s as the result of land-making on the east side of A Street and disappeared altogether west of A Street by ca. 1920.

Post Civil War land-making at Fort Point Channel National Register District/ Seawall Construction

The next phase of the Boston Wharf Company land-making began after the Civil War, coinciding with the state's project to improve and develop Boston Harbor. The configuration of the landfill from Summer Street to Fan Pier was determined by the Board of Harbor Commissioners shortly after the commission's creation by the state legislature in 1866.

The Board adopted the plan proposed by the U. S. Commissioners that called for building a seawall and filling in the South Boston flats in order to concentrate the force of the tides. The commission had been formed, in part, to make the harbor more navigable and monitor land-making/wharf-building projects which might impede the tidal scour. It was during the landfill campaign of the 1870s that the section of the district north of Summer Street was created and Fan Pier (just outside the northern boundary of the FPCNRD) acquired its signature, curving seawall -enclosed shoreline.

Indeed, beginning in 1871, the Boston Wharf Company began "energetically" filling its flats with dirt excavated from Fort Hill on the Boston side of the channel. The fort that both Hill and Channel reference was a wooden, colonial-era fortification that

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once crowned a hill in the vicinity of High and Oliver streets, now the site of the towers of International Place. By the 1860s, the once-fashionable residential enclave of Federal and Greek Revival townhouses atop Fort Hill had deteriorated into an impoverished pocket of tenement housing. Beginning in 1868, Fort Hill was cut down, in part, to rid the city of substandard housing as well as to address the pressing need to create developable land along Boston's harbor front. The creation of new land on either side of Fort Point Channel with materials excavated from Fort Hill represents a late chapter in Boston's long history of using earthen materials excavated from hills to fill in flats.

In addition to the Fort Hill materials, a great deal of debris from the Boston fire of November 1872 was reportedly also used to fill the Boston Wharf Company flats. On June 24, 1873, a four-part agreement concerning the filling of the area north and east of the line of South Boston's future Summer Street extension was reached between the Board of Harbor Commissioners, the Boston & Albany Railroad, the Boston Wharf Company, and the City of Boston.

The agreement affected the course of the South Boston mudflats for many years to come. The board agreed to build a "heavy," 18-foot-high seawall composed of battered granite set on a broad foundation of broken stones that began twenty-three feet below mean low water. The seawall wrapped around twenty-five acres of landfill at the junction of the Fort Point and main channels, now the site of the Moakley federal courthouse (located just to the north of the district).

The wall itself, built of large granite blocks, began eleven feet below mean low water, was twenty-seven feet high, battered on both faces, and ballasted at the back with gravel and oyster shells. Similarly the Boston & Albany Railroad agreed to enclose their 50-acre parcel east of Fan Pier with a seawall. The Boston Wharf Company, in turn, enclosed their 25-acre parcel with a "light" seawall—a masonry barrier that extended from Summer Street to the future path of Northern Avenue.

The present seawalls between the Summer and Congress Street bridges, on both sides of Fort Point Channel, date from the mid to late 1870s and exemplify "light seawall" construction (**photo # 1**). The light seawalls along the Fort Point Channel were set in a trench excavated two feet below mean water and on a foundation of piles, shown in a plan at the bottom, driven 2 1/2 feet apart. The walls themselves are constructed of granite and have a battered face with a notch at the top to support a platform. The backs of the walls were to be ballasted with oyster shells, and the trench and the space between the piles were also to be filled with shells. The work of filling both the Commonwealth's Fan Pier parcel and the Boston Wharf Company's parcel was completed by 1882.

In 1875, the first Congress Street Bridge crossing the channel opened for traffic and linked Eastern Avenue (later Congress Street) in South Boston with Congress Street on the Boston side of the channel. Congress Street never became an important route in South Boston. The tracks of the New York and New England Railroad crossed it at grade; likewise, more tracks crossed A Street at grade, separating Congress Street from Boston Wharf Company's bonded yards. In 1900, the Summer Street Bridge opened. Because of its raised grade, which continued East on a viaduct, Summer Street's traffic flow was never impeded by railroad crossings at grade.

The present Congress Street Bascule Bridge (**photo# 3**) was completed in 1930. Built at a cost of \$765, 041, the bridge's 541-foot length, with a high percentage of its original mechanical features, is encased in a masonry envelope designed by the noteworthy Boston firm of Desmond and Lord, architects of the Parker House Hotel. Henri Desmond and Israel Lord were the founders of a practice that was in business from 1915 to 1980.

The construction of the bridge was started under a contract with Coleman Brothers, Inc., dated September 13, 1929. Granite was supplied by H. E. Fletcher of Chelmsford, MA. The Fletcher firm was responsible for the construction of the Massachusetts Avenue Harvard Bridge to Cambridge in 1892. Norwood, Noonan Company, another Chicago firm, was responsible for the

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bridge's electrical, mechanical engineering, providing the design for electrical systems, motors, gate machinery and warning signals. The mechanical infrastructure of the Congress Street bridge was designed by the Strauss Bascule Bridge Company of Chicago, Illinois along with the Boston Public Works Department Bridge and Ferry Division's engineer John E. Carty. Strauss and Company was the leading designer of Trunion Bascule bridges and did much to promote the use of their patented design with initial construction in 1905.

8.3 Principal Architects and Builders Working in the District

The principal designers of Boston Wharf Company buildings were Morton D. Safford (1842-1921) and Howard B. Prescott (1874-1956). They served as staff architects for the Boston Wharf Company, the former from 1893-1917, and the latter from 1917-1939. Little information exists in regard to either man. Safford, a native of Maine, is listed as an architect in Boston city directories for the years 1893-1920, during the time he worked for the Boston Wharf Company. Likewise, Prescott is listed in city directories for the years 1895-1918 in a partnership (Prescott and Sidebottom) and then alone from 1919-1939. Prescott and Sidebottom, but not Safford, were included on the list of Boston architects in Damrell's *A Half Century of Boston's Building*. Neither belonged to the Boston Architectural Club at the time (ca. 1895).

The cumulative effect of the contiguous Classical Revival street elevations within the late 1890s group numbered **250 to 302 Summer Street (photos #14, 31-33)** rank among the great design achievements of Morton D. Sanford within the district as well as one of the most compelling turn-of-the-century streetscapes in Boston. Among the buildings still extant to represent the work of Howard B. Prescott is a Boston Wharf Company warehouse at **47-55 Thomson Place (mid 1920s)**.

The Congress Street Fire Station (NRIND) at 344 Congress Street (photo #23) was one of several fire stations designed by Harrison Henry Atwood (1863-1954) during his tenure as City Architect, 1889-1891. Atwood was an office-trained architect, having apprenticed and worked in the offices of Samuel J. F. Thayer and the former City Architect, George A. Clough. Active in Republican politics, Atwood served as a State Representative for the 8th Suffolk district for three years before being appointed to the City Architect position. Following a period of private architectural practice, he was reelected four times to the lower house, 1915-1928.

A number of Boston Wharf Company buildings from the late 1880s and 1890s were constructed by building firm C. A. Dodge & Co. This company built the **J. S. Williams Stores (320-24 Congress Street, 1888, photo #18)**, **Boston Button Co. Building at 326 A Street (photo #10, 1890)**, and **Atlas Stores (316 Congress Street, photo # 21, 1890 and ca. 1893)** as well as several lofts on the north side of Congress Street between Sleeper Street and Thomson Place (some of which are no longer standing) and undoubtedly other buildings in the area. The firm was established in 1885 but it succeeded an earlier company, Vinal & Dodge, founded in 1879. By the 1890s, in addition to contracting, the firm dealt in building materials. The firm had an advantage when it came to getting Boston Wharf Company contracts in that it was a Boston Wharf Company tenant in the 1890s, having its yard at 244 A Street, a few steps away from company offices at 274 A Street, where Morton Safford had his office. The firm worked principally in Boston.

Additionally, the important Boston architectural firm of Bradlee, Winslow and Wetherell designed **American Railway Express Company building in 1888 at 343 Congress Street (photo #22)**.

Nathaniel J. Bradlee (1829-1888) is a key figure in the history of 19th century Boston architecture, turning out numerous private, public, ecclesiastical, railroad and other commissions in a succession of styles fashionable at the time. In 1872, he made Walter T. Winslow (1843-1909) his partner, and in 1884 he added George Homans Wetherell to the firm. Bradlee retired in 1886 and Winslow and Wetherell continued the practice. Bradlee, Winslow and Wetherell were responsible for the design of numerous town houses in the Back Bay during the late 1880s and 1890s.

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Boston (Suffolk), MA**8.4 From sugar storage to industrial real estate development**

The completion of the land-making coincided with a change in Boston Wharf Company's business model, from a storage business oriented to docks on the channel, to a developer of industrial and warehouse properties served by ships docking in the harbor as well as rail and trucks. There was little evidence of the company's future direction as of 1880. Except for its wooden sugar sheds around the inlet near Mt. Washington Avenue and the railway structures on the eastern side of the site (including a roundhouse), the Boston Wharf Company's land was only sparsely occupied. This situation changed during the 1880s, when revenues from sugar storage declined and the company looked for new products to store. With the opening of the Congress Street Bridge, the site could become an extension of downtown.

The company's foray into warehouse and factory development began where the Congress Street bridge touched down on its property. In 1882, Boston Wharf Company built the first brick loft in the district on the south side of Congress Street near the bridge: a warehouse called the Dorr Stores (eventually numbered 321-327 Congress Street, demolished). This loft was used for storing wool, cotton, and general merchandise.

After 1885, Boston's building code shaped the type of construction found in the district. Beginning with the 1885 building code, Boston required tall buildings, 80 feet or more, to be fireproof. In 1892, this rule was tightened so that new buildings over 70 feet, or existing buildings with floors added that brought them above this threshold, had to be fireproof.

The 1892 law was in effect when Boston Wharf Company erected the block of tall wool warehouses on the north side of Summer Street in 1898-99, the first fireproof buildings in the district. Other elements of the code that shaped the building frames were the requirements for walls and for floor loads. With regard to floor loads, the 1885 law required light manufacturing buildings to support 150 pounds per foot, while storehouses, warehouses, and machine shops had to support not less than 250 pounds. In 1892, the code lumped factories and warehouses together, all of which had to support 250 pounds.

On the north side of Congress Street, along the channel, sheds went up for Nickerson's Wharf. By 1889, several brick lofts had been built along or near Congress Street, some of which stand today. On the south side of Congress, between the channel and Dorr's, stood Lombard's Stores (later sold to Eben Jordan of Jordan, Marsh & Co.), which consisted of a wooden shed at the channel (demolished) and a 6-story brick storehouse.

Across Congress Street stood the 6-story brick storehouse of public warehouseman and weigher J. S. Williams (**320-324 Congress, 1888, photo #18**) and Putnam & Co.'s building (**326-330 Congress Street, 1888, photo #15**). Also constructed at that time was a large stable for American Railway Express Co. (**343 Congress, photo #22, 1888**) and the first three brick lofts (buildings separated by firewalls) for Atlas Stores at Congress and Sleeper streets. To give access to this building Boston Wharf Company built a street perpendicular to Congress, then named it Sleeper Street after Jacob Sleeper, a founder of Boston University and the Boston Wharf Company's president from 1860-1883; the street opened in 1887. This and many other streets laid out in the district were entirely within the Boston Wharf Company's site, which gave the company the opportunity to name them, and they did, after company officers and prominent tenants.

Boston Wharf Company did not limit itself to warehousing, but also sought to interest manufacturers in their property. Manufacturers were some of the earliest occupants. Chase & Co., candy makers and predecessor of **New England Confectionary Co. (NECCO)**, moved into a six-story loft at the corner of A Street and Congress (**347-351 Congress, photo #6**). On the opposite side of A Street, Tremont Electric Lighting Co., machine and lamp manufacturers, occupied a 4-story loft (the western side of the present 355-359 Congress).

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Another early manufacturer in the area was C. L. Hathaway & Sons, maker of leather dressings and ink used in shoe manufacturing, which in 1887 occupied a two-story wooden factory nearby on A Street (demolished). Indeed, a pattern was established whereby the low wooden warehouses and sheds built from the 1880s through the early twentieth century to store everything from glass and crockery through theatre scenery were replaced by brick lofts.

Over the next decade of the 1890s, much development took place in the area despite a national economic depression that began in 1893. The Boston Wharf Company built new streets parallel with Sleeper Street: Farnsworth Street by 1891 and in 1896, A Street was extended across Congress Street to continue as Pittsburgh Street, now Thomson Place. Spur tracks ran down the streets so rail cars could make deliveries to the buildings. On the north side of Congress Street, west of Putnam & Co.'s warehouse, Boston Wharf Company built two six-story brick lofts, one of which is still standing at **332-334 Congress Street (photo# 26)**, while the other, a shoe factory, is now a vacant lot at Farnsworth and Congress.

The development of the north side of Congress continued in a westerly direction with the Congress Street fire station; a 5-story loft into which C. L. Hathaway & Sons moved (1894, demolished); and another 5-story loft (**348-352 Congress, photo #s 25 & 26**, 1894). Behind this block, on Farnsworth, a 5-story warehouse went up at 11-15 Farnsworth Street in 1893 (not depicted). Finally, for a brief time, on Congress Street to the west of Farnsworth Street, stood the ballpark of the Boston ball club of the Player's League (demolished). This league lasted for just one year, 1890, but the ballpark remained standing at least until 1894, when the Boston club of the National League played there as a stopgap measure after a fire destroyed the Walpole Street Grounds in the South End. During that time Boston's Bobby Lowe became the first major league ballplayer to hit four home runs in one game. The ballpark came down when Boston Wharf Company put in Pittsburgh Street.

The late 1890s construction of the Commonwealth Pier, north of the district (now the World Trade Center), required the construction of a bridge and boulevard connecting Boston with the new pier. Northern Avenue's construction, just beyond the northern edge of the district was authorized by a state act in 1903. In 1908, the Northern Avenue Bridge (**photo# 5**) was completed, linking the Fan Pier area with the section of the Boston waterfront adjacent to Rowe's Wharf.

Meanwhile during the 1890s, the southern end of the district became a manufacturing zone. Boston Button Co. occupied a 6-story loft on A Street (**326 A Street, photo #10**), which towered over all other buildings south of it when it was completed in 1890.

South of the railroad tracks, lining the east side of A Street, were the plants of Rochester Brewing Co., Albert and J. M. Anderson Machine Shop, and Boston Plate and Window Glass Co. (all demolished). A notable project in this decade was undertaken by Samuel Wormwood and his associates south of these buildings on a roughly 3-acre site purchased from the Boston Wharf Company, between Wormwood and Binford streets. The complex consisted of five principal buildings, all six-story brick lofts, which like Boston Wharf Company's buildings covered almost the entire site, with only narrow passages between the buildings, which, with the streets on the north and south sides, allowed in air and sunlight. Known as the Factory Buildings Trust, the complex offered factory space to let; the buildings were supplied with electric light and power from its own power plant, situated at the eastern end of the complex (demolished, but the plant's massive chimney survives). South of Binford Street on A Street stood the first of the lofts that eventually would line A Street and Midway Street.

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The pace of loft construction got a particular boost when the tracks of the Boston, Hartford & Erie Railroad were replaced by the extension of Summer Street from downtown across the channel via the Summer Street Bridge (1900). This involved a realignment of their tracks to the Boston side of the channel, which allowed the railroad bridge and the tracks crossing the Boston Wharf Company property to be removed, freeing the land for development.

These events were arguably the most important for physically shaping the streetscape we see today in the district. The unidentified author of *One Hundred Years of the Boston Wharf Company* (1936) considered the erection of the **Summer Street Bridge (photo #4)** nothing less than "an epic event in the history of the Boston Wharf Company."

The general plans for the Summer Street Bridge were approved by the Board of Harbor and Land Commissioners on September 7, 1897. The bridge was apparently the design of Boston City Engineers William Jackson and John E. Cheney. It was built in conjunction with the planned extension of Summer Street to South Boston. Contracts for building the west abutment were awarded on October 7, 1897, and the masonry abutments and piers were completed December 30, 1898. The steel superstructure of the fixed span was completed June 15, 1899, and the timber piles for the draws and necessary draw piers in August of 1899. The first of the two draws was put into service on August, 14, 1899, powered by a temporary steam plant until electricity was installed. The draw foundation and piers was designed by William Lawler. The Berlin Iron Bridge Company of Berlin, Connecticut, built the draws and A. & P. Roberts Company built the fixed spans. General Electric supplied the draw-making machinery that was built by Miller & Shaw. The cost of the bridge, together with the Summer Street extension was \$1,177,816 as of 1900. Summer Street provided easy access between Boston Wharf Company's site and downtown, and the grade separation made it an important thoroughfare in South Boston.

As work on the bridge progressed, Boston Wharf Company laid out new streets according to plans for the eventual development of the land, "which anticipated the actual construction in such a manner that the work of building on both sides of Summer Street and adjoining streets was remarkably simplified." The raised grade necessitated a bridge over A Street and created the most striking urban design feature of the district: a road curving from the elevated Summer Street down to grade at A Street. Named Melcher Street (**photo #11**) for Boston Wharf Company superintendent Lewis Melcher, the road was laid out in 1897.

Boston Wharf Company was a real estate company by this time. It built structures to suit specific tenants, which it leased or sold to them. It also sold land. Boston Wharf Company identified its buildings with the company's initials and date; early on, it started to identify its buildings with round, bronze plaques that contained the company's monogram and date of construction. These plaques can be seen on many of the buildings in the district today, and the company continues the tradition by putting plaques on its new buildings.

Leading the company in the direction of real estate development was the energetic and well-connected businessman, Joseph Ballister Russell (1852-1929). He was appointed a Boston Wharf Company director in 1882. Joseph became the company's treasurer in 1886, a position he held for four decades. His younger brother, William Eustis Russell, served as governor of Massachusetts during the period 1891-1894. Joseph helped develop the company's property into an industrial district, constructing factories and warehouses and finding tenants for the space. Russell lobbied hard to bring the Summer Street highway bridge into existence, and his success in accomplishing this was important to the company. He served as director for several Boston banks; the New York, New Haven & Hartford Railroad (which took over the tracks through Boston Wharf Company land); and West End Street Railway Co., and later as president of Boston Elevated Railway Co., among many business interests and positions. He also was an officer of the Boston Real Estate Exchange and president of the Boston Chamber of Commerce in 1912.

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In addition to Melcher Street, the company laid out streets north of Congress, parallel to Sleeper Street. Development of the north side of Congress Street progressed from west to east and concluded with the massive buildings at **364-72 Congress** and finally **374-84 Congress Street (not depicted)**. Summer Street, between the channel and A Street was developed as a monumental city street, lined on the north side with nine-story, fireproof lofts (1898-1899) intended for wool merchants. Summer Street's southern streetscape developed more slowly, between 1903-1910. The Boston Wharf Company took offices in the prominently sited building with the curved corner at 253 Summer Street (corner of Melcher Street). East of the A Street Bridge on the south side of Summer Street stood the buildings of Dwinell-Wright Company, tea and coffee importers; Howes Leather Company; and Joseph Middleby, Jr., maker of bakery and confectioners supplies.

The south side of Melcher was built up in 1902 for the recently organized New England Confectionary Co. (NECCO). Formed by the merger of three candy making firms, including Chase & Co., NECCO occupied a group of buildings numbered 253 Summer Street and 11 to 37 Melcher Street. NECCO's history begins in 1847, when Oliver R. Chase of Boston invented a candy machine—a lozenge cutter. He and his brother Silas Edwin, founded Chase & Company. In 1866, another brother Daniel, invented the Lozenge Printing Machine, used to create "conversation Candies," the ancestor of message candies like Sweethearts Conversations Hearts, a Valentine's Day staple. Chase & Co. was one of the earliest manufacturers to locate in the district, having established there in the 1880s. NECCO moved its headquarters from Melcher Street to Massachusetts Avenue in Cambridge in 1928.

The rest of the block on Melcher, to A Street, contained two wool warehouses and a factory occupied by French, Shriner and Urner, shoe manufacturers, (**63 Melcher Street**). South of this block, at A Street and Necco Court, a large factory building was built for the George E. Heath Company, another large shoe manufacturer, with factories throughout Massachusetts. Meanwhile, lofts went up on the east side of A Street south of Binford Street, and on the east side of Midway, which opened between Richards and Binford Street in 1897.

The land south of Necco Court on the west side of A Street—comprising the area of the old sugar yard—with the exception of the Keith Company factory, contained only large storage sheds. In 1924, Boston Wharf Company officials contemplated building up Necco Street, which ran south from Melcher Street to the bonded yards, with lofts that, according to a company history, were to be "splendid new buildings, equipped with every desirable advantage that modern engineering extends." But economic conditions did not warrant this development at the time. These plans were never realized as the result of obstacles associated with the Great Depression and World War II.

When development tapered off in the 1920s, the site was almost completely covered with buildings (the exception was the bonded yard area). By 1929, the Boston Wharf Company had erected some 90 buildings.

8.5 Rise and Fall of America's great wool market place

While many people equate cotton textile manufacturing with the textile industry generally, in fact, wool production was a separate and important branch of the industry, and its development followed a somewhat different course. The general outlines of the wool cloth manufacturing in New England were the same as those of cotton—from dominance in 19th century, followed by a geographical shift in production to the southern states, and finally a collapse of the industry in the face of overseas competition. However, the timing of these events differed in the cases of cotton and wool manufacturing. In the case of wool textiles, employment and production continued to be concentrated in New England well into the 20th century, long after cotton textile manufacturing had moved south. Wool was harder hit by the development of synthetic fibers than was cotton. Overall demand for wool cloth fell in the second half of the 20th century as Americans simply bought less wool clothing. These

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developments had an impact on the woolen and worsted mills that were the mainstay of New England's industry. Nevertheless, in the first half of the 20th century, wool manufacture persisted and even flourished in New England. One of the byproducts of this persistence was Boston's continued dominance as a wool market. This market was located in the district.

American-grown wool was highly varied and uneven in character. Wool varied according to fineness, length and strength of fibers, as well as color, luster, suppleness, intermingled black hairs, cleanliness, and amount it would shrink when washed. To classify it required dozens of categories. In this respect wool differed from other agricultural commodities, like cotton and wheat, which fell into far fewer categories. Because of this variability, the work of a wool merchant was complex, requiring much knowledge of the material and entailing risk because of uncertainty over prices. Price information was not as available for wool as it was other agricultural commodities like wheat or cotton, which were handled through exchanges.

An effort in the 1890s to establish a wool exchange in New York City foundered on the great variability of wool. Manufacturers had to actually see samples of wool in order to choose material suitable for the particular products they intended to make. Dealers looking for a certain kind of wool to fill an order would visit other merchants to buy from them. Moreover, many wool manufacturing firms were small and produced small runs of the designs they offered. The varied requirements of the manufacturers, and the variability of the raw material, created an important role for the wool merchant. And the need for a convenient place where buyers could see wool, and from which wool could be dispatched for quick delivery when it was required, supported the development of a centrally located wool market. During the 19th and early 20th centuries, the manufacture of wool apparel fabrics (called woollens and worsteds) grew and became geographically concentrated in New England. Boston—the largest commercial center in the region—developed into the nation's principal marketplace for apparel wool, the place where the nation's wool merchants had their offices and warehouses.

Boston took an early lead in this direction in the 19th century when New England was the center for both sheep raising and wool textile production. Wool dealing as a distinct line of business evolved along with the growth in wool manufacturing: merchants who were selling agents for textile mills began to buy and deal in raw wool as well, and eventually some firms specialized in wool trading. In the latter part of the 19th century, first the mid-west and later the far west became the leading wool-growing regions. Imports from Australia and South America also increased. Buyers from the Boston wool houses bought product from all the sheep-raising states and countries (or took it on consignment); wool was brought by rail and ship to Boston. The bulk of this wool arrived ungraded. In Boston, the dealers graded the wool—grading is an art, the value dealers add to the raw material—and packaged graded lots in quantities to suit their customers at the mills, ready for delivery when required. Attempts were made periodically, for example by Western wool growers and New York entrepreneurs, to dethrone Boston as the nation's largest wool marketplace, but they did not succeed. As long as the raw material, and the requirements of manufacturers large and small, remained diverse, the middlemen served a valuable function in the production process. And as long as wool manufacturing remained concentrated in New England, Summer Street reigned.

Thus, just as it had a centrally located leather district to serve the shoe and boot industry, Boston had a wool district. Because of the seasonality of the industry and, in the 19th century at least, the often large fluctuations in demand from year to year; wool tended to accumulate and merchants needed a lot of space to store it until customers bought it. Thus they built large warehouses where they sorted, graded, and packaged wool, and had their offices. In the mid-1880s, wool warehouses clustered on Federal Street and nearby, along Franklin, High, and Purchase streets and Atlantic Avenue. Wool storage expanded in the downtown in the 1890s: the new land on the east side of Atlantic Avenue was developed with huge wool warehouses. Following the opening of the Congress Street Bridge, the industry spread across the channel to South Boston.

The first of the Boston Wharf Company's brick lofts, the Dorr Stores on Congress Street (demolished), was used partly for wool storage. The trickle of wool dealers across the channel turned into a flood in the early 20th century, when the wool merchants

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generally relocated to the Fort Point Channel area. The precise motivation behind this migration is unknown but can be guessed at. On the one hand, there was the push of expanding retail and financial /office businesses in the downtown—firms that could outbid wholesaling firms for space. On the other hand was the pull of the new, substantial buildings that the Boston Wharf Company erected, which had good ship and rail connections yet were near Boston's downtown. The Boston Wharf Company anticipated that wool merchants would be important tenants for their lofts: to coincide with the opening of the Summer Street Bridge, the company developed the block on the north side of Summer Street, between the channel and A Street, as fireproof wool warehouses.

Until the 1940s, wool wholesaling flourished along with New England's wool manufacturing industry. By 1919, the region became the center of the nation's woolen and worsted industry. Between 1870 and 1920, employment in the wool manufacturing in the region increased 80% yet, with greater automation and improvements in productivity, the quantity of wool used at the mills increased at double this rate. The wool merchants took over lofts when other sorts of warehousing and light manufacturing left them. Wool merchants came to dominate the district; lofts throughout the district as well as in adjacent areas in South Boston were stuffed with wool. Jeremiah Williams, wool merchant, along with other investors built a large wool warehouse to the east on Summer Street, at D Street. Three large warehouses erected outside the district at 401, 415 and 423 Summer Street, built in 1917-1919, were advertised as the largest wool storage facility in the world.

Looking at the industry in its heyday, during the first half of the twentieth century, we find the nation's woolen mills concentrated in New England, with the majority in Massachusetts, and Boston merchants handling a large share of the nation's wool clip. An investigation of the industry during the 1930s found that 60-75% of wool grown in the U. S. passed through Boston. Moreover, for the years 1933-1935, nine wholesale firms alone handled 41% of all U. S. wool, and eight of these firms were located in Boston—and not only in Boston, but on Summer Street. The Boston Wool Trade Association had 230 firms as members. Open top trucks, piled high with bags of wool, plied Summer Street. The pulleys that project from roofs over the tiers of loading doors (called "whips") were used to raise and lower bags from and to the trucks. The large sheds in the old sugar yards became storehouses for imported wool that was subject to duties. Representatives from the mills came into Boston to inspect the wool; independent agents roamed from firm to firm looking for product to fulfill orders; representatives of foreign producers went on sales-calls to the merchants with their bundles of woolen samples. When wool merchants wanted to take customers to lunch, they went to nearby Jimmy's Harborside restaurant, still in business on Northern Avenue, where tables would always be ready for the men in the business. According to a history of the wool industry published in 1926, Summer Street was "known the world over in wool circles."

During the period 1920 to 1946, the textile industry fluctuated greatly—cast down by an agricultural depression that began in 1920, then recovery, then the Great Depression, followed by prosperity during World War II. After 1947, the industry went into a steep and irreversible decline. Several factors contributed to this decline. One was favorable labor costs in the southern states relative to New England, something that had already lured away cotton textile manufacturing. Wool firms began to open plants in the South and close them in the North. Another was the increased use of synthetic fibers. When synthetic fibers were blended with wool, they did not affect output and employment at the mills, but did reduce the demand for raw wool. Later, synthetics replaced wool for many purposes; Americans in the second half of the 20th century simply wore less wool clothing. In 1947, over half of the nation's establishments (453) and nearly two-thirds of all production workers in the wool and worsted industry (about 105,000 employees) were located in New England. Twelve years later, in 1958, the number of establishments had fallen 41% and employment had dropped a stunning 71%—production and the number of looms had fallen dramatically.

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After this, the industry continued to decline, gradually but inexorably. Eventually the remaining mills had to compete not only with southern mills, but with foreign manufacturers. The wool and woollen industry in the United States declined to a shadow. In 1989, there were 47 woolen mills in New England. Today, only one mill in New England, purchases wool to spin and weave at its plant.

Associated with this manufacturing decline was the shrinking and eventual disappearance of Boston's wool market. During the second half of the 20th century, when the number of mills dwindled, salesmen representing the dealers went out to the mills with samples, rather than mill agents coming into Boston to buy. As customers disappeared, the reason for maintaining large stocks of wool in Boston also vanished; rather, wool could be warehoused near the source. In 1951, about half of the space in Boston Wharf Company buildings was devoted to the wool industry. By 1963, only 200,000 square feet was used for wool. Wool merchants continued to keep offices in Boston into the 1980s; some were located on D Street in South Boston and Lincoln Street downtown. The last of the Summer Street wool firms, Forte, Dupee, Sawyer Co., left its building at 311-319 Summer Street in 2000. All that remains of this vanished industry in the district is a historic marker sponsored by the Boston Wool Trade Association, placed on 259 Summer Street in the autumn of 2002.

8.6 Art for Wool

By the 1950s, development of the district as a site for warehousing and manufacturing had come to an end. Boston Wharf Company completed its land-making when it filled the inlet, partly by 1919 and finally out to the sea wall between 1928 and 1948. The loft built in 1929, a reinforced concrete building at **51 Sleeper Street**, turned out to be the last of the type. The Great Depression, World War II, and the changing city and regional economy stalled and then ended further loft development.

As Boston's wool market declined along with New England's wool textile industry and business sought suburban locations with good highway access, prospective tenants for Boston Wharf Company lofts from traditional industries dwindled. Vacancies became widespread. Then in the 1970s, artists discovered the area. One of the first buildings occupied by artists was **34 Farnsworth Street (not depicted)**. In the 1980s, they occupied buildings on A, Farnsworth, Congress, and Melcher streets. After Forte, Dupee, Sawyer Co. vacated the top three floors of the loft it occupied—no longer needing the space for warehousing wool—artists moved in. The artists were attracted to the district's buildings because the large lofts facilitated work on large canvases and sculptures. Large windows provided ample natural light. The vast amount of square footage on each floor of these buildings were also attractive as museum and exhibit spaces (e.g. Children's, Mobius, Touchable Stories)

By 1980, so many artists had located in the area that an Open Studios event could be held. In that year, 200 artists joined to organize the Fort Point Arts Community (FPAC), which received support from the National Endowment for the Arts—NEA's first grant to a neighborhood arts organization.

Boston Wharf Company cooperated with the artists and helped the artist community to develop. Many of the artists who set up studios in the district's lofts also lived in their studios, although city codes did not allow this. The artists subdivided floors, put in kitchens and bathrooms, and created live/work spaces. They also provided means of emergency egress from the buildings, which were now partly residential. As their numbers grew, the artists organized to negotiate leases collectively with Boston Wharf Company. Around 1995, artists leased floors in eighteen different district buildings. But as lessees, and often illegal residents, the artists' tenancy was precarious.

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In the 1990s, the wider world discovered the potential of the district as a place to live and work. Today, when artists' leases expire, the buildings are redeveloped mainly for offices, retail and high-end residential. For example, until February 2002, **288-304 A Street (not depicted)** had been home to several arts and community organizations and over 50 artist studios. The building is now being redeveloped for office space. One former tenant, the Revolving Museum, left Boston for Lowell. Buildings at the southern end of the FPCNRD on A and Midway streets had been occupied by perhaps 100 artists when Beacon Capital Partners purchased the property for redevelopment.

Nevertheless, many artists continue to live and work in the district and some have secured their continued presence in the district by becoming building owners. Two buildings, 249 A Street and 300 Summer Street, are owned by artists. FPAC purchased 300 Summer Street, renamed the Artist Building, and created a limited equity co-op in 1995. It contains 48 live-work spaces as well as offices and commercial space. Another FPAC project, 249 A Street, contains 44 live-work studios.

An even more ambitious project that will create studios and exhibit spaces for artists is being undertaken by the Fort Point Channel Coalition (of which FPAC is a member), which was formed in 1999. In a joint venture with Keen Development Corp., called the Fort Point Development Collaborative, the group is redeveloping three lofts on Midway Street, part of the property acquired by Beacon Capital Partners, into 89 live/work studios.

Alert visitors to the district will sense they are in an artistic milieu when they discover outdoor artworks, such as Clark University art instructor Danielle Krcmar's crockery filled sidewalk cracks on Melcher, Summer and A streets, and the oversized canister formerly on the Summer Street Bridge over A Street. Since 1977, the forty-foot-high **Hood Milk Bottle** in the park along Fort Point Channel adjacent to the Children's Museum has become a defining sign along the South Boston waterfront. With a capacity of 50,000 gallons, its structure is made entirely of wood and was built in 1930. Cut in half and brought to South Boston (from an unidentified location) by barge, it was reassembled to serve as a seasonal refreshment stand.

Representatives of artist groups serve on committees concerned with planning the future of the area, the Seaport Alliance for Neighborhood Design. SAND is mandated to advocate for long-range planning ideals, envisioning the South Boston waterfront as a vibrant, diverse community with a distinctive character and sense of place. SAND members were among those who petitioned the city to designate Fort Point as a Historic District.

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Arthur Wheelock, former owner, Stanley Woolen Co., woolen mill, Uxbridge, Mass.

Jerry Wheelock, former worker in Stanley Woolen Co., son of Arthur Wheelock.

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Fort Point Channel HD
Name of Property

Suffolk, MA
County, State

10. Geographical Data

Acreage of Property 55 acres

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet.)

1. 19 331100 4691040
Zone Easting Northing
2. 19 331420 4690540
Zone Easting Northing

3. 19 331020 4689920
Zone Easting Northing
4. 19 330600 4690120
Zone Easting Northing

— See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Sara Wermeil/Susan Ceccacci research, Edward Gordon compiler, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date June 2004

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name multiple

street & number telephone

city or town state zip code

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Verbal Boundary Description and Justification

The boundaries of the Fort Point Channel National Register district were drawn to encompass the land, buildings, and structures created by the Boston Wharf Company and associated with the development of this area between the mid 19th and the mid 20th centuries. See enclosed maps.

Starting at the northwest corner of the Fort Point Channel National Register District:

From a point at the northeast corner of parcel #030296000 on Atlantic Avenue, at the outer, western edge of the sea wall on the west side of Fort Point Channel, the northern boundary extends due east across the channel to include the seawall on the east side of Fort Point Channel, just north of the Northern Avenue Bridge and encompassing the pier beneath the bridge. The boundary turns south and continues along the outer, eastern edge of the seawall on the eastern side of the channel to the northwestern edge of parcel #0602635000 on Congress Street; at this corner the boundary turns east to follow the northern edge of this lot, crosses Sleeper Street, and turns north again to follow the eastern side of Sleeper Street, to the northwestern corner of parcel #0602670000, then turns east to follow the rear, southern lot lines of properties on Seaport Boulevard to the corner parcel #0602652003 on Stillings Street, two lots past the Pittsburgh Street (Thompson Place)/Seaport Boulevard intersection. The district boundary turns south at the northeast corner of parcel #0602652003.

The eastern boundary, from north to south, begins at the northeastern edge of the lot at parcel #06026552003 at Stillings Street and continues south through the western side of Stillings Street until it crosses over to the northeastern edge of parcel #0602650000. Following the northern edge of parcel #0602650000, the boundary travels east to West Service Road.

The boundary then turns south at the northeastern corner of parcel #0602650000 and continues directly south, in line with the western side of West Service Road, until it reaches the north side of Wormwood Street to parcel #0602754010. The boundary encompasses all of parcel #0602754010 to Binford Street, where it turns west, following the same parcel to its southwestern corner. Here, the boundary turns south to cross Binford Street and continues south along the eastern edge of parcel #0602750020. At the southern edge of parcel #0602750020, the boundary turns west to Channel Center Street (Midway Street), turns north briefly and crosses the street to follow the southern edge of parcel #0602757010. Where parcel #0602757010 meets A Street, the boundary turns north to follow the western edge of A Street to the northwestern edge of parcel #0602756010, where it turns westerly and crosses A Street. The boundary travels west along the southern edge of parcel #0601166035 and parcel #0601166045. At the southwestern corner of parcel #0601166045, the boundary turns north along the eastern edge of Necco Street, then turns westerly across Necco Street to follow the rear of the buildings at 5 and 6 Necco Place; it turns northerly along the western edge of 6 Necco Place. Directly across from the northwest edge of 6 Necco Place, the boundary crosses the street and follows the northern edge of Necco Place to the seawall.

Where Necco Place ends at the seawall, the boundary turns south and travels along the eastern outer edge of the seawall, bearing west to follow the seawall toward Dorchester Avenue. At Dorchester Avenue, the boundary turns north and follows the western, outer edge of the seawall back to parcel #0302960000.

(end)

Fort Point Channel HD
Boston (Suffolk), MA

Parcel ID#	MHC#	St.#	Property Address	Historic Name	Date	Architect	Construction	Architectural Style	C/NC/Re
0602757010	5502	205	A Street	Boston Wharf Company	1919	Howard B. Prescott	warehouse	Classical Revival	C/B
0602757010	5503	207-209	A Street	Boston Wharf Company	1916	Morton D. Safford	warehouse	Classical Revival	C/B
0602757010	5504	211-213	A Street	Boston Wharf Company	1915	Morton D. Safford	warehouse	Classical Revival	C/B
0602757010	5505	215-225	A Street	Boston Wharf Company	1922	Howard B. Prescott	warehouse	Classical influence	C/B
0602757010	5506(229)	227-229	A Street	W. S. Coringley & Son/BWCo	1903	Morton D. Safford	warehouse	Classical Revival	C/B
0602758000	5507	239-241	A St.	Frederick Barlow Building	ca. 1895		ordinary	Romanesque Revival	C/B
0602759000		245	A Street	vacant lot					V
0602752000	5508	249-255	A Street	Fctry Bldgs Tr. IndusBldg.#1	ca. 1895		warehouse	Italianate	C/B
0602756001	5509	261	A Street	vacant lot					V
0602756010		287	A Street	vacant lot					V
0601166035		288-304	A Street	Boston Wharf Company	1912	Morton D. Safford	warehouse	Classical Revival	C/B
0602746000		289	A Street	vacant lot					V
0602747000		295-297	A Street	vacant lot					V
0602760000		309	A Street	Deli-Zioso lunchroom	20thc.		wood frame		NC/B
0602761000	5511(321)	319-321	A Street	Kistler Leather Co./BWC	1913	Morton D. Safford	warehouse	Classical Revival	C/B
0602761001		319R	A Street	Dwinell-Wright Co. warehouse	1923		warehouse	Classical Revival	C/B
0602763000		323	A Street	Dwinell-Wright Co./BWC	1904	Morton D. Safford	warehouse	Classical Revival	C/B
0602707000		324	A Street	A Street Deli	1945		concrete block		NC/B
0602706000		326	A Street	Boston Button Co.	1889, 1890	Morton D. Safford	warehouse	Romanesque Revival	C/B
	9002		Congress St.	Congress Street Bridge	1930		Single leaf bascule		C/St
				& Tenders hse			utilitarian		C/B
			Congress St.	The <i>Beaver</i>			reproduction vessel		NC/St
0602691000		305	Congress Street		1983/2000		new construction		NC/B
0602635000		308	Congress Street	H. P. Hood Milk Bottle	1934		wood frame	Roadside Fantasy	C/B
0602692000		313	Congress Street	Lombard's Congress St. Sto.	1886/1985		warehouse	Italianate/Panel Brick	C/B
0602635001	5516	316	Congress Street	Atlas Stores General Storage	1890/93/19	Morton D. Safford	warehouse	Panel Brick	C/B
0602669000	5517	320-324	Congress Street	Joseph S. Williams Stores	1888/1998	Morton D. Safford	warehouse	Italianate/Panel Brick	C/B
0602693000		321	Congress Street	vacant lot					V
0602668000	5518	326-330	Congress Street	Putnam & Co./Bost. R. E. Tr.	1888	Morton D. Safford	warehouse	Romanesque Revival	C/B
0602667000	5519	332-336	Congress Street	Boston Wharf Company	1892-1893	Morton D. Safford	warehouse	Classical Revival	C/B
0602666000		342	Congress Street	vacant lot					V
0602694000	5520	343	Congress Street	American Railway Express Co.	1888/36/20	Bradlee, Winslow et	fireproof/steel/conc.	Romanesque Revival	C/B
0602658000	5521	344	Congress Street	Congress St. Fire Sta.	1891	H. H. Atwood	suspended floors	Romanesque Revival	NR 1987
0602657000		346	Congress Street	vacant lot					V
0602695000	5522	347-351	Congress Street	Chase & Co. candy factory	1887/1890		warehouse	Italianate	C/B
0602656000	5523	348-352	Congress Street	Boston Wharf Company	1894	Morton D. Safford	warehouse	Classical influence	C/B
0602655003	5524	354-358	Congress Street	Boston Wharf Company	1900	Morton D. Safford	warehouse	Classical Revival	C/B
0602684000	5525	355	Congress Street	Tremont Electrical Co. Bldg.	ca.1905		ordinary & wareho.	Italianate	C/B
0602685000		359	Congress Street	vacant lot					V

Fort Point Channel HD
Boston (Suffolk), MA

02664000	5526	354-372	Congress St./1 Thomson Place	Stillings Bldg./BWC	1901	Morton D. Safford	warehouse	Romanesque Revival	C/B
02668000	5527	369-375	Congress Street	BWC wool warehouse	1918	Howard B. Prescott	fireproof/reinf.conc.	Italianate	C/B
02664000	5528	374-384	Congress Street	Harvey Bldg./ BWC	ca.1903	Morton D. Safford	warehouse	Classical Revival	C/B
02687000	5529	381-389	Congress Street	Boston Wharf Company	1907	Morton D. Safford	warehouse	Classical Revival	C/B
02658001	5530	11-15	Farnsworth Street	Brown-Durrell Co. Wareho.	1893	Morton D. Safford	warehouse	Italianate	C/B
02665000	5531	12-22	Farnsworth Street	Boston Wharf Company	1917		warehouse	Classical	C/B
02658002,		17-31	Farnsworth Street	Farnsworth St. Garage	1987		new construction		NC/B
0602659000, and 0602660000									
02664000	5532	24-32	Farnsworth Street	Bell Tel./N.E.T.&T. Co.	c1895/1987		warehouse	Classical/Rsque	C/B
02660001	5533	33-39	Farnsworth Street	Boston Wharf Company	1909		warehouse		C/B
02663000	5534	34-36	Farnsworth Street	Boston Wharf Company	1909		warehouse/		C/B
02662002		38	Farnsworth Street	vacant lot					V
02660002	5535	41-45	Farnsworth Street	Jones/McD. & Stratton Co.	1908		warehouse	Classical Revival	C/B
02662001	5536	44-54	Farnsworth Street	B.W.C./E.T. Ward Sons Co.	1915/2000	Morton D. Safford	fireproof	Classical influence	C/B
02661000	5537	47-53	Farnsworth Street	Boston Wharf Company	1895		warehouse	Romanesque influenc	C/B
02662000		end of	Farnsworth Street	vacant lot					V
02702000		10	Melcher Street	Boston Wharf Co. Offices	1905	Morton D. Safford	fireproof	Classical Revival	C/B
		10	Melcher Street	BWCo. Roof sign	20thc.		Structure		C/St
01163015		11-17	Melcher Street	N.E. Confectionary Co./BWC	1902		warehouse	Classical Revival	C/B
01163025		19-27	Melcher Street	N.E. Confectionary Co./BWC	1902		warehouse	Classical Revival	C/B
01164005		29-37	Melcher Street	N.E. Confectionary Co./BWC	1902		warehouse	Classical Revival	C/B
01166005		49	Melcher Street	Boston Wharf Co.	1910		warehouse	Classical Revival	C/B
01166015		51-61	Melcher Street	Boston Wharf Co.	1916		fire prf/steel fr/conc	Classical influence	C/B
01166025		63	Melcher Street	French,Shriner&Urner shoe fac.	1909		warehouse	Classical Revival	C/B
02750020		2-14	Midway Street/ 2 Channel Street	American Can Co./BWC	1902	Morton D. Safford	warehouse	Romanesque influenc	C/B
02750020		24-26	Midway Street/ 2 Channel Street	U.S. Leather Co./BWC	1914	Morton D. Safford	warehouse	Classical influence	C/B
02750020		28-32	Midway Street/ 2 Channel Street	U.S. Leather Co./BWC	1911	Morton D. Safford	warehouse	Classical Revival	C/B
02750020		34-38	Midway Street/ 2 Channel Street	U.S. Leather Co./BWC	1912	Morton D. Safford	warehouse	Classical Revival	C/B
02750020		40-44	Midway Street/ 2 Channel Street	Boston Wharf Co.	1916	Morton D. Safford	warehouse	Classical Revival	C/B
02750020		46-48	Midway Street/ 2 Channel Street	Boston Wharf Co.	1914	Morton D. Safford	warehouse	Classical Revival	C/B
02750020		50-52	Midway Street/ 2 Channel Street	W. Herbert Abbott Inc.	1913	Morton D. Safford	warehouse	Classical Revival	C/B
		5	Necco Court	N.E. Confec. Co./B.W.C.	1907		warehouse	Classical influence	C/B
		6	Necco Court	N.E. Confec. Co./B.W.C.	1907		warehouse	Classical influence	C/B
01164015			end of Necco Pl., nr seawall	vacant lot					V
01166045		10	Necco Street	Necco St. Garage	1992		modern		NC/B
			Northern Avenue	Northern Avenue Bridge	1908 & 193	William Jackson	Triple barreled pivot		C/St
				& Tenders Hse	ca. 1908		Building	Shingle Style	C/B
02670001			end of Northern Ave., on seawall	vacant/dock					V
			Seaport Boulevard	Evelyn Moakley Bridge	1996	Amman& Whitney	conc. & steel girder		NC/St
			Sea Wall Dorchester Avenue	Sea Wall			timber/granite/conc.		C/St
			Sea Wall South Boston	Sea Wall			timber/granite/conc.		C/St
02669001		11	Sleeper Street	vacant lot					V

Fort Point Channel HD
Boston (Suffolk), MA

02669005	5561	15-21	Sleeper Street	Boston Wharf Co.	1911/1983		new construc./conc.	Classical Revival	C/B
through 0602669068									
02669005	5562	29-31	Sleeper Street	Boston Wharf Co.	1915/1983		warehouse	Classical Revival	C/B
02669092	5563	33	Sleeper Street	Boston Wharf Co.	1911/1983		warehouse	Classical Revival	C/B
through 0602669206									
02670000	5564	51	Sleeper Street	United Shoe Mach. Corp.	1929/ca.1988 alterations		fireproof/reinf. Conc	Classical/Modern	C/B
02647000	5565	5--9	Stillings Street	Boston Wharf Co.	1907		warehouse	Classical influence	C/B
02648000,		11--23	Stillings Street	Stillings Street Garage etc.	2001	Jung/Brannen	new construction	Modern	NC/B
0602649000, and 0602650000									
02652003	5571(44)	44-48	Stillings Street	BWC Grocery wareho.	1914	J.M.&C.J. Buckley	warehouse	Classical influence	C/B
	9001		Summer Street	Summer Street Bridge	1899	W.J. Lawler	retractable	Utilitarian	C/St
02701002	5573(250)	250-254	Summer Street	BWC wool warehouse	1899	Morton D. Safford	fireproof	Classical Revival	C/B
01163005	5574	253	Summer Street	N.E. Confec.Co./B.W.C.	1902	Morton D. Safford	warehouse	Classical Revival	C/B
02701001	5575(256)	256-260	Summer Street	BWC wool warehouse	1899	Morton D. Safford	fireproof	Classical Revival	C/B
02701000	5577(262)	262-266	Summer Street	BWC wool warehouse	1899	Morton D. Safford	fireproof	Classical Revival	C/B
02700000	5578(268)	268-272	Summer Street	BWC wool warehouse	1898	Morton D. Safford	fireproof	Classical Revival	C/B
02703000	5579	269-273	Summer Street	BWC wool warehouse	1910	Morton D. Safford	fireproof	Classical Revival	C/B
02699000	5580(274)	274-278	Summer Street	BWC wool warehouse	1898	Morton D. Safford	fireproof	Classical Revival	C/B
02697000,	5581(280)	280-290	Summer Street	BWC wool warehouse	1898	Morton D. Safford	fireproof	Classical Revival	C/B
0602688000									
02704000	5582(281)	281-283	Summer Street	BWC wool warehouse	1904	Morton D. Safford	fireproof	Classical Revival	C/B
02705000	5583(285)	285-297	Summer Street	BWC wool warehouse	1903	Morton D. Safford	warehouse	Classical/Romanesque	C/B
02696000	5584	292-302	Summer Street	J. Williams & Co. wool merch.	1898	Morton D. Safford	fireproof/steel/conc.	Classical Revival	C/B
			Summer Street	Summer St. Bridge over A St.	ca. 1890		steel girder span	no style	C/St
02690000	5586	312-320	Summer Street	BWC wool warehouse	1904	Morton D. Safford	warehouse	Classical Revival	C/B
02764000	5587(321)	321-325	Summer Street	BWC wool warehouse	1911	J.M.&C.J. Buckley	fireproof	Classical Revival	C/B
02689000	5588	322-330	Summer Street	F.A. Foster & Co. Dry Goods	1910	Morton D. Safford	warehouse	Classical Revival	C/B
02765000	5589(327)	327-333	Summer Street	Jos. Middleby Jr. Inc./BWC	1911		warehouse	Classical Revival	C/B
02688000		332	Summer Street	vacant lot					V
02766000		337-347	Summer Street	Jos. Middleby Jr. Inc./BWC	1907	Morton D. Safford	warehouse	Classical Revival	C/B
02762000			behind 337 Summer St.	vacant lot					V
02655002	5552	12--18	Thomson Place	Boston Wharf Co.	1907		warehouse	Classical/Rsque	C/B
02653000			Thomson Place	vacant lot					V
02652007	5553(19)	19-23	Thomson Place	Boston Wharf Co.	1907	Morton D. Safford	warehouse	Classical Revival	C/B
02655001		22-24	Thomson Place	Thomson Financial Offices	1992		new construction	Modern	NC/B
02652006	5554	25-27	Thomson Place	Boston Wharf Co.	1909	Morton D. Safford	warehouse	Italianate influence	C/B
02655000	5555	26-28	Thomson Place	Boston Wharf Co.	1908		warehouse	Classical influence	C/B
02652005		29-33	Thomson Place	Boston Wharf Co.	1912	Morton D. Safford	warehouse	Italianate influence	C/B
02654005	5556	30-34	Thomson Place	Boston Wharf Co.	1916		warehouse	Classical Revival	C/B
02652004		35-37	Thomson Place	Boston Wharf Co.	1913	Morton D. Safford	warehouse	Classical Revival	C/B
02654004	5557	36-40	Thomson Place	Boston Wharf Co.	1900		warehouse	Romanesque influence	C/B
02654003	5559	42-56	Thomson Place	Pittsburgh Plate Glass warehous	1909		warehouse	Italianate influence	C/B

Fort Point Channel HD
Boston (Suffolk), MA

602654001	5560(51)	47-59	Thomson Place	Boston Wharf Co. wareho.	1924/ca. 19	Howard B. Prescott	warehouse	Classical/Modern	C/B
602654002			Thomson Place	vacant lot					V
602753012,		21, 23-27	Wormwood Street	Fact.Bldgs.Tr.Indus bldgs.#2,#3	ca. 1896		warehouse	Italianate	2C/B
0602753014, and 0602753016					with ca. 2000 connector				
602754010		33-37	Wormwood Street	Fact. Bldgs. Tr. Indus bldg. #4	ca. 1897		warehouse	Italianate	C/B
602756000		40	Wormwood Street	vacant lot					V
602754010		41-45	Wormwood Street	Fact. Bldgs. Tr. Indus bldg. #5	ca. 1896		warehouse		C/B
602754010		41-45	Wormwood Street	Fact. Bldgs. Tr. Chimney	ca. 1896		brick	Utilitarian	C/St
Resource totals:									
			Contributing	Noncontributing					
Buildings			89	7					
Structures			9	2					
Total			98	9					
Vacant lots			19						
Previously listed in the National Register:			Congress St. Fire Station						

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number _____ Page _____
Fort Point Channel HD
Boston (Suffolk), MA

PHOTOGRAPHS (Date: 2003)

1. Seawall, Boston side (facing NE)
2. Seawall, South Boston side
3. Congress Street Bridge (facing SE)
4. Summer Street Bridge (facing SE)
5. Northern Avenue Bridge (facing NE)
6. 347-351 Congress Street, Chase & Co. Building (facing NW)
7. 355 Congress St.
8. 364-372 Congress St.
9. 374-384 Congress St.
10. 326 A Street, Boston Button Co. Building (facing N)
11. Melcher Street at Summer Street (facing W)
12. 249-255 A Street at Wormwood Street (facing SW)
13. 239-241 A Street, Barlow Building (facing SE)
14. 292-302 Summer Street at A Street bridge (facing NE)
15. 326-330 Congress Street, Putnam & Co. Building (facing E)
16. 33 Sleeper St.
17. 313 Congress Street, Lombard Stores (facing N)
18. 320-324 Congress Street, J.S. Williams Building (facing SE)
19. 42-56 Thomson Place, PPG Building (facing E)
20. 25-27, 29-33 Thomson Place (facing NW)
21. 316 Congress Street, Atlas Stores (facing NE)
22. 343 Congress Street, Railway Express Building (facing N)
23. 344 Congress Street, Boston Fire Museum [NR] (facing E)
24. 47-53 Farnsworth St.
25. 348-352 Congress Street (facing SE)
26. 348-352 Congress Street, detail (facing E)
27. 354 Congress Street (facing NE)
28. 326-330 Summer Street, Putnam & Co. (facing E)
29. 250-290 Summer Street (facing S)
30. 280-290 Summer Street (facing NE)
31. 250-254 Summer Street (facing SE)
32. 250-260 Summer Street (facing SE)
33. 262-266 Summer Street (facing E)
34. 281-283 Summer St.
- No Photo #35
36. 63 Melcher Street
37. 28-32 Midway
38. 34-38 Midway
39. 319-321 A Street, Kistler Leather Co., (facing S)
- No Photo #s 40, 41, 42
43. 191-227 A Street (facing W)
44. Necco Street (facing E)
45. Summer Street, Boston Wharf Co. sign (facing S)
46. 41-55 Thomson Street

(end)

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Section number _____ Page _____

Fort Point Channel HD
Boston (Suffolk), MA

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(end)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Fort Point Channel Historic District
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Suffolk

DATE RECEIVED: 7/27/04 DATE OF PENDING LIST: 8/26/04
DATE OF 16TH DAY: 9/10/04 DATE OF 45TH DAY: 9/09/04
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 04000959

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 9/10/04 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the
nomination is no longer under consideration by the NPS.



Port Point Channel
South Boston
Sea Wall - Boston side ↓
Port Point Channel

Roll: 37134

PL: 8A



Forst Point Channel

SE & WALL, South Boston
side
(South of Summer St.)

Roll: 16817

Fr: 34, 35, 36

#2



FORT POINT Channel

South Boston

Congress Street

Roll: 37134

FR: 11A

#3



Fort Point Channel
South Boston
Summer Street Bridge

Roll: 37135

FR: 23A

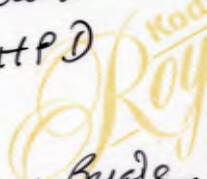




ED<#11#
3308 42 H H H 2-36 2073/100
>008 BN



Fort Point Channel
NRT PD



Northern Avenue Bridge
Connecting Boston w/ South Boston

Roll: 31735
FR: 214



5



Fort Point Channel
South Boston

347-351 Congress St.

Roll: 37135

FR: 9A

#6



Four Point channel

South Bntm

355 Congress St

~~355 Congress St~~ ~~355 Congress St~~ SARGAT

Roll: 16817

Fes: 27 23.24



Fort Point Channel

South Boston

362 - 372 Congress St

Roll: 16817

FL: 28, 29, 30

#8



Fort Point Channel
South Boston

374-384 Compend

Roll: 16817

IR5: 25, 26, 27



Fort Point Channel

South Boston

326 A STREET

Roll: 37135

FR: 54

#10



Fort Powis Channel
South Bator
at right - 253 Summer St
at left - 11-37 Mulder
St



Four Point Channel
South Baton 259
Factory Trust Lofts - A
Roll: 37134 ST.
FR 6A



Fort Point Channel
South Boston

239-241 A Street

Roll: 37134

FL: 4A

Frederick Barlow Building



FOUR POINT Channel
SOUTHER BOSTON

292.302 Summer St
R. 11: 37135
FR: 1A

#14



Fort Point Channel
South Boston

326 - 330 Conquest ST

Roll: 37135

PR: 18A

Putnam & Co. Bldg

15



Fort Point Channel

South Boston

33 Sleeper Street

Roll: 16817

FRS: 13, 14, 15



Fort Point Channel
South Boston
313 Congress ST
Roll: 37135
FR: 2A

#17



Fort Point Channel
South Bottom

320-324 Congress St

Roll: 37135

FR: 164, 17A

J. S. Williams Stores
Building



Fort Point Channel
South Boston

42 - 56 Thurston Pl.

Roll: 37135
Fe: 2A

Pittsburgh Plate Glass
Co. Building

#19



Fort Point Channel
South Boston

R to L: 25-27 and
29-33 Thomson St

Roll: 37135

PR: 6A



Four Point Channel
South Boston

316 Congress St

Roll: 37135

FR: 20A

Atlas Stores

#21



Port Point Channel
South Boston

343 Congress St

Roll: 37135

PR: 15A

American Railway Express
Building

#22



Fort Point channel
South Brother
344 Congress St

Roll: 37135

FR: 14A

#23



Fort Point Channel
Smith Boston

47-53 Farnsworth St

Roll: 16817

Frs: 1, 2, 3



Fort Point Channel
South Boston
348-352 Congress St
Roll: 37135

Fri 12/4



FORE POINT Channel
South Boston

348 - 352 Conquer St.

Roll: 37135

PR: 11A

Detail

#2.6



Point Point Channel
South Boston
354-358 Congress St
Roll: 37134
PR: 12A



Fort Point Channel
NRHPD

South Boston, MA
326 - 330 Congress
St

Putnam and Co
Building

Roll: 37135
FLS: 18A + 19A

3308 42 H H-1-18 2023/100
2011 BN

#28



Font Point Channel
South Boston

shutscape

250-304 Summer St

Roll: 37134

FR: 16A

#29



Fort Point Channel

South Bottom

280-290 Summer St

Roll: 37134

FR: 21A

#30



Port Point Channel
South Basin

250-254 Summer St

Roll: 37134

PR: 15A



Fort Point Channel
South Boston

256-260 Summer St

Roll: 37134

Fr: 17A

32



FORT POINT Channel
South Bay

262-266 Summer
Sr

Roll: 37134

FR: ~~38~~ 18A



Fort Point Channel/
South Boston
201-283 Summer St
Roll: 16816

FR: 34

#3 34



Fort Point Channel

South Point

63 Melcher

Roll: 14816

Fr: 33

#36



Fort Point
Channel

Smith Bottom
28-32 Midway

Roll: 16816

PR: 27

#37



Boat Point
Channel, So. Boston

Roll: 16816

F2:23

34-38 Midway



Fort Point Channel
South Boston, MA

319 A STREET

Roll: 37134

PR: 1A

Kistler Leather Co. /
Boston Wharf Co.



Fort Point Channel
South Boston

191-227 A STREET

Roll: 37134

PR: 3A

#43



Fort Point Channel
South Boston

NELCO Street

Roll: 37134

FR: 24

#44



FORE POINT Channel

South Boston

Boston Wharf Company
Sign

Roll: 37134

FR: 9A

45



Fort Point Channel
South Boston
41-55 Thompson St

Roll: 16817

FR: 16, 17, 18

Missing Core Documentation

Property Name

Fort Point Channel Historic District

County, State

Suffolk,
Massachusetts

Reference Number

04000959

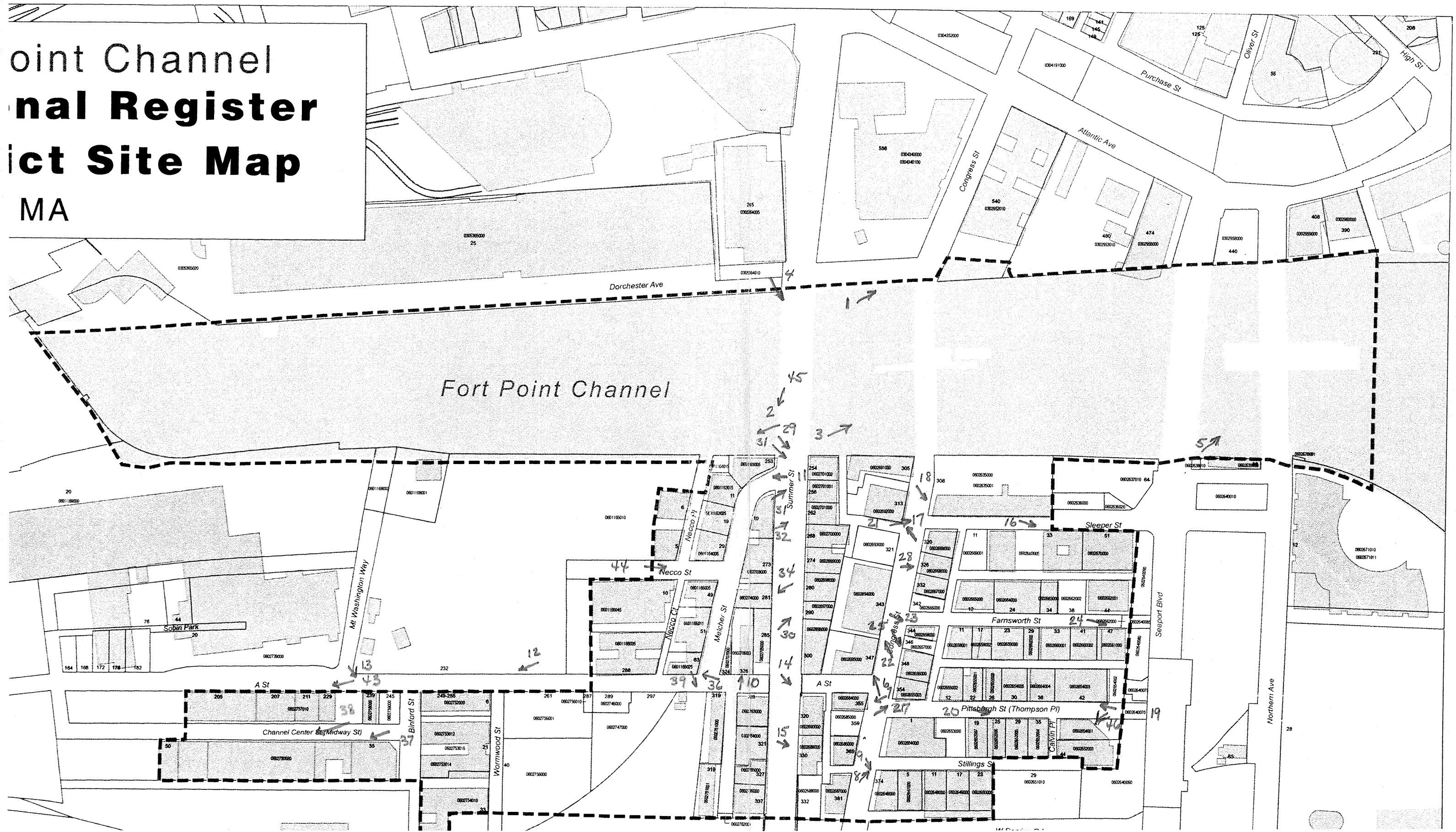
The following Core Documentation is missing from this entry:

☐ Nomination Form

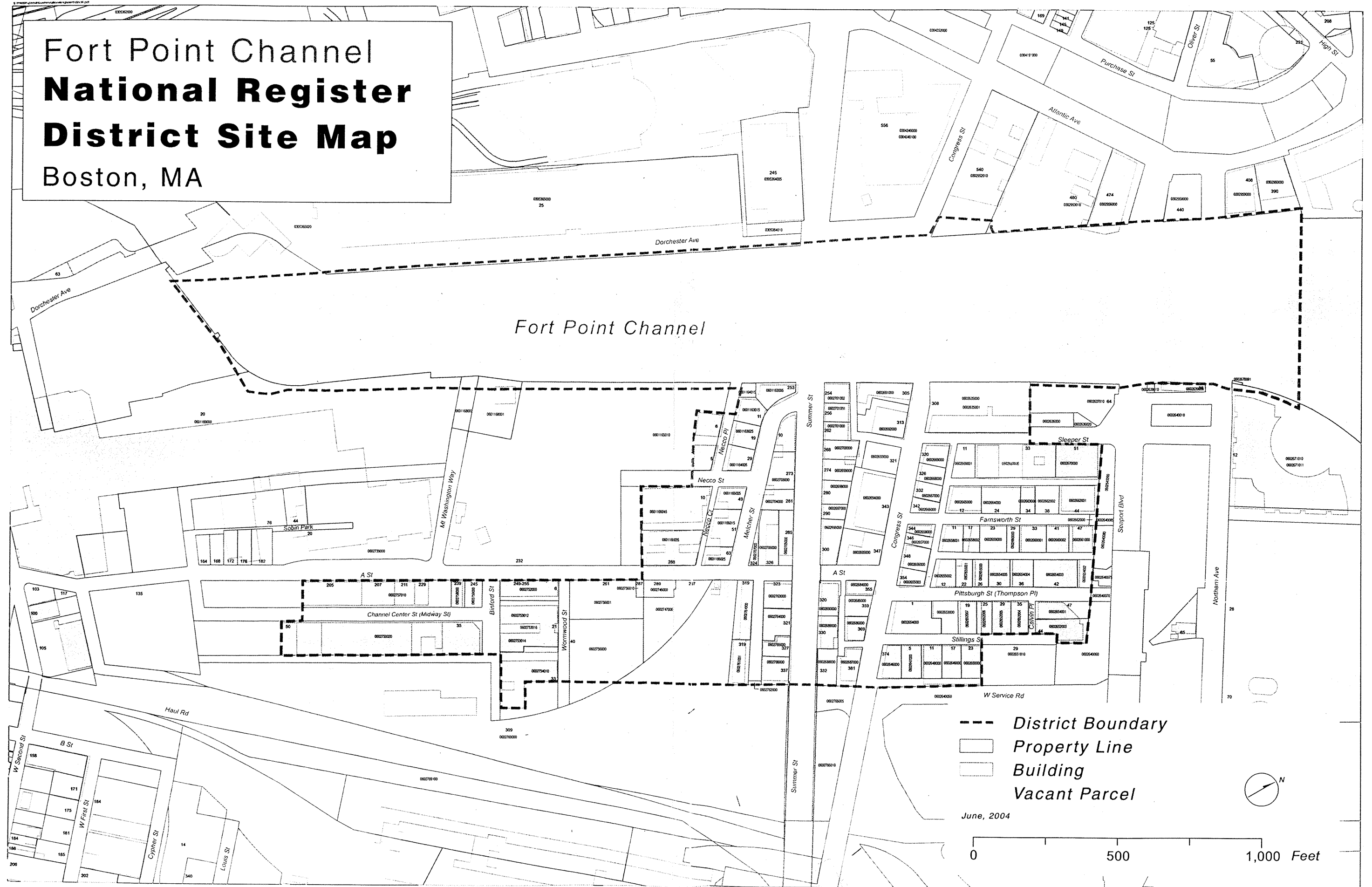
☒ Photographs (Missing 35, 40-42)

☐ USGS Map

Joint Channel Annual Register District Site Map MA



Fort Point Channel National Register District Site Map Boston, MA





Fort Point Channel 42071-C1-TM-025
BOSTON (SUFFOLK) MA

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

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, maintained since
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
SOUNDINGS SHOWN REPRESENT THE APPROXIMATE LINE
OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 5.9 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE		DECLINATION DIAGRAM	ADJOINING MAPS		
Meters	Feet		1	2	3
1	3.281		1	2	3
2	6.562		4	5	
3	9.843		6	7	8
4	13.124				
5	16.405				
6	19.686				
7	22.967				
8	26.248				
9	29.529				
10	32.810				

To convert meters to feet multiply by 3.281
To convert feet to meters multiply by 0.3048

UTM grid convergence (GM) and 1983
declination (MM) at center of map
Diagram is approximate

ISBN 0-607-00135-6
9 780607 001356

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 gauge; narrow gauge	—
Bridge: drawbridge	—
Footbridge; overpass; underpass	—
Bathys area: only selected bottom 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, shield park	—
Land grant with monument; found section corner	—
U. S. public lands survey: range, township; section	—
Range, township; section line: location approximate	—
Range or field line	—
Power transmission line, located tower	—
Dam; dam with lock	—
Cemetery: grave	—
Campground; picnic area; U. S. location monument	—
Wellhead; water well; spring	—
Mine shaft; prospect; adit or cave	—
Control: horizontal station; vertical station; spot elevation	—
Contours: index; intermediate; supplementary; depression	—
Distorted surface: only mine, lava; sand	—
Sounding; 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	—

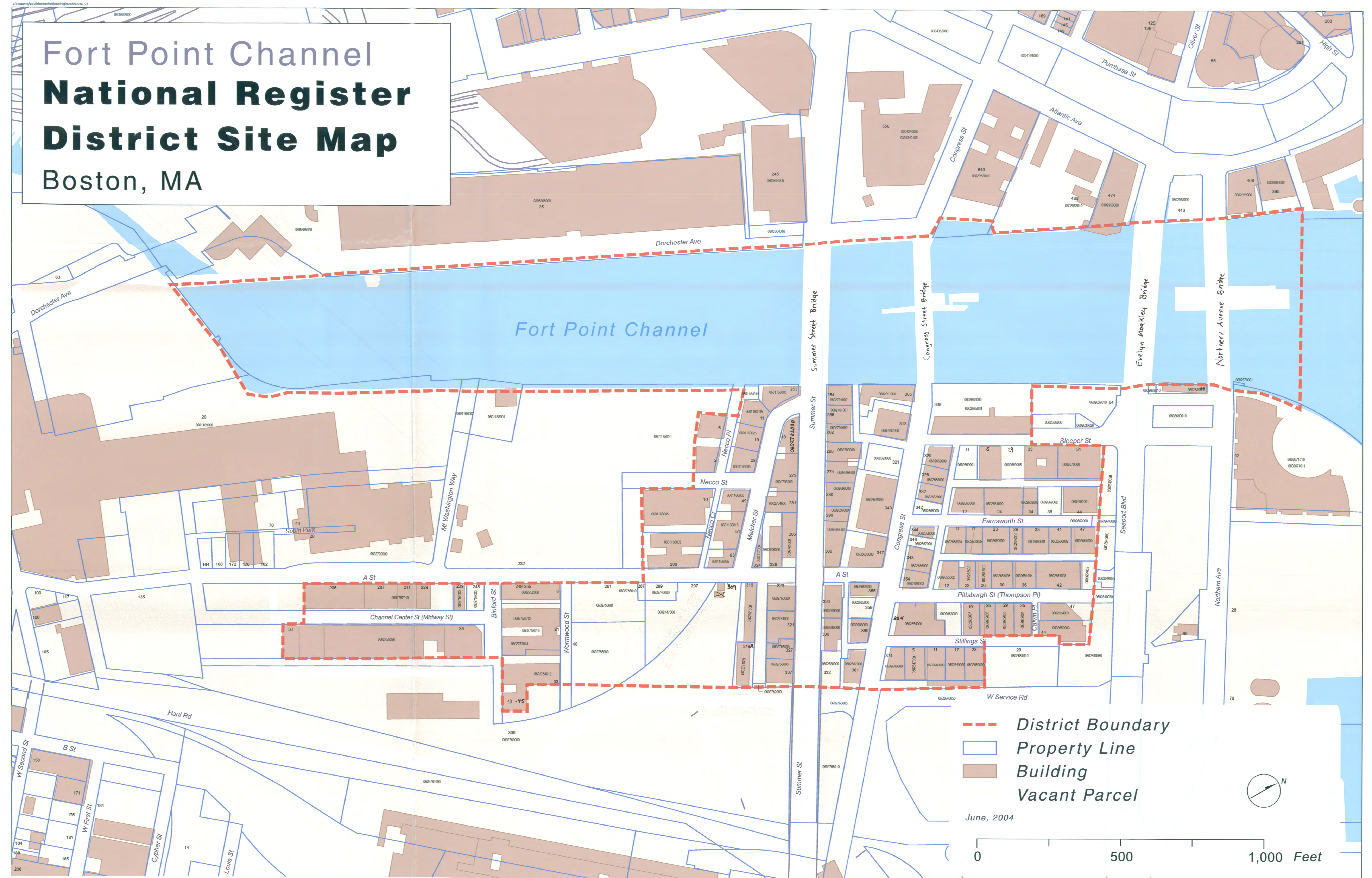
A pamphlet describing topographic maps is available on request

FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092

BOSTON SOUTH, MASSACHUSETTS
42071-C1-TM-025

1987

Fort Point Channel
National Register
District Site Map
Boston, MA





The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

April 6, 2004

Ms. Tina Borghild Norwood
U.S. Postal Service
Federal Preservation Office
Facilities Headquarters
4301 Wilson Boulevard #300
Arlington, VA 22203-1861

**Re: proposed Fort Point Channel HD, Boston, MA, parcel ID 0602760000, 309 A Street,
Post Office parking lot**

Dear Ms. Norwood:

We are writing to inform you that the Federal property referenced above is located within the boundaries of the proposed Fort Point Channel Historic District, which will be considered by the Massachusetts Historical Commission for nomination to the National Register of Historic Places. The National Register of Historic Places is the Federal government's official list of historic properties worthy of preservation. Listing in the National Register provides recognition and assists in preserving our nation's heritage.

Listing of the Fort Point Channel Historic District provides recognition of the community's historic importance and assures protective review of Federal projects that might adversely affect the character of the district. If the district is listed in the National Register, certain Federal investment tax credits for rehabilitation and other provisions may apply.

In Massachusetts, properties nominated to the National Register are automatically listed in the State Register of Historic Places. State Register properties owned by municipalities and nonprofit organizations may compete for state restoration grants.

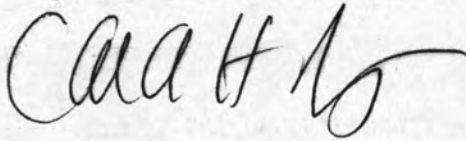
You are invited to attend the meeting of the Massachusetts Historical Commission at which the nomination of the Fort Point Channel Historic District will be considered. The Commission will meet at 1:00 p.m. on Wednesday, June 9, 2004, at the Massachusetts State Archives, Dorchester, Massachusetts. The Commission meeting is a public meeting and all interested parties are encouraged to attend. If you have special needs and would like to attend the meeting, please contact the Commission and staff will make any arrangements that are necessary.

You are also invited to attend a public meeting at which the nomination of the District will be discussed. The meeting will be held at the Children's Museum, 300 Congress Street, 5th floor function room on Thursday, April 29, 2004, at 6 p.m. All interested parties are invited and encouraged to attend.

Attached please find notices that explain, in greater detail, the results of listing in the National Register and that describe the rights and procedures by which an owner may comment on or object to listing in the National Register.

A draft copy of the National Register nomination for the District will be available at the South Boston branch of the Boston Public Library. Should you have any questions about this nomination prior to the Massachusetts Historical Commission meeting, please contact me at this office.

Sincerely,

A handwritten signature in black ink, appearing to read "Cara H. Metz", with a stylized flourish at the end.

Cara H. Metz
State Historic Preservation Officer
Massachusetts Historical Commission

Enclosures: NR Criteria, Rights of Owners

Martin Yeeles
21 Wormwood Street,
Unit 610, Boston,
MA 02210

RECEIVED
MAY 26 2004
MASS. HIST. COMM

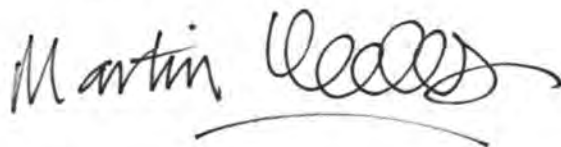
Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd
Boston, MA 02125

May 23, 2004

Dear Cara,

I am writing in support of the National Register nomination for the Fort Point Channel District.

Best regards,

A handwritten signature in black ink, reading "Martin Yeeles". The signature is written in a cursive style, with the first name "Martin" and the last name "Yeeles" clearly legible. A horizontal line is drawn underneath the signature.

Martin Yeeles

Michele Yeeles
21 Wormwood Street,
Unit 610, Boston,
MA 02210

RECEIVED

MAY 26 2004

MASS. HIST. COMM

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd
Boston, MA 02125

May 23, 2004

Dear Cara,

I am writing in support of the National Register nomination for the Fort Point Channel District.

Best regards,

A handwritten signature in cursive script, appearing to read "Michele".

Michele Yeeles

5/29/04

Ms. Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

RECEIVED
MAY 31 2004
MASS. HIST. COMM

Dear Ms. Metz,

I support the designation of Fort Point as a historic district on the National Register. I am a property owner at the Fort Point Place condominium, 21 Wormwood Street, Unit 215.

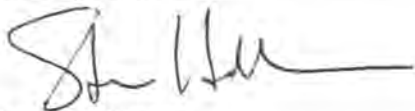
I have been active in the Fort Point community as a resident and business owner since 1990, a founding member of the civic group SAND (www.bostonseaport.com), and the spokesperson for the petitioners nominating Fort Point for designation as a Landmarks District with the Boston Landmarks Commission. I have also been active as a full-time sculptor/inventor, a member of the Fort Point Arts Community (FPAC) and the founder of the Fort Point Theater Festival and annual Fort Point Outdoor Movie Series (www.moxie.com/fpstage).

Fort Point represents one of our country's most sterling collections of late 19th and early 20th century wharf buildings and bridges. Since its founding in 1836, the Boston Wharf Company and its tenants have clearly served as excellent stewards for many of Fort Point's warehouses. Since the late 1990's, however — beginning with a significant sale of buildings to Beacon Capital Partners and culminating the 2003 negotiation for a sale of all remaining BWCo. properties to Tishman Speyer, the BWCo. has signaled an intent to dispose of its entire real estate portfolio. In the context of a resale, incentives for preservation are especially critical.

A historic designation would encourage preservation through the creation of tax credits, presenting opportunities to develop, restore and inhabit existing historic buildings for the cultural and civic uses envisioned in the Boston Redevelopment Authority's Seaport Public Realm Plan. As the Public Realm Plan states on page 78, "A residential mixed-use neighborhood is proposed for the Fort Point Channel area between the convention center site (north of Gillette) and the Channel, building upon the existing residential core and artist community." Fort Point's historic buildings are uniquely suited for this vision of Boston's future.

Thank you for your consideration of these comments.

Best regards,



Steve Hollinger
21 Wormwood Street Unit 215
Boston, MA 02210
617 338 2220

300 Summer Street Studio #67
Boston, MA 02210
June 1, 2004

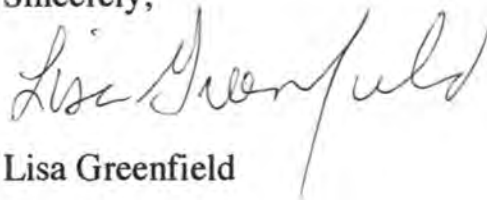
RECEIVED
JUN 03 2004
MASS. HIST. COMM

Ms. Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

Dear Ms. Metz:

As a long term resident of Fort Point and owner in the Artist Building at 300 Summer Street, I am writing to express my support for the National Register nomination for the Fort Point Channel District.

Sincerely,

A handwritten signature in cursive script, reading "Lisa Greenfield". The signature is written in dark ink and is positioned above the printed name.

Lisa Greenfield



800 Boylston Street Boston, Massachusetts 02199

RECEIVED

JUN 08 2004

MASS. HIST. COMM

June 2, 2004

Ms. Cara Metz
State Historic Preservation Officer
Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, Massachusetts 02125

Notice of Nomination to National Register of Historic Places Proposed Fort Point Channel Historic District Including: 191-326 A St., 305-398 Congress St., Farnsworth, Melcher, Sleeper, Stillings and Wormwood Sts, 250-347 Summer St., Necco Court and Thomson Place.

LETTER OF OBJECTION

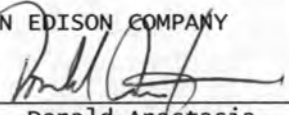
Dear Ms. Metz:

Boston Edison Company (the "Company") respectfully objects to the nomination of the proposed Fort Point Channel Historic District to the National Register of Historic Places for the following reasons. The Company is the owner in fee of a certain parcel of land situated on Congress Street and depicted on the City of Boston Assessor's Map as Parcel #0602685000, having 7,225 square feet, more or less ("BECO Parcel"), which is located in the proposed Historic District.

With significant development planned and likely to occur in the South Boston Waterfront region both near and long-term, the inclusion of the BECO Parcel in the proposed Historic District designation, will significantly limit and hamper the Company's ability to expand and/or upgrade its facilities as necessary to meet growing demand for electric service in the vicinity. The proposed designation is restrictive by nature and will, at worst, preclude, and, at best, significantly increase the cost and time necessary to accomplish any expansion of electric infrastructure in the area. The additional burdens imposed by this designation will increase future substation development costs, and will directly translate into higher rates for electric distribution service.

As the BECO Parcel lies within the proposed Fort Point Channel Historic District, the Company hereby registers its objection to the proposed designation and hereby requests exemption of the BECO Parcel from, and/or waiver of, any and all restrictions that may be imposed if the BECO Parcel is included in the proposed Historic District nominated to the National Register of Historic Places.

BOSTON EDISON COMPANY

By: 
Donald Anastasia
Assistant Treasurer

Dated: 6-2-04

Commonwealth of Massachusetts
County of Norfolk, ss.

On this 2d day of June, 2004, before me, the undersigned notary public, personally appeared Donald Anastasia, who proved to me through satisfactory evidence of identification, which is my personal knowledge of his identity, to be the person whose name is signed on the preceding Letter of Objection, and acknowledged to me that he signed it voluntarily for its stated purpose as Assistant Treasurer, for Boston Edison Company.

James R. Weaver

James R. Weaver, Notary Public
My commission expires 16 DEC 2005



RECEIVED

JUN 10 2004

MASS. HIST. COMM

21 Wormwood St
Unit 602
Boston, MA 02210

June 4th, 2004

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

Dear Cara,

As a resident of Fort Point I am writing in support of the National Register nomination for the Fort Point Channel District.

This vote is important to the residents of Fort Point because we need to keep the character and shape preserved. Fort Point is a great place to live I'd like to keep it that way. Our Artists are being slowly squeezed out and it would be a tragedy if we lost the last true arts community in Boston.

Sincerely,



Lee Griffiths
Resident - Fort Point Place.

RECEIVED

JUN 09 2004

MASS. HIST. COMM

Eileen M. Slade
21 Wormwood Street, #208
Boston, MA 02210

June 4, 2004

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

Dear Cara,

As an owner of a condo in the Fort Point Channel area, I am writing in support of the National Register nomination for the Fort Point Channel District. I think being on the Register is vital to the redevelopment of the buildings in this historic area. It will give incentive to keep the historic character of the neighborhood, as well as encourage rehabilitation.

Thank you for your time and consideration.

With regards,

A handwritten signature in cursive script that reads "Eileen M. Slade". The signature is written in dark ink and is positioned above the printed name.

Eileen M. Slade

Lisa Damtoft
300 Summer St. #61
Boston, MA 02210-1115

RECEIVED

JUN 08 2004

MASS. HIST. COMM

June 6, 2004

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

Dear Ms. Metz,

As a ten-year resident and co-owner of 300 Summer St. in the Fort Point Channel area, I am writing in support of the National Register nomination for the Fort Point Channel District.

The historical nature and special character of these buildings and this area add greatly to the richness and variety of neighborhoods in the city of Boston. I believe that the incentives provided by its designation on the National Register will help underscore these qualities to owners and developers as the area continues to evolve.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Lisa Damtoft", with a long horizontal flourish extending to the right.

Lisa Damtoft

RECEIVED

JUN 08 2004

MASS. HIST. COMM

FRANK C. MOCKLER
STEPHEN J. GRIFFIN
35 CHANNEL CENTER STREET
UNIT 503
BOSTON, MA 02210

June 6, 2004

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA

Re: Fort Point Channel District National register nomination

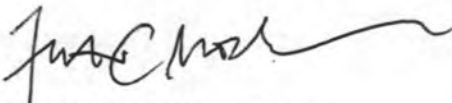
Dear Ms. Metz:

Please add my name to the list of residential property owners from Fort Point who are interested in preserving the historic architectural character of the area via a National Register nomination.

I have lived and owned property in the area for almost four years, having moved to Ft. Point Place (21 Wormwood St.) in 2000 when the building first opened. My enthusiasm for the area has not waned, and my partner and I recently became among the first purchasers and residents of the "Historic Loft" building (as the advertisements for the building characterize it) at 35 Channel Center. Certainly the unique and unreproducible brick and beam construction of these buildings is what drew me to them in the first place.

I have been committed to the precepts of historic preservation since I studied it in college, and I came very close to making it my career. I do not think there is any question that this area is very worthy of this designation, and that it will have a positive impact on future development.

Sincerely,



Frank C. Mockler

RECEIVED

June 7, 2004

21 Wormwood St. #425

Boston, MA 02210

JUN 08 2004

MASS. HIST. COMM

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Blvd.
Boston, MA 02125

Dear Ms. Metz,

As a resident of the Fort Point community, I strongly support the National Register nomination for the Fort Point Channel District. It is important to protect & preserve our neighborhood.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read 'Steffi Sommer', with a stylized, cursive script.

Steffi M. Sommer

Craig La Clair
Attorney at Law

RECEIVED

JUN 08 2004

MASS. HIST. COMM

92 State Street
Suite 700
Boston, MA 02109-2004

Telephone: 617 723-6556
Facsimile: 617 723-6332
E-Mail: la-clair@msn.com

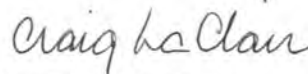
June 7, 2004

Cara Metz
State Historic Preservation Officer
The Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, MA 02125

Ms. Metz:

As a new resident of the Fort Point community of Boston, I would like to indicate my support of the National Register nomination for the Fort Point Channel District.

Regards,



Craig La Clair
21 Wormwood Street – Unit 218
Boston, MA 02210

CLC/pdm



Boston Landmarks Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/635-3850

Susan D. Pranger, Chair
Thomas Herman, Vice-Chair
John Amodeo
David Berarducci
Dana Brown
Harron Ellenson
Cyrus Field
John Freeman
Thomas Green
Pamela Hawkes
William Marchione
Jeffrey Pond
Ellen J. Lipsey, Exec. Director

RECEIVED

JUN 08 2004

MASS. HIST. COMM

June 8, 2004

Ms. Betsy Friedberg
National Register Director
Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, Massachusetts 02125

Dear Ms. Friedberg:

The National Register nomination for the Fort Point Channel District, A, Binford, Congress, Farnsworth, Melcher, Midway, Pittsburgh, Sleeper, Stillings, and Summer streets, South Boston, went before the Boston Landmarks Commission at its May 11, 2004 meeting. It was approved unanimously by the commission as meeting eligibility for listing, under Criteria A & C.

If you have any further questions, please do not hesitate to contact me at (617) 635-3850.

Sincerely,

Roysin Billett
Architectural Historian

**MINTZ LEVIN
COHN FERRIS
GLOVSKY AND
POPEO PC**

*Boston
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Reston
New York
New Haven
Los Angeles
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*One Financial Center
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617 542 6000
617 542 2241 fax
www.mintz.com*

**Christopher H. Milton
Member**

*Direct dial 617-348-1693
chmilton@mintz.com*

June 8, 2004



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JUN 08 2004

MASS. HIST. COMM

BY HAND DELIVERY

Cara H. Metz, Executive Director,
State Historic Preservation Officer
Massachusetts Historical Commission
Massachusetts Archives Building
220 Morrissey Boulevard
Boston, MA 02125-3314

Re: Fort Point Channel Historic District National Register Nomination

Dear Ms. Metz:

This letter is being sent on behalf of our client, The Gillette Company, and relates to the nomination of the Fort Point Channel Historic District for listing on the National Register.

As we assess the process that the nomination initiated, it seems clear that a majority of the landowners in the area will not be opposing the nomination, and that the National Park Service is certain to approve the nomination when presented for NPS consideration. Thus our client has concluded that it makes little sense to submit a notarized objection to the nomination. Nonetheless, The Gillette Company has a number of concerns regarding the nomination and the listing of the Fort Point Channel Historic District on the National Register, which Gillette feels should be reflected in the future actions taken by the Massachusetts Historical Commission.

The proposed Fort Point Channel Historic District includes the entire seawall running along the western edge of Gillette's South Boston Manufacturing Center. It also includes a portion of the 10.8 acres of land situated north of Mt. Washington Ave. that Gillette purchased from the Boston Wharf Co in June 2000. This property was acquired to protect Gillette's South Boston Manufacturing Center and to provide a site for potential future expansion.

Cara H. Metz, Executive Director,
State Historic Preservation Officer
June 8, 2004
Page 2

Last fall our client became aware for the first time of the potential designation by the Boston Landmarks Commission of a landmark district under state law covering much of the area covered by the pending National Register nomination.

In responding to that BLC initiative our client felt that those designation efforts could adversely affect other ongoing efforts to develop (a) a master plan for the 100 acres lying south of Summer Street, west of the South Boston Haul Road, north of West Second Street and east of Dorchester Avenue and Fort Point Channel, and (b) a related municipal harbor plan amendment for the Fort Point Historic Subdistrict of the South Boston Waterfront District (as you may be aware, the master planning and related municipal harbor plan amendment processes both were initiated by the Boston Redevelopment Authority in response to certain provisions set forth in the approval by the Massachusetts Department of Environmental Protection of the Municipal Harbor Plan for the South Boston Waterfront District). The Gillette letter dated December 4, 2003 conveyed Gillette's concern that the landmark district designation appeared to have adverse implications for permitting and review in the future, and read in pertinent part as follows:

"[F]or three years Gillette has been actively involved with the BRA, other City departments, the Commonwealth of Massachusetts and Gillette's neighbors in developing a master plan for the 100 acres surrounding Gillette's South Boston plant site. This work, along with an amendment to the related Municipal Harbor Plan, is in the community review process, which is expected to be finished in several months. To avoid confusion and overlapping planning objectives, it would seem appropriate to await the completion of these initiatives before appointing the study committee and considering the designation of the proposed landmark district.

Gillette is surprised and concerned that the proposed designation includes any portion of its 11 acres given the vacant condition of most of the property and the industrial nature of the area. As Boston's oldest and largest manufacturing employer, Gillette looks forward to working with your department and the other committee members in studying this important planning challenge."

After our client's letter was submitted, the Boston Redevelopment Authority, which had initiated the aforementioned planning efforts required by MDEP, coordinated with the Boston Landmarks Commission to defer such designation efforts until the planning efforts had concluded.

Those statements continue to represent our client's position with respect to the pending nomination. The planning efforts have continued their course, with a number of public meetings being held over the last couple of years, and with the master plan and municipal harbor plan beginning to take form. Therefore (consistent with the Boston Redevelopment Authority's recognition of the appropriate sequencing of events in the context of the local designation

Cara H. Metz, Executive Director,
State Historic Preservation Officer
June 8, 2004
Page 3

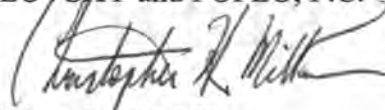
proceeding) we hereby request that the nomination to the National Register not be approved by the State Review Board or forwarded on to the Keeper of the National Register at this time, but that such actions be deferred until the aforementioned public processes have run their respective courses.

If the State Review Board or the Massachusetts Historical Commission would like to verify the status of these planning efforts, they should feel free to contact the Boston Redevelopment Authority.

Similarly, if we can provide any additional information that would allow the State Review Board or the Massachusetts Historical Commission to make its decision on our client's request, please do not hesitate to contact us.

Best regards,

MINTZ, LEVIN, COHN, FERRIS,
GLOVSKY and POPEO, P.C.



Christopher H. Milton
Member

CHM:nc

cc: Mark M. Maloney, Director, Boston Redevelopment Authority
Kairos Shen, Boston Redevelopment Authority
Richard McGuiness, Boston Redevelopment Authority
Ellen J. Lipsey, Executive Director, Boston Landmarks Commission
J. Harrington Breed, Project Coordinator
James P. Connolly, Vice President, Governmental Affairs
Peter M. Green, Assistant General Counsel
Carl A. Perry, Manager of Space, Property and Governmental Affairs

JUN 09 2004

The **McCourt** Company, Inc.**MASS. HIST. COMM**600 Atlantic Avenue, Boston, Massachusetts 02210
(617) 227-5400 Fax (617) 227-4609

June 8, 2004

Cara H. Metz
Executive Director
Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, MA 02125

Re: Proposed Fort Point Channel National Register District

Dear Ms. Metz:

The McCourt Company is pleased to offer the following comments to the Commission, acting in its capacity as State Review Board, regarding the nomination of the Fort Point Channel Historic District to the National Register of Historic Places.

Preservation of the existing historic character of the Fort Point Channel District is a key element in the ongoing planning by City and state agencies to redevelop the South Boston waterfront. As reflected in the *Seaport Public Realm Plan* issued by the Boston Redevelopment Authority in 1999, the well-preserved historic warehouses built by the Boston Wharf Company between about 1890 and 1910 provide the existing physical context for new development in the area, and help define the pedestrian scale and dense urban character that new development seeks to extend. The McCourt Company is generally supportive of the nomination. The balance of our comments are addressed more specifically to the staff of the MHC, should the nomination be adopted, as they may review future development proposals pursuant to federal and state laws.

In reviewing future development proposals, both within the boundaries of the district and adjacent to it, we urge the MHC staff to take into account the broader planning context for the South Boston waterfront. In particular, reviews should distinguish between the rehabilitation of well-preserved historic structures and the redevelopment of vacant and infill parcels, where greater heights and densities and more innovative architectural expression are appropriate to realize the public planning goals for the larger waterfront area.

Many years of public planning by local and state agencies have established that the South Boston waterfront area provides the single best opportunity in the City of Boston to create a lively new mixed-use transit-oriented district. New development in the waterfront area needs to be at sufficient densities and heights to take advantage of the public investment in the Silver Line and the Central Artery, and to activate the new waterfront parks called for under the Municipal Harbor Plan. In its *Public Realm Plan*, the City identified the vacant land along both sides of Seaport Boulevard and the West Service Road, adjacent to the proposed National Register district, as appropriate for the greatest density of development, through the adoption of Planned Development Areas (PDAs) under the Boston Zoning Code. Under the City's urban design planning, well-scaled streetwalls of new developments in this zone will ensure compatibility

McCourt

Massachusetts Historical Commission
June 8, 2004 / Page 2

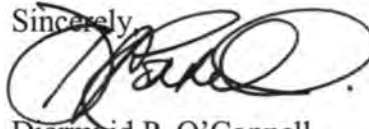
with the historic fabric, while setback towers may achieve PDA heights of between 150 and 300 feet.

We also urge the MHC staff to encourage innovative design on redevelopment sites, and not to impose the replication of forms and details from previous centuries. New architecture in the South Boston waterfront – the Convention Center, the Manulife headquarters, the Silver Line stations – is showing the same innovative use of modern technologies, at the service of today's social and environmental needs, as in their day the Boston Wharf warehouses did. We urge that future reviews embrace this renewed spirit of architectural innovation.

The property at 51 Sleeper Street, straddling the currently proposed boundary of the National Register district, illustrates the need for a flexible approach to design reviews. From the larger urban design perspective, this site marks a unique gateway parcel, framing one side of the ceremonial entry to Seaport Boulevard, the major route from downtown into the South Boston waterfront. One part of the site consists of vacant parcels of land that lie outside the proposed district. The rest of the site contains a former industrial building, built in 1929, which is located within the proposed district boundary, but whose historic character was entirely erased in an earlier renovation. As shown in the attached photograph, the original exterior façade of 51 Sleeper Street was removed by its prior owner in 1982 and replaced by an undistinguished modern curtain wall of mirror glass, metal spandrels, and veneer brick piers. The only original fabric to remain is the internal poured-in-place concrete columns and slabs. The dimensions and structural characteristics of the concrete frame are likely to severely constrain the adaptability of the structure for new uses. If this altered structure is included within the district, it should be treated as part of a larger redevelopment parcel, and not be subject to the same strict rules as a contributing historic building.

We appreciate the opportunity to comment on the nomination, and we look forward to continued active involvement in this process.

Sincerely,



Diarmuid P. O'Connell
Vice President, Development
The McCourt Company

Attachment:
Current photograph of 51 Sleeper Street

cc: Ellen Lipsey, BLC

51 Sleeper Street



The McCourt-Broderick L.P.
600 Atlantic Avenue
Boston, MA 02210
617-227-5400

BOSTON WHARF CO.

Boston Wharf Co.
253 Summer Street
Boston, Massachusetts 02210 USA
Telephone (617) 426-6034
Facsimile (617) 330-5113

June 9, 2004

By Certified Mail/Return Receipt Requested

Carol D. Shull
Keeper of National Register of Historic Places
National Park Service
National Register of Historic Places
1201 Eye St., NW
8th Floor (MS 2280)
Washington, DC 20005

By Hand Delivery

Secretary of the Commonwealth
Massachusetts Historical Commission
Massachusetts Archives Facility
220 Morrissey Boulevard
Boston, MA 02125-3314

Re: Nomination of Fort Point Channel Historic District

Dear Sir/Madam:

Pursuant to 16 U.S.C. § 470a(a)(6) and 36 C.F.R. §60.6(r), the purpose of this letter is to register the formal objection of Boston Wharf Co. and the formal objection of its general partners, namely, P&O Properties Boston, LLC, a Delaware limited liability company, and Summer St. Properties, LLC, a Delaware limited liability company (Boston Wharf Co. and said general partners being referred to hereinafter collectively as "Boston Wharf") to the nomination of the Fort Point Channel District (the "District") as a National Historic District for listing on the National Register of Historic Places. For purposes of background, Boston Wharf Co. is the largest and oldest property owner within the District and the owner of approximately fifty-nine (59) parcels in the District, most of which are occupied by buildings.

In addition to objecting to the nomination of the District, we also hereby express our dismay and consternation at the inordinately burdensome schedule which has been instituted with respect to such a major undertaking which could result in registering a district containing approximately 100 buildings. The proposal for nominating this District lay dormant for approximately two decades and has been revisited on minimal notice at the request of only one of many property owners. We also feel

that the manner in which the boundaries of the proposed Fort Point Channel Historic District were established is arbitrary and capricious.

As the owner of much of the property in the proposed District, Boston Wharf has been commended for decades for its historic preservation of the buildings within this proposed District. Boston Wharf is concerned by the process, the limited notice, the lack of dialogue in advance of the initiative, and the focus on tax credits to one developer regardless of the concerns of the other property owners.

Furthermore, we note for the record that it is our understanding that not all owners of property within the proposed district have been notified, including, for example, the owners of the portions of the seawall on the downtown Boston side of Fort Point Channel.

For several years, Boston Wharf has been involved in the 100-Acre planning initiative of the City of Boston in the portion of the District south of Summer Street and in the State and City planning effort for the Municipal Harbor Plan in this area. This process is complex and ongoing and consequently, the consideration of the District for the National Register at this time is premature and should be deferred until that process is complete.

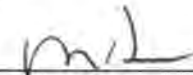
Sincerely,

BOSTON WHARF CO., a
Massachusetts general partnership,
for itself and its general partners:

P&O PROPERTIES BOSTON,
LLC, a Delaware limited liability
company

By: 
Robert N. Kenney
President and C.E.O.

SUMMER STREET PROPERTIES,
LLC, a Delaware limited liability
company

By: 
Robert N. Kenney
President and C.E.O.

COMMONWEALTH OF MASSACHUSETTS

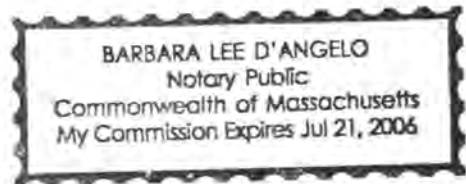
Suffolk, ss.

On this 9th day of June, 2004, before me, the undersigned notary public, personally appeared Robert N. Kenney, President and C.E.O. of the foregoing entities as aforesaid, proved to me through satisfactory evidence of identification, which was his driver's license, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that he signed it voluntarily.

Barbara L. D'Angelo
Notary Public

My commission expires:

cc: The Honorable Thomas M. Menino, Mayor
The Honorable Senator Jack Hart
The Honorable City Council President Flaherty
The Honorable City Councilor James M. Kelly
The Honorable Representative Brian P. Wallace
Mark M. Maloney, Esq., Director/BRA
Paul L. McCann, Esq./Executive Assistant to Director/BRA
Michael Kineavy, Director/Mayor's Office of Neighborhood Services
Kairos Shen, Director of Planning/BRA
Ellen J. Lipsey, Executive Director/BLC
Cara H. Metz, Executive Director, Massachusetts Historical Commission
Bruce M. Johnson, AIA
Michael F. Burke, Esq.
John K. Dineen, Esq.



HOLLAND & KNIGHT LLP

10 St. James Avenue
Boston, Massachusetts 02116

617-523-2700
617-523-6850 Fax
www.hklaw.com

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JUN 09 2004

MASS. HIST. COMM

June 9, 2004

DIANE RUBIN
617-305-2102
diane.rubin@hklaw.com

By Certified Mail/Return Receipt Requested

Carol D. Shull
Keeper of National Register of Historic Places
National Park Service
National Register of Historic Places
1201 Eye St., NW
8th Floor (MS 2280)
Washington, DC 20005

By Hand Delivery

Secretary of the Commonwealth
Massachusetts Historical Commission
Massachusetts Archives Facility
220 Morrissey Boulevard
Boston, MA 02125-3314

Re: Nomination of Fort Point Channel Historic District

Dear Sir/Madam:

Pursuant to 16 U.S.C. § 470a(a)(6) and 36 C.F.R. §60.6(r), the purpose of this letter is to register the formal objection of Fort Point Place and the formal objection of its owner Value Enhancement Fund V, LLC (collectively, "Fort Point Place") to the nomination of the Fort Point Channel District (the "District") as a National Historic District for listing on the National Register of Historic Places. Fort Point Place is located at 27-43 Wormwood Street. We do not consider inclusion in the District to be in the best interest of Fort Point Place.

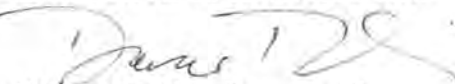
Additionally, Fort Point Place objects to the manner in which the boundaries of the proposed Fort Point Channel Historic District were established. The boundaries appear to be somewhat arbitrary and capricious and perhaps ought not include Fort Point Place.

Fort Point Place is concerned by the process, the limited notice, the lack of dialogue in advance of the initiative, and the focus on tax credits to one developer regardless of the concerns of the other property owners. Furthermore, we note for the record that it is our understanding that not all owners of property within the proposed district have been notified, including, for example, the owners of the portions of the seawall on the downtown Boston side of Fort Point Channel.

Fort Point Place is a relatively new property owner in this neighborhood of Boston, but has taken an active interest in the 100-Acre planning initiative of the City of Boston in the portion of the District south of Summer Street and in the State and City planning effort for the Municipal Harbor Plan in this area. This process is complex and ongoing and consequently, the consideration of the District for the National Register at this time is premature and should be deferred until that process is complete.

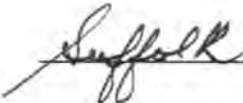
Very truly yours,

HOLLAND & KNIGHT LLP

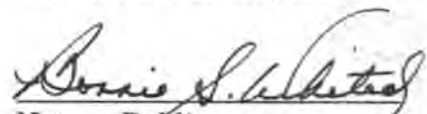

Diane Rubin, Counsel for
Value Enhancement Fund V, LLC

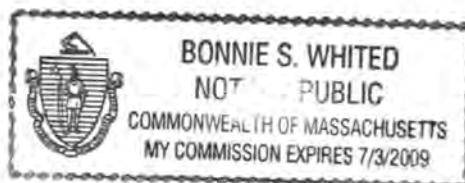
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COMMONWEALTH OF MASSACHUSETTS

, ss.

On this 9th day of June, 2004, before me, the undersigned notary public, personally appeared Diane Rubin, counsel for the foregoing entities as aforesaid, proved to me through satisfactory evidence of identification, which was her driver's license, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that she signed it voluntarily.


Notary Public
My commission expires: 7/3/2009





The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

July 23, 2004

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW 8th floor
Washington, DC 20005



Dear Ms. Shull:

Enclosed please find the following nomination form:

Fort Point Channel Historic District, Boston, (Suffolk), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. As required by 36 CFR 60.6 (d), a general notice was placed in the local newspaper within the Certified Local Government community of Boston, 60 to 90 days prior to the State Review Board meeting. The Federal Preservation Officer for the United States Postal Service was notified of the presence of federally owned postal service property in the district. In addition, identified owners of properties included in the district were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

Three letters of objection, ten letters of support, and two letters of comment have been received. Copies of all are enclosed.

We request expedited review of this nomination.

Sincerely,

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Susan Pranger, Chair, Boston Landmarks Commission
Thomas Menino, Mayor, City of Boston
Albert Rex, Boston Preservation Alliance
Edward Gordon, Preservation Consultant
Ellen Lipsey, Boston Landmarks Commission
220 Morrissey Boulevard, Boston, Massachusetts 02125
(617) 727-8470 • Fax: (617) 727-5128
www.state.ma.us/sec/mhc