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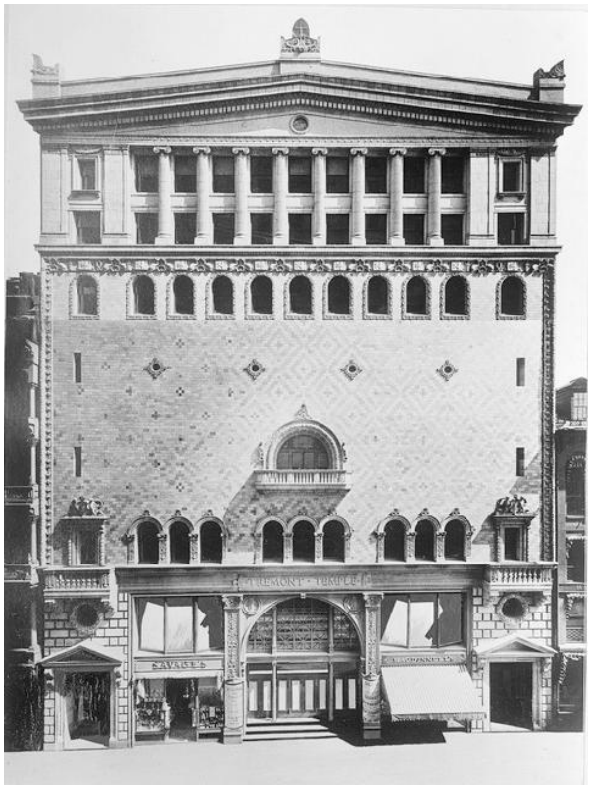
TREMONT TEMPLE

BOSTON LANDMARKS COMMISSION
STUDY REPORT



Petition #101.85
Boston Landmarks Commission
Office of Historic Preservation
City of Boston

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Report on the Potential Designation of

The Tremont Temple
78-88 Tremont Street, Boston, Massachusetts

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

Approved by: _____ November 1, 2022

Rosanne Foley, Executive Director — Date

Approved by: _____ November 1, 2022

Lynn Smiledge, Chair — Date

Draft report posted on November 1, 2022.

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INTRODUCTION

The designation of the Tremont Temple was initiated in 1985 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended. The purpose of such a designation is to recognize and protect a physical feature or improvement which in whole or part has historical, cultural, social, architectural, or aesthetic significance.

Summary

The Tremont Temple is historically significant at the local, state, and New England levels for its connections to the socially and religiously activist Tremont Temple Baptist Church; its strong and sustained associations with Boston's abolitionist movement; and with noteworthy literary, theatrical, and musical events.

The Tremont Temple is also architecturally significant as an unusual example of combined religious, theater, and business uses; and as a particularly fine example of the Second Renaissance Revival style on an ecclesiastical/commercial building in Boston. The Temple's architectural significance is also derived from its associations with Clarence Blackall, one of the country's most innovative and prolific architects in theater and commercial design. The building was constructed by a noted Boston contractor, L. P. Soule & Son.

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

Boston Landmarks Commission

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1.0 LOCATION

1.1 Address

According to the City of Boston's Assessing Department, the Tremont Temple is located at 78-88 Tremont Street, Boston, Massachusetts 02108.

1.2 Assessor's Parcel Number

The Assessor's Parcel Number is 0304702001.

1.3 Area in which Property is Located

Tremont Temple is located on the east side of Tremont Street, near its intersection with School and Beacon streets. The immediately surrounding area is a densely developed network of narrow streets lined with a variety of six- to 12-story masonry structures mainly from the early 19th through the turn of the 20th century, interspersed with tall, curtain-wall skyscrapers built in the late 20th and early 21st centuries.

1.4 Map Showing Location

Figure 1. Map showing the boundaries of parcel #0304702001.

2.0 DESCRIPTION

2.1 Type and Use

Since it was completed in 1896, Tremont Temple has been in continuous use for religious purposes (worship, education, administration) with ancillary commercial uses (storefronts on the ground floor and offices on the third and the top two floors).

2.2 Physical Description of the Resource

Tremont Temple is located in the middle of the west side of a city block framed by Tremont Street, School Street, Chapman Place, and Bosworth Street. The building is surrounded by the Parker House Hotel (a pending Boston Landmark) on all or part of three sides (north, east, and south), and by a modern, 20-story, mixed-use building (commercial and hotel) on most of its south side. The property descends gently down from west (Tremont Street) to east (towards Chapman Place). Designed in an ebullient Second Renaissance Revival style, Tremont Temple rises eight stories from sidewalk level to a full pediment, which conceals a modestly-sloped shed roof covering the main volume of the building (Figure 2).

The Tremont Street façade is constructed principally of Indiana limestone and terra cotta blocks, lavishly trimmed with terra cotta ornamentation. It has three principal horizontal sections—a two-story base originally intended for ground floor retail and offices above, a four-story mid-section containing the temple auditorium, and a two-story, pedimented crown designed for income-producing offices. The façade treatment wraps around the forward section of the side elevations for approximately 25 feet.

The two-story base of the façade contains three building entrances (one main entrance in the center and two in the outer bays) alternating with two storefront bays (Figure 3). The end bays are clad with rusticated and vermiculated limestone; their terra cotta-trimmed doorways, now containing modern glass and metal infill, are framed with multiple bands of ornate molding and a pediment supported by a pair of console brackets. Surmounting each of the outer entrances is a large oculus window encircled by a high relief molding with botanical motifs (Figures 5 and 6). The entire two-story base is capped by a high, terra cotta entablature with classical moldings and dentils; centered over the main entrance is a plaque with the building name, “TREMONT TEMPLE”.

The wide center entrance bay contains the main entrance to the building (Figure 4). A pair of richly decorated, cast iron pilasters defines a recessed, two-story arched opening with rosette-embossed panels on the intrados; large roundels with a religious cross motif occupy the spandrels of the center entry arch. Accessed by three stone steps, three pairs of modern double-leaf metal doors are surmounted by a classically-detailed metal entablature, above which is a large semi-circular window with geometric-grid infill divided into three parts by slender free-standing columns. The main entrance originally contained four wood and glass doors in the center and a pair of similar, double-leaf doors on each side.

The bays between the three façade entrances contain classically ornamented storefronts on the ground floor and polygonal glass bay windows on the second floor, which illuminate interior office space. The original, highly glazed storefronts have been infilled with white brick; they are presently detailed with flat pilasters supporting a modest entablature and rectangular window and door openings with molded entablatures. The northern storefront has single pilasters framing a narrow center doorway and two slender windows; the southern storefront has one large window positioned asymmetrically within the bay and framed by paired pilasters. Early photographs (Historic Image 1) show the original/early storefronts having plate glass windows flanking a recessed center entrance, with small-paned transoms above the display windows; a wide entablature (likely metal); and the same three-part faceted windows on the second floor that exist today. The present storefront treatment may date to ca. 1956, when retail uses were discontinued at the sidewalk level.

Concealing Tremont Temple's main auditorium, the mid-section of the façade (floors three through six) is clad with polychrome terra cotta block organized in a diagonal grid pattern resembling the Doge's Palace in Venice (Figure 7). The corners of this section are edged with a vertical band of foliate trim and a foliated colonette. The complex entablature above this portion of the façade contains a frieze ornamented with shells, dolphins, and open books, among an abundance of religious and secular ornament, as well as the standard rounded molding and dentil course.

On the third story of the façade, fenestration consists of three trios of arched windows with ornately decorated pilasters and archivolts in the middle. The distinctive end bays feature a single rectangular window, which is enlivened with a heavily molded casing and a cornice shelf with foliated console brackets, atop which stands a pair of full-height, three-quarter relief figures flanking a shield. Spanning the bottom of the outer windows is a small balcony with a heavy balustrade railing and two-tiered supporting brackets (Figure 6).

The fourth and fifth stories within the mid-section are largely blank, with the exception of narrow rectangular windows (sans trim) in the two outer bays of the fourth and fifth floors; four oculus windows with heavily molded terra cotta trim, evenly spaced across the fifth floor level; and a large semi-circular window recessed in the center of the fourth floor, which is embellished with rosettes on the paneled intrados, a variety of three-dimensional moldings and sculptured figures on the archivolt, and a complex balcony with rectangular balusters, egg and dart and dentil moldings, and elaborately carved supported brackets. (The balcony was reproduced in concrete in 2017.)

The sixth floor displays round-arched windows, their recessed openings outlined with terra cotta rosettes on the jambs, archivolt, and sill. Nine round-arched windows are grouped in the center of this floor, while the two end windows stand slightly apart (Figures 7 and 8).

The crowning section of the façade is two stories high (Figures 7 and 8). Its two outer bays contain rectangular window openings framed by two-story, paneled stone pilasters with intricately molded terra cotta capitals. The nine inner window bays are divided by a colonnade of two-story high, engaged, fluted columns with Ionic capitals. Windows on the seventh story are decorated with a simple terra cotta lintel and a cornice cap. The eighth-story windows have a bracketed sill and molded, projecting casing; a festoon is draped above the lintels. Spanning the entire façade, the terra cotta pediment consists of a horizontal entablature with discs and simple cornice molding and raking cornices with oversized dentils, pronounced egg and dart molding, and anthemion motifs. An

oculus with high-relief terra cotta molding is centered in the tympanum. The outer ends and peak of the pediment are ornamented with acroteria featuring an anthemion motif atop a base of horizontal botanical trim; the center acroterion also displays a cross.

The design theme of the façade wraps around the first window bay of the side elevations, which are constructed of buff brick (Figures 2 and 8). The forward section of both exposed side elevations has one window bay clad in buff brick at the sixth through eighth stories. The rectangular window openings in these bays have a rectangular stone lintel at the sixth floor, flared stone lintel at the seventh floor (all lintels appear to be limestone), and a projecting terra cotta frame (without sill brackets) on all four sides of the eighth-floor windows. The north side of the projecting frontispiece appears to be parged on its blank fourth- and fifth-story levels, likely reflecting the presence of earlier, taller buildings on the adjacent parcel.

At the rear block of Tremont Temple, the north elevation is recessed about ten feet behind the frontispiece (Figures 2 and 9). Constructed of brick (painted a light-ochre color), this comparatively utilitarian wall displays six large, round-arched windows with original or early stained glass at the fourth-story level and a multitude of evenly spaced, segmentally arched windows at the sixth through eighth floors, all without visible trim beyond a stone or cast stone sill and a curved lintel of three courses of header brick. Most windows appear to retain metal pintels, and one pair of solid metal shutters is visible. The photo in the 1980 survey form (BOS.2070) shows the south elevation having similar massing and fenestration; the neighboring building at 90 Tremont Street now obscures all but the top three floors of the westernmost bay of the south elevation.

2.3 Contemporary Images

All photos in section 2.3 were taken in July 2020.

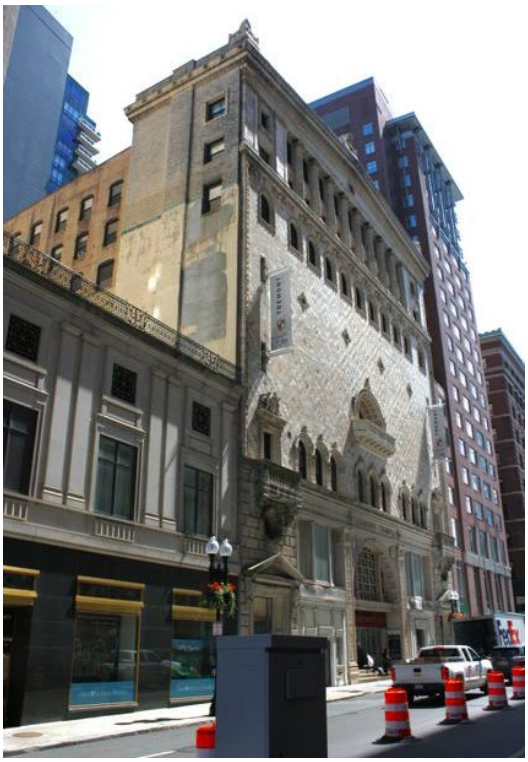


Figure 2. Façade (west) and north elevations, looking southeast.

Figure 3. Façade (west) elevation: Base of building with storefronts and entrances.

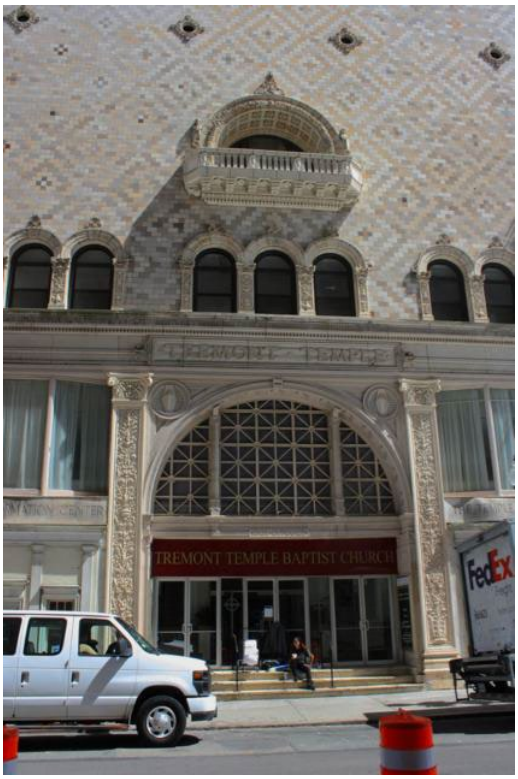


Figure 4. Façade (west elevation): Main entrance.

Figure 5. Façade (west elevation): Left (north) entrance.

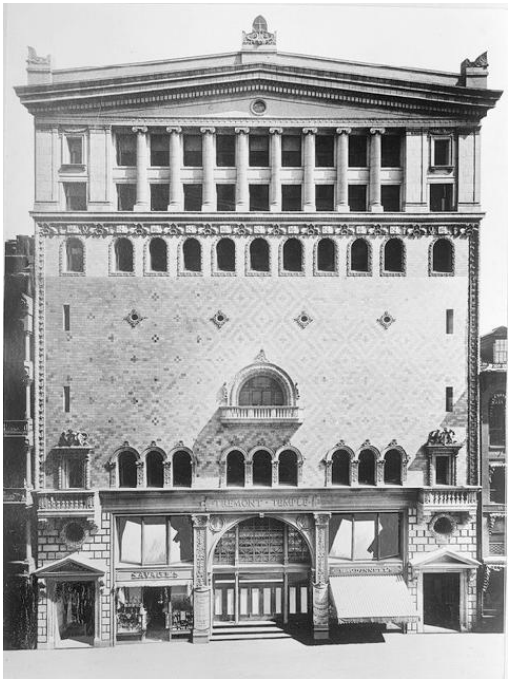
Figure 6. Façade (west elevation): Detail of ornament over left (north) entrance, 2nd and 3rd floors.

Figure 7. Façade (west elevation): 3rd through 8th floors.

Figure 8. Northwest corner of building (north and façade elevations), 5th through 8th floors and detail of roof edge.

Figure 9. North elevation (light-ochre color wall in center of image), upper floors.

2.4 Historic Maps and Images

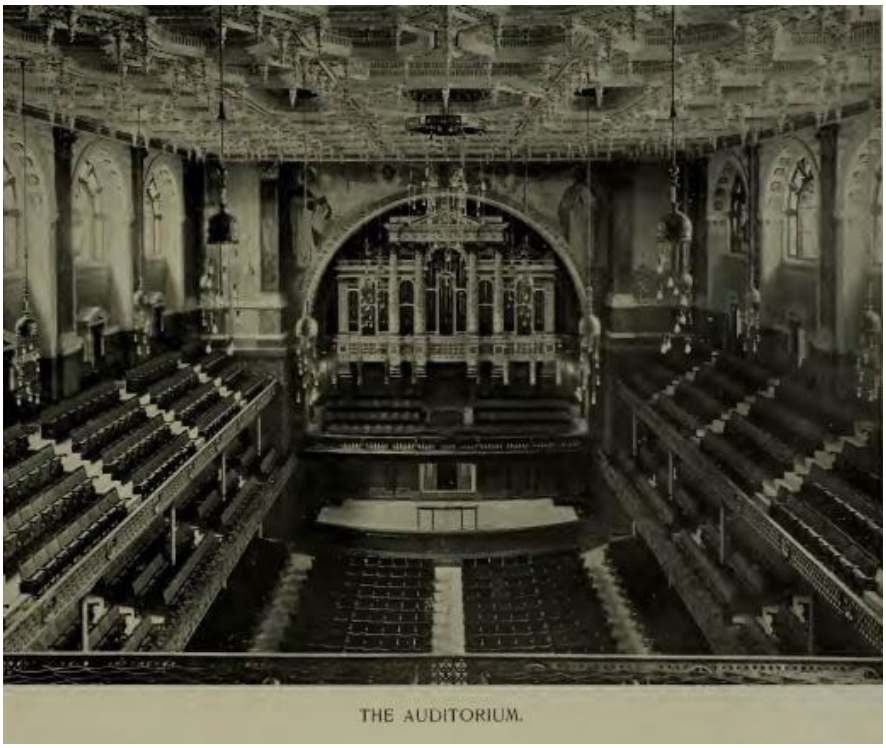


Historic Image 1. Façade (east elevation), 1896.

Source: George C. Lorimer and Clarence Blackall, *Tremont Temple Sketchbook*, Boston: St. Botolph Press, 1896.

Historic Image 2. Tremont Temple, view south on Tremont Street, 1900.

Source: "Tremont Temple, Boston." Detroit Publishing Co. no. 011968, 1900; in Library of Congress. Via Picryl, https://picryl.com/media/tremont-temple-boston-7999a5.



Historic Image 3. Interior of auditorium, looking east, 1896.

Source: George C. Lorimer and Clarence Blackall, *Tremont Temple Sketchbook*, Boston: St. Botolph Press, 1896.

Historic Image 4. Map of the vicinity of Tremont Temple in 1861.

Source: Prang and Co. Lith, *Plan of the City of Boston*, 1861. Accessed via the Leventhal Map & Education Center at the Boston Public Library.

Historic Image 5. Map of the vicinity of Tremont Temple in 1883.

Source: Bromley, *Atlas of the City of Boston*, 1883. Accessed via the Leventhal Map & Education Center at the Boston Public Library.

3.0 SIGNIFICANCE

Tremont Temple is historically and architecturally significant for its role in the religious and cultural history of Boston– particularly for its associations with Boston's abolitionist movement of the early to mid-19th century, as an extraordinary example of its style and mixed-use building type, and for its associations with the architect Clarence H. Blackall.

3.1 Historic Significance

Tremont Temple is historically significant at the local, state, and New England levels for its associations with the socially and religiously activist Tremont Temple Baptist Church; as an unusual example of combined religious, theater, and business uses; and as a particularly fine example of the Second Renaissance Revival style on an ecclesiastical/commercial building in Boston. The Temple's strong and sustained associations with Boston's abolitionist movement and with significant literary, theatrical, and musical events are especially noteworthy, along with its associations with Clarence Blackall, one of the country's most innovative and prolific architects in theater and commercial design. The building was constructed by a noted Boston contractor, L. P. Soule & Son.

Overview: The Financial District and Theater District

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

The tripling of Boston's population after the Revolutionary War led to large-scale landmaking and geographic transformation all around the Shawmut peninsula in the 19th century. The incorporation of Boston as a city in 1822 was followed by several flourishing decades of downtown development, evident in the infilling of wharves, construction of new streets, and the building of Quincy Market (1826, BOS.AT and 1713-1715; NHL, NRDIS, LL), a new Custom House (1837-49, BOS.1865; NRDIS, LL), and a new Merchants Exchange (1842, demolished). As the "new" South End and Back Bay were filled and developed in the mid- to late-19th century, wealthier residents of downtown and the old South End moved outward, and commercial uses took over what is today's Financial District.

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

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

As observed by urban historian Sam Bass Warner,

> *No period in Boston's history was more dynamic than the prosperous years of the second half of the nineteenth century.... In fifty years it changed from a merchant city of 200,000 inhabitants to an industrial metropolis of over a million. In 1850 Boston was a tightly packed seaport; by 1900 it sprawled over a ten-mile radius and contained thirty-one cities and towns.*[1]

Most of the original post-Fire buildings were replaced within only two or three decades by larger and more modern commercial structures, which adapted to the constraints of Boston's geographical size. More monumental in style and scale, they were often eight to 12 stories high and dominated the irregular layout of narrow downtown streets. Exemplifying the trend was Peabody and Stearns' Stock Exchange Building at the southeast corner of State and Congress streets (BOS.2015), which "was built to include 1100 offices in 1887—more offices in one building in 1887 than there had been brick houses in all of Boston 165 years earlier."[2] Two technological innovations were critical to the vertical and horizontal expansion of Boston's commercial structures: the elevator and steel framing. The elevator first appeared in a Boston office building in 1868, and was common by the late 1880s. The Winthrop-Carter Building on Water Street, between Washington and Devonshire, was Boston's first fully steel-framed office building, constructed in 1893-1894 (BOS.2111).

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

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

[1] Quoted in Shand-Tucci, *Built in Boston*, 74.
[2] Shand-Tucci, *Built in Boston*, 206.

Tremont Street occupies an unusual position as an intermediary between the early, primarily residential neighborhoods downtown, new commercial activity in the area that flourished after the mid-19th century, and the theater district that arose along Tremont Street near Boston Common. Access was facilitated by three large new railroad terminals constructed at Park Square and today's Leather District. Transportation history was made in this area with the establishment of the first American subway system in 1897, when a tunnel for trolley cars was opened below a highly congested stretch of Tremont Street between Park and Boylston streets. Important hotels, office buildings, and institutions were attracted to the area, including the Parker House Hotel next door to Tremont Temple (established in 1854, BOS.1973); the first building of the Boston Public Library (1858); the Masonic Temple (begun in 1859, at the northeast corner of Boylston and Tremont Streets); the Young Men's Christian Union (1875, extant on Boylston Street just east of Tremont; BOS.2247; NR, LL). The area also features architecturally significant, early steel-frame skyscrapers such as the Winthrop-Carter Building at Washington and Water streets (1893; BOS.2111; NR; LL), and the Colonial Building (1900, BOS.2250; NRDIS) and Little Building (1917, BOS.2249; NRDIS) on Boylston Street west of its intersection with Tremont, all three of which were designed by Clarence Blackall.

From the outset, Tremont Temple functioned not only for religious worship but also as a major venue for political, social, and artistic events. This multi-faceted character dates back to the church's first long-term home in the Tremont Theatre, a Greek Revival style structure built on this site in 1827. Many other theaters were built in Boston in the early to mid-19th century, including the Gothic style Howard Theatre (1847; both the Howard and the Tremont Theatre were designed by Isaiah Rogers); the Italianate style Boston Museum (Hammatt and Billings, 1846); and the Sanders Theater in Harvard's High-Victorian-Gothic-style Memorial Hall (Ware and Van Brunt, 1875, CAM.97; NR). A distinct theater district arose around Tremont, Washington, and Boylston streets just to the south of Tremont Temple in the mid-19th century, when the first of the large theaters were built there: the Music Hall, now Orpheum Theater (1852; BOS.1769), with 2,000 seats, and the Boston Theater (1854, not extant), with 3,000 seats.

Boston's theater district expanded physically and flourished artistically in the late 19th century, housed in an array of architecturally eclectic buildings and reflecting the tremendous growth and increasing diversity of the city. In the years between the Civil War and World War I, Boston, like the country as a whole, was dramatically transformed by industrialization, urbanization, and immigration and became New England's predominant commercial and cultural center. The city's population grew more than 40%, from nearly 139,000 to just over 196,000. Nationwide, the middle class grew from 33% to 63% of the population in this period.

As a result of these economic and social trends, both leisure time and disposable income increased, and increased attention was directed to culture and recreation. Entertainment became available to more than just the elite. Development of new forms of transportation (trains and streetcars) and communication (telegraph, magazines, newspapers, and photography) made it easy to stage and attend events, and to distribute entertainment news quickly to a broad audience. While Boston's theater district continued to thrive with live performances through the 20th century, motion pictures dramatically increased in popularity beginning soon after World War I, adding a new base of patrons to the downtown. Some of the existing theaters adapted to showing films as well; several theaters were built specifically for film performances.

History of Tremont Temple

The early history of Tremont Temple is carefully recounted in Bendroth's *Fundamentalists in the City*:

> *Tremont Temple was a product of nineteenth-century Protestant idealism. In 1838, the antislavery activist Timothy Gilbert [1797-1865] left the wealthy Charles Street Baptist Church in protest, after deacons refused to allow an African-American friend to enter his rented pew. He immediately organized a new congregation with a simple name – the Free Church – that proclaimed its egalitarian mission. In keeping with the social ethics of antebellum Protestant reform, Gilbert's church refused membership to slaveowners, rumsellers, and drunkards; however, everyone else in Boston was welcome at the 'people's church.' With pew rents no longer a requirement for membership, the new congregation attracted a varied group: black and white, rich and poor. Despite the predictable number of 'erratic and aggressive souls' in Gilbert's initial exodus, the Free Church grew quickly. By 1841, the congregation had grown to 325 members, and the following year, under the throes of a revival, 138 more were baptized. By then the congregation had moved to Tremont Street [at the corner of Bromfield Street], just a block or so from its eventual home. [Another source,* Burning of the Mortgage, *states that the Free Church's first public service was held in Tremont Hall, on Bromfield Street, in December 1838. See Tremont Temple Baptist Church,* Burning of the Mortgage, *1919, p. 9.]*
>
> *In its early years, the Free Church was regularly fired by religious passions. At the center of abolitionist sentiment, the congregation hosted a wrenching visit by the evangelist Jacob Knapp in 1842.... Under Knapp's direction, the young congregation quickly identified its true rival in the city of Boston. Situated just a few blocks away from the theater district and spurred by revival enthusiasm, these Yankee Baptists eagerly locked in battle with Boston's theatrical establishment. Knapp's fiery preaching brought some businesses to the brink of bankruptcy; years afterward, the memory of his denunciations remained so strong that some theater owners simply called their establishments 'Museums' to avoid negative attention. In 1843, adding insult to injury, the Free Baptists purchased the defunct Tremont Theater and invited the legendary opponent of vice Lyman Beecher to preach one of the first sermons in their new quarters.*[3]

Built in 1827 on the site of the present building, Tremont Theatre (as it is more commonly spelled) was one of Boston's earliest theater buildings, designed by the nationally-known architect Isaiah Rogers. It hosted many of the foremost British and American actors and singers of its days, including James Murdoch, George Vandenhoff, Sheridan Knowles, John Gilbert, Fanny Kemble, Charlotte Cushman, Ellen Tree Kean, Charles Kean, Fanny Ellsler, Junius Brutus Booth (father of John Wilkes Booth), and Edwin Forrest. Unfortunately, the theater failed to be profitable, and in 1843 the property was sold to the Free Church for $70,000 and remodeled as a church.

The Baptists continued the tradition of holding public performances in the building, however, taking on an unusual cultural role in Boston's life. Again as described by Bendroth,

[3] Bendroth, *Fundamentalists in the City*, 103.

> *When Timothy Gilbert left the Charles Street Baptist Church in 1838, the full disestablishment of Massachusetts churches was only five years along. And even though Baptist principles insisted on a strict separation of church and state, they did not chart an other-worldly course. But the new intersection of secular and sacred was economic, not political, reflecting the rising power of market forces in the shaping of American society.*
>
> *Deprived of income from pew rents, in its early years Tremont Temple rented space to anyone who was able to pay. For many years, before the construction of the Music Hall, Tremont Temple's was the largest auditorium in the city, and for largely this pragmatic reason, the auditorium became the epicenter of Boston's political debate, intellectual, cultural, and social reform. As [Tremont Temple's pastor] George Lorimer explained, 'the public did not think of it as a church, or associate with it pre-eminently the religious idea.' Tremont Temple was simply 'a great hall, where during the week, entertainments were given, debates were held, where truth and error with singular impartiality were allowed to propound their theories.' On Sunday, the building was turned over to the 'unchurched multitudes' in need of salvation. . .*
>
> *Literally housed in a theater and led by clergymen with both professional and amateur acting credentials, Tremont Temple emerged in the mid-nineteenth century as a focal point of revivalist Protestantism in Boston. Certainly, it did not follow the typical New England way, either socially or architecturally. But Tremont Temple's nonconformity allowed it to carve out a unique role in the city....*[4]

In the mid- and late-19th century, Tremont Temple hosted a variety of popular entertainers, concerts, speeches, and well-known lecturers. The venue was particularly significant in Boston's active abolitionist movement in the years before and during the Civil War: numerous meetings of local and state anti-slavery societies were held here[5]; Abraham Lincoln spoke in the building before he was elected president; abolitionist Wendell Phillips made an impassioned speech here marking the significance of Lincoln's subsequent election; and Frederick Douglass and Ralph Waldo Emerson spoke to an audience of 3,000 people in the Temple at Boston's first reading of the Emancipation Proclamation in 1863. Opera singer Jenny Lind gave two concerts at Tremont Temple, and Charles Dickens made his first American public reading of *A Christmas Carol* here (he lodged at the Parker House Hotel, next door). Daniel Webster, Henry Ward Beecher, Harriet Beecher Stowe, Mary Baker Eddy, and evangelist Dwight L. Moody also appeared on Tremont Temple's stage in this period. Fitz Henry Lane, now a nationally-known luminist painter, had a studio in the Tremont Temple building in the 1840s, occupying part of the commercial spaces rented out by the church.

During the late 19th century, the Tremont Temple building was destroyed by fire and rebuilt three times (1852, 1879, and 1893). The present Temple building was completed in 1896. The pastor at this time was Dr. George C. Lorimer (1838-1904), who served the Tremont Temple from 1873-1879 and again from 1892-1901. A dynamic and charismatic leader, Lorimer was nationally influential in the Baptist denomination as a whole and in the fundamentalist movement in particular in the late

[4] Bendroth, *Fundamentalists in the City*, 104 and 107.

[5] One of the most memorable abolitionist events was a meeting in 1860 to commemorate the one-year anniversary of John Brown's execution. Anti-abolitionist protestors disrupted the meeting, and the police were called in to remove the abolitionists from the stage; Winslow Homer's illustration of the scene for *Harper's Weekly* was widely distributed.

19th century. With the new building costing $523,000 and rental income providing a substantial part of the church's budget, Lorimer nonetheless demanded that the church devote its building to more specifically religious purposes, eliminating atheistic and spiritual gatherings, semi-theatrical entertainments, African-American minstrels, and dancing, in favor of more conservative and decorous lectures, concerts, and celebrations, as well as social, political, and educational meetings that eschewed smoking, tobacco chewing, and swearing.

Like other large, urban megachurches of its time, the new Tremont Temple imitated secular architecture and combined commercial and ecclesiastical uses in an opulently decorated building with nearly 2,600 seats in its main auditorium. "Apparently the fundamentalist Baptists who worshiped at Tremont saw no contradiction between their preachments against worldliness and their opulent church building."[6]

While focused on the individual's direct relationship with the Christian gospels and living an exemplary moral life, Tremont Temple was a conspicuous center of the late 19th century's anti-Catholic and temperance sentiments. In addition to Lorimer, the succession of vivid, evangelical, populist pastors at the Temple in the late 19th and early 20th centuries included Justin Fulton (from 1864 to 1873), P. S. Henson (1903 to 1908), Cortland Myers (1909 to 1921), J. C. Massee (from 1922 to 1929) , and J. Whitcomb Brougher (in the 1930s). They attracted a huge and diverse membership: from 327 members in 1864 to more than 1,500 in 1877, more than 2,000 in 1898, and nearly 4,000 by 1929, although there were fluctuations through the years. By the late 1940s, however, membership receded back to about 2,000.

In the late 19th and early 20th centuries, the Temple prided itself on being "highly accessible to the public."[7] Its extraordinarily diverse congregation was "hardworking and comfortably ambitious,"[8] composed of a large proportion of women; prominent businesspeople, students, and young men and women in working class and office jobs; rich, middle-class, and poor; urban and suburban (aided by the Temple's proximity to subways, trolleys, and railroad facilities); and, ethnically speaking, a small but notable number of African-Americans and Chinese people, and a large number of Canadians from the Maritime provinces. Moreover, Lorimer noted that "It would not be Boston, if we did not have a fair-sized contingent of cranks."[9] The Temple's popularity derived partly from vigorous outreach activities, including hugely well-attended Sunday School, choir, and bible classes, and even a baseball team and a bowling league. Equality and inclusiveness were a signature feature of the evangelist movement, reflected in Tremont Temple's main auditorium with its amphitheater-style design and U-shaped seating. "By the early twentieth century, Tremont Temple was growing because of the uprootedness and transience of Boston's city life, not in spite of it."[10]

During the early 20th century, the Temple was still a focal point religiously and culturally.

> *By the 1920s, Tremont Temple had become an important site for fundamentalism in New England. As a regular stop on the revival and Bible conference circuit, the church hosted a*

[6] Loveland and Wheeler, *From Meetinghouse to Megachurch*, p. 98.
[7] Bendroth, *Fundamentalists in the City*, 111.
[8] Bendroth, *Fundamentalists in the City*, 117.
[9] Lorimer and Blackall, *Tremont Temple Sketchbook*, 112.
[10] Bendroth, *Fundamentalists in the City*, 112.

> *constant flow of luminaries from the national movement. Two of its pastors, J. C. Massee and J. Whitcomb Brougher, brought solid credentials as leaders of conservative orthodoxy within the northern Baptist church.*
>
> *But Tremont Temple was not always fundamentalist in the expected ways, suggesting the occasional gulf between the standards of a national movement and the pragmatic compromises necessary to the life of a local congregation... Tremont Temple was... not averse to forms of popular entertainment usually considered anathema to doctrinaire fundamentalists. Beginning in Myer's pastorate [1909 to 1921], Tremont Temple began to meet its expenses by showing feature films, thanks in part to the assistance of Lyman Howe, a member who owned a movie business... Between 1908 and 1926, the congregation averaged more than twenty-five thousand dollars a year from film revenue. Though the practice was controversial, all of the movies were said to be 'clean'.... And because it was lucrative, it was hard to argue against. Proceeds from movie nights eventually liquidated half a million dollars' worth of church debt and financed a new organ.*[11]

In the late 20th century,

> *...the church had weathered more demographic transitions doggedly refashioning itself into a doctrinally conservative, multiethnic congregation in the heart of the city. By the 1980s and 1990s, the new members came from Cambodia, Brazil, and the Philippines; the new tenants [congregations sharing space with the Baptists] are Hispanic Evangelicals, Korean Presbyterians, and Ethiopian Baptists.*[12]

The church describes itself today as evangelical, multi-cultural, and multi-ethnic, offering vital programs in worship, education, missions, and fellowship. Although the ground floor storefronts appear to have been abandoned in the 1950s, upper floors are still rented out to private organizations. Non-church events continued to be held at the property into the late 20th century, including film screenings, opera productions, and a Christmas-season production of Langston Hughes' performance, *Black Nativity*.

3.2 Architectural (or Other) Significance

Tremont Temple is an innovative and extraordinary example of the Renaissance Revival style in Boston, Massachusetts, and New England, combining Venetian and Florentine motifs in its richly imagined limestone and terra cotta exterior. The largely blank mid-section of the façade reflects the huge auditorium within, while the base and top express the commercial uses that are typical of the downtown area. The traditionally-styled exterior belies a highly modern structure within, with massive steel construction, its own electrical generators (two engines powered the building's original 2,000 electric lights), high-speed elevators, and an aggressive attention to fire-proof construction.

The Temple's unconventional façade is distinctive in two principal ways. The horizontal divisions of this elevation were designed not only for aesthetic interest (the classical motif of base, middle, and

[11] Bendroth, *Fundamentalists in the City*, 117-118.
[12] Bendroth, *Fundamentalists in the City*, 124.

top), but also to indicate on the exterior the various uses on the interior, foreshadowing the early 20th century dictum of "form follows function." As described by the architect himself,

> *In this way, although tradition is departed from, and three distinct types of building are combined, the design is consistent and serves to indicate very clearly on the exterior the arrangement of the interior, being thus in accordance with one of the fundamental laws of architecture.*[13]

Secondly, Tremont Temple Baptist Church purposefully chose an architect, Clarence Blackall, who could fulfill their multifaceted nature of vibrant religious worship and public performances. (George F. Newton is credited as a co-designer in several sources, although his role has not yet been determined.) Blackall's aesthetic sensibility led to highly detailed consideration of the important Tremont Street façade, which was intended for subtle delight. The patterned blank portion of the façade, as he described it at the completion of the building,

> *…is treated precisely like a huge mosaic, every one of the ten thousand blocks being studied both beforehand and in place in its relative and absolute values so as to produce a surface which shall be a harmonious whole…*
>
> *Tremont Temple shows a deliberate and very closely studied attempt to treat the front of a building exactly as one would treat a water-color. The tones are graded and softened into each other [and] the lines of the diaper work are blended together…. However successful the scheme may finally be considered, it is certainly an attempt to break the monotony of the average commercial building. The building will be either greatly admired or strongly detested, and the outcome of the experiment will be watched by every artist with a great deal of interest.*[14]

Clarence H. Blackall

Tremont Temple is an exemplary work by the nationally known architect Clarence H. Blackall, demonstrating his aesthetic vision, his facility with different styles, and his ability to incorporate the latest in construction technology.

The italicized material in this section on Clarence Blackall is taken verbatim from the *Gaiety Theater Study Report* by Pamela Fox, 2003, with additional information included in square brackets.

A. *Biographical Summary*

As written in the *Gaiety Theater Study Report:*

> *Clarence Howard Blackall (1857-1942) was a prominent and prolific Boston architect who designed many theaters and large commercial buildings in the downtown area. He was born in Chicago and received his BA and Master of Architecture degrees from the University of Illinois in 1877 and 1880. He studied at the Ecole des Beaux Arts in Paris between 1878 and 1880 and began his career as a draftsman in the office of Peabody and Stearns about 1882. In 1884 he*

[13] Lorimer and Blackall, *Tremont Temple Sketchbook*, n.p.
[14] Lorimer and Blackall, *Tremont Temple Sketchbook*, n.p.

> *became the first winner of the prestigious Rotch Traveling Scholarship, allowing him to spend several years traveling in Europe. He established his own independent office in Boston in 1889, practicing principally with James Clapp and Charles Whittemore.*[15]

Their first important commission was the Bowdoin Square Theatre in Boston (1892). According to Shand-Tucci, Blackall "was widely regarded as the most experienced theater architect in the United States."[16]

Blackall's architectural writing and organization work made him a prominent member of the profession and earned him a national reputation. He was an early member of the Boston Society of Architects and the American Institute of Architects. He was also one of the organizers and first president of the Boston Architectural Club (now the Boston Architectural College) and a founder and first secretary of the Architectural League of New York. His contributions to professional journals included articles on architectural education, housing for the poor, theater laws, and theater fires. Beginning in 1895, Blackall also served as an editor for the Boston-based architectural journal *Brickbuilder Magazine*. Two of his theaters, the Wilbur (1914; BOS.2314; NR 1980) and the Metropolitan (1925; BOS.2315; NR 1980) have been designated as Boston Landmarks in 1987 and 1990, respectively.

Blackall focused on certain types of architecture projects:

> *In his memoirs, Blackall wrote that he chose to concentrate in three areas, which he broke down into the following percentages: theaters (25%), office buildings (30%) and hotels (35%). He is credited with bringing some of Chicago's innovative construction methods to Boston in the design of the Winthrop-Carter Building of 1893 [BOS.2111], considered the city's first steel-frame skyscraper, as well as the city of Lowell's first steel-frame structure, the ten-story high Sun Building (1914[; LOW.100]). Some of [Blackall's] other major buildings include the White Building (1896), Little Building (1916[; BOS.2249]), Copley Plaza Hotel (with H.J. Hardenbergh; [1912; BOS.2383]), and the Lenox and Essex Hotels [the former, 1901; BOS.2626]. He is known for the Tremont Temple and two important synagogues: Temple Israel [Adath, in Boston; 1906; BOS.7370] and Ohabei Shalom, both in Brookline [1927; BKL.1449].*[17]

The Massachusetts Historical Commission's MACRIS database contains at least 35 properties associated with Blackall; most are in Boston. They range from office/commercial buildings to apartment houses, synagogues, hotels, theaters, a library, registry of deeds, fire station, and grand single-family houses. Christopher Hail's list of *Cambridge Buildings and Architects* documents 18 buildings under his name in that city, with a similar range of building types.

B. *Blackall's Theaters*

From the *Gaiety Theater Study Report*:

> *Along with New York architect Thomas Lamb, Blackall was considered among the foremost theater architects in the country. His reputation was based not only on his handsome early*

[15] Fox, *Gaiety Theater Study Report*, 27.
[16] Shand-Tucci, *Built in Boston*, 219.
[17] Fox, *Gaiety Theater Study Report*, 27.

theaters like the Bowdoin Square and the Colonial but also on his extensive writings on the subject in architectural publications.

Between 1892 and 1925, Blackall designed some 22 Boston theaters, including movie theaters but excluding remodeling of earlier theaters. In addition to Boston theaters, he also designed the Lowell Memorial Auditorium (1922[; LOW.1756]) and Auditorium of the University of Illinois (1906).

Blackall studied music as a child and was an enthusiastic concert- and theater-goer. This natural propensity, plus the fact that his first office was in the old Music Hall building, may have started his career as a theater designer. The 1892 Bowdoin Square Theater was Blackall's first large job of any kind. His next major commission, Tremont Temple (1894- 96), was the home of the Baptist Church in Boston and contained a major auditorium.

In 1907, Blackall and theater impresario Winthrop Ames traveled abroad to study theaters in anticipation of a collaborative project. In 45 days, they visited 105 theaters and concert halls throughout Europe. One offshoot of the trip was Blackall's series of 11 articles on "The American Theater," published in The Brickbuilder *between December, 1907 and October, 1908.*

...Blackall's comments shed light on the evolution of his ideas about theaters, based on a comparison between Europe and the United States. In the first installment, he wrote that American theater presents "a problem in design and arrangement which is unique, in that it had grown out of business conditions, almost uninfluenced by sentiment or matters of pure art..."[18] *He explained that since most theaters in this country were not government-sponsored or endowed, they had to make money. He noted that office/theater combinations, as seen in the Colonial, Gaiety, and Casino, often made the economics work.*

*The [*Brickbuilder*] series appears to have launched Blackall's career as a designer of functional, fireproof, comfortable, "modern" theaters with good sight lines and back-stage facilities which could be built at a reasonable cost and return a profit to investors.*[19]

C. *Fireproof Construction*

Fire safety was a major concern for theater design, given the sizes of audiences in confined spaces and sporadic catastrophic fires. Tremont Temple was especially sensitive to this issue, as its previous buildings were destroyed by fire three times within the space of 50 years. Clarence Blackall established a reputation as an expert on fireproofing:

His interest went hand in hand with his penchant for new technology and building materials and his position as editor of The Brickbuilder, *which promoted construction with brick and terra cotta.* The Brickbuilder *published articles about major fires in London (1898), Baltimore (1904) and San Francisco (1906). Blackall himself wrote about the 1904 Iroquois Theater fire in*

[18] Blackall, "The American Theater-I," *The Brickbuilder*, Vol. 16, December 1907, 216.
[19] Fox, *Gaiety Theater Study Report*, 27-28.

> *Chicago, where many lives were lost in part because exits were locked. [See Blackall,* The Brickbuilder, *January* 1904.][20]

Clarence Blackall was instrumental in developing new building standards for theaters in Boston:

> *In 1907, Blackall was appointed by the Mayor of Boston to a commission to prepare a new building code for the city. In his memoir he wrote: "I personally wrote a considerable portion of the law..."*[21] *As a result of this work, the City of Boston enacted new and tougher standards and established a building department under the charge of a building commissioner. The new code contained 35 provisions specifically for theaters. They had to be of "fireproof construction throughout" except floorboards and steel work related to stage requirements. They had to have an open court or passageway on both sides, the theater curtain had to be fireproof, doors had to swing outward, and exit doors had to be clearly marked with signs.*[22]

At Tremont Temple, a comprehensive program of fire-safety precautions included configuring the oculus windows on the façade so as to accommodate fire hose lines (they were also provided with double-pane glass to keep street noises out of the auditorium); encasing the building's massive steel girders in multiple layers of cement and terra cotta; laying the wood floors on steel beams protected with terra cotta block and concrete; constructing wall partitions of expanded metal lathing on steel channels with multiple coats of plaster; iron stairways with marble or slate treads and risers; and a concrete roof deck. Even the furnishings were considered: the massive organ case was constructed of a fireproof steel frame encased by *papier mache* with fireproof mechanical works and supposedly fireproof paint on the woodwork.

Blackall became a well-known expert in the area of fire prevention and building safety:

> *He wrote a new building code for the City of Cambridge in 1908 and consulted on the subject in Salem and other cities. He was chairman of the Committee on Fire Prevention and Insurance for the Boston Chamber of Commerce and in 1911 was appointed to a city fire prevention commission that advocated even stricter fire safety measures.*[23]

George F. Newton

While several documents credit Newton as a collaborator with Blackall on the design of Tremont Temple, he is not mentioned in the primary research sources (including Blackall's own account of the design of the building), and his role in the design of Tremont Temple has not yet been determined. Born in Boston, Newton (1857 - 1947) was the third recipient of the Rotch Travelling Scholarship. Although the location of any academic architectural training has not been determined, he worked in the office of one of Boston's premier firms, Peabody & Stearns (eventually becoming head designer) before establishing his own practice. Newton's major buildings included churches, academic buildings, libraries, and residences in Massachusetts, Vermont, and New York State.

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[20] Fox, *Gaiety Theater Study Report*, 29-30.
[21] Blackall, *Seed Time and Harvest*, 355.
[22] Fox, *Gaiety Theater Study Report*, 30.
[23] Fox, *Gaiety Theater Study Report*, 30.

Withey notes that he was "a man of great personal charm" and his work was "marked by a refinement in design."[24]

L. P. Soule & Son, Builder

Lawrence Parker Soule and his son Parker F. Soule were principals of this Boston construction company, which was established in Boston between 1890 and 1892, with an office on Devonshire Street. Censuses and directories indicate that Lawrence Soule (1831-1910) began his career as a mason in Boston, Duxbury (his hometown), and Lawrence, Mass. He returned to Boston after the Great Fire of 1872, when there was plenty of construction work to be done. An obituary catalogues his business success:

> "Lawrence P. Soule, one of the organizers of the Master Builders' Association, its first president and the head of the L.P. Soule & Son Company of Boston.... left Duxbury early in life and after a short business career in the West engaged in the building business in Lawrence and Haverhill. At the time of the great Boston fire, 1872, he left Lawrence to continue his business in Boston. Under the firm name of L. P. Soule & Company, Mr. Soule constructed many of the large business houses of Boston. Among them are the First National Bank, National Shawmut Bank, Commonwealth Trust Company, and Stock Exchange Buildings, and Sanders Theatre in Cambridge. Mr. Soule joined this association in 1881 and was a life member."[25]

Lawrence's son Parker headed the company after the death of his father. He too was active in the Massachusetts Charitable Mechanics Association, and he also served as president of the Building Trades Employers' Association. MACRIS records L. P. Soule as the builder of about two dozen properties between 1883 and 1929, encompassing a broad range of building types: stores, office buildings, churches, academic buildings, residences, and a parking garage. The company remained in business at least through 1947.

3.3 Archaeological Sensitivity

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

[24] Withey, *Biographical Dictionary of American Architects (Deceased)*, 440.
[25] Massachusetts Charitable Mechanics Association, *Proceedings*, 53.

3.4 Relationship to Criteria for Designation

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

> B. Structures, sites, objects, man-made or natural, at which events occurred that have made an outstanding contribution to, and are identified prominently with, or which best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation.
>
> D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's records, the property at 78-88 Tremont Street (parcel 0304702001) where the Tremont Temple is located has a total assessed value of $22,029,900, with the land valued at $10,178,000 and the building valued at $11,851,900 for fiscal year 2022.

4.2 Current Ownership

According to the City of Boston's Assessor's records, the Tremont Temple is owned by the Tremont Temple Baptist Church, with a mailing address at 88 Tremont Street, Boston, MA 02108.

5.0 PLANNING CONTEXT

5.1 Background

Since its completion in 1896, Tremont Temple has been used continuously as a house of religious worship, with religious spaces encompassing several auditoriums, educational and meeting rooms, and administrative offices. Commercially rented offices have continuously occupied the upper two floors of the building; storefronts and rented offices were located in the first two floors into the mid-20th century.

5.2 Zoning

Parcel number 0304702001 is located in the Midtown Cultural zoning district, a General Area subdistrict, and the following overlay district: Restricted Parking District.

5.3 Planning Issues

In late 1984, members of the Tremont Temple Baptist Church in downtown Boston voted to add a 35-story office and condominium tower and a 300-car underground garage to the existing building. According to a preliminary proposal that had not yet been submitted to the city, the new tower was intended to be set back 30 feet from the sidewalk so that it would not dominate the existing facade.[26]

On January 7, 1985 a petition was submitted to designate the Tremont Temple as a Boston Landmark. At the February 12, 1985 public hearing, the Boston Landmarks Commission voted to accept the petition for further study.

In October 1985, the Boston Globe reported that plans had been officially submitted to the Boston Redevelopment Authority (BRA) by Robert F. Oberkoetter, the managing general partner of Bosworth Associates Limited Partnership. The architects for the plan, to be called "Bosworth Place," were James Stanton-Abbott Associates and Perry, Dean, Rogers and Partners. The plan included a 37-story tower that would span a portion of the Tremont Temple roof and would house offices, apartments, and hotel rooms; in addition, new buildings up to 150-feet tall would be built on either side of the Tremont Temple along Tremont Street, as well as a multi-level garage below ground. The development plans also included the repair and restoration of the Tremont Temple itself. The then-director of the BRA, Stephen Coyle, expressed hesitation about the design, citing its height, mass, and incompatibility with the existing context in the area. Pauline Chase Harrell, then-Chair of the Boston Landmarks Commission, also expressed reservations about the project's impact on the surrounding area and noted that an earlier survey carried out by the Commission had recommended the Tremont Temple for listing on the National Register of Historic Places. Church officials described the project as an opportunity for the church to gain much-needed funds for building

[26] James L. Franklin, "35-story office and condominium tower, garage to be added to Tremont Temple," *The Boston Globe*, December 28, 1984.

repairs by selling "air-rights" and also having building restoration included in the development plans.[27] Further research is needed to determine why this version of the project fell through.

By 1988, Tremont Temple Baptist Church members had voted to sell their top three floors and the air rights above the church to a new developer, St. James Properties of Boston, with their own plans to construct a new office tower. St. James had already purchased the adjacent two-story building at 90 Tremont Street. By combining the space purchased from the Church with the adjacent site, the developer sought to building 200,000 square feet of office space. The developer planned to work with Robert A. M. Stern as the lead architect. The Boston Globe noted that the proposal was "likely to undergo intense scrutiny by city planners and preservationist groups," and the 175- to 200-foot height range for the tower would exceed the 155-foot height limit for the block set by a proposed midtown zoning plan. However, Stephen Coyle (director of the BRA) had expressed support for the project. [28] The height was lower than the 250-foot tower that Robert Stern had previously argued for, stating that such a tall tower could serve as a bell tower or campanile for the church.[29]

By 1989, the proposal had been scaled down to 160,000 square feet of rentable floor area, with a 16-story office building constructed next to the Church and six stories added atop the rear of the Church building. Both the new building and the rooftop addition would reach a height of 195 feet. This would be 40 feet above the height limit that had been set for Tremont Street frontage in spring 1989 as part of the Midtown Cultural District zoning program. St. James Properties felt that the renovation, restoration, and structural improvements provided to the Church in exchange for their air rights would help them win the right to exceed the set limit.[30]

However, by 1991 Boston's downtown commercial real estate market was collapsing, and St. James Properties was unable to make loan payments on the adjacent property at 90 Tremont Street as well as its required payments to the Church, thereby losing the air rights above Tremont Temple. The developer entered talks with their bank and city officials to attempt to keep the project viable by converting it from office use to hotel use.[31] However, the project again did not come to pass, presumably due to the widespread financial troubles in the sector at the time. No tower was ever constructed above the Tremont Temple.

In October 1997, the Boston Redevelopment Authority approved a hotel project for 90 Tremont Street (adjacent to the Tremont Temple) proposed by Fine Hotels of Wellesley. Then-Mayor Thomas Menino sought to encourage more hotel construction in the city due to the increased number of visitors to the city and the high occupancy of hotel rooms.[32] The existing building at 90 Tremont, which had once housed Dini's Restaurant for many decades, was demolished. However, by January 21, 1999, the 90 Tremont Street site was one of two hotel projects that were on hold in the immediate area, leaving "rubble-strewn holes in the ground."[33] Specific reasons for the delay were

[27] Anthony J. Yudis, "$123m plan offered for block on Tremont," *The Boston Globe*, October 13, 1985.
[28] John King, "Tremont church OK's $8.4m deal with developer," *The Boston Globe*, August 19, 1988.
[29] John King, "An elegant plea for forbidden Boston airspace," *The Boston Globe*, February 11, 1989.
[30] Jerry Ackerman, "Tremont Temple, tower plan due today," *The Boston Globe*, December 1, 1989.
[31] Jerry Ackerman, "90 Tremont: A development in jeopardy," *The Boston Globe*, June 14, 1991.
[32] Richard Kindleberger, "Hotels near Boston Common seen getting BRA nod," *The Boston Globe*, October 23, 1997.
[33] Richard Kindleberger, "2 promising hotel sites hit snags," *The Boston Globe*, January 21, 1999.

vague but the “high costs and prickly approval process” of Boston were cited by a hotel consulting company.[34] By 2000, Intercontinental Cos. had arranged financing and construction began in July 2000, with the Nine Zero Hotel opening next door to the Tremont Temple in June of 2002.

[34] Ibid.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission

A. Designation
The Commission retains the option of designating the Tremont Temple as a Landmark. Designation shall correspond to Assessor's parcel 0304702001 and shall address the following exterior elements hereinafter referred to as the "Specified Features":

- The exterior envelope of the building.

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

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

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

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

6.2 Impact of alternatives

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

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

C. National Register Listing
The Tremont Temple could be listed on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts 19 Preservation Projects Fund (MPPF) from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. National

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

D. Preservation Plan

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

E. Site Interpretation

A comprehensive interpretation of the history and significance of the Tremont Temple could be introduced at the site.

7.0 RECOMMENDATIONS

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

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

2. That the boundaries corresponding to Assessor's parcel 0304702001 be adopted without modification;

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

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

8.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation which shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[35] Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

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

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

8.2 Levels of Review

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

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

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

1. Activities associated with normal cleaning and routine maintenance.

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

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

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

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

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

2. In-kind replacement or repair.

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

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

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

6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of

emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

C. Activities requiring an application and full Commission review:

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

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

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

8.3 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[36] These Standards and Criteria apply to all exterior building alterations that are visible from any existing or proposed street or way that is open to public travel.

8.3.1 General Standards

1. Items under Commission review include but are not limited to the following: exterior walls (masonry, wood, and architectural metals); windows; entrances/doors; porches/stoops; lighting; storefronts; curtain walls; roofs; roof projections; additions; accessibility; site work and landscaping; demolition; and archaeology. Items not anticipated in the Standards and Criteria may be subject to review, refer to Section 8.2 and Section 9.

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces and spatial relationships that

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

characterize a property shall be avoided. See Section 8.4, List of Character-defining Features.

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

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

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

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

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

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

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

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

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

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

13. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected buildings in violation of Chapter 772 of

the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.

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

1. All original or later contributing masonry materials shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces, and ornamentation shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Sound original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should only be performed when necessary to halt deterioration.
12. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
14. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so can change the visual quality of the material and damage the surface of the masonry and mortar joints.

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

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

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

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

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

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

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

8.3.3 Wood at exterior walls

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

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

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

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

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

6. Cleaning of wood elements shall use the gentlest method possible.

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

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

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

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

8.3.4 Architectural metals at exterior walls (including but not limited to wrought and cast iron, steel, pressed metal, terneplate, copper, aluminum, and zinc)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

10. Unfinished aluminum storm doors shall not be allowed.

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

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

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

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

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

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

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

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

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

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

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

8.3.8 Lighting

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

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

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

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

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

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

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

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

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

    a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
    b. Accurate representation of the original period, based on physical or documentary evidence.
    c. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
    d. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.

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

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

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

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

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

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

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

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

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

1. The roof shapes and original or later contributing roof material of the existing building shall be preserved.
2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

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

1. New roof projections shall not be visible from the public way.
2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

8.3.13 Additions

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

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

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

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

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

8.3.14 Accessibility

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

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

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

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

8.3.15 Renewable Energy Sources

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

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

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

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

8.3.16 Guidelines

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

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

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

2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.

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

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

8.4 List of Character-defining Features

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

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

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

The character-defining features for this historic resource include:

1. **Architectural style:** Tremont Temple is an innovative and extraordinary example of the Renaissance Revival style in Boston, Massachusetts, and New England, combining Venetian and Florentine motifs in its richly imagined limestone and terra cotta exterior. It has a tri-partite organization, with a two-story base, a four-story mid-section containing the temple auditorium, and a two-story pedimented crown.

2. **Building materials and finishes:** The Tremont Street façade is constructed principally of Indiana limestone and terra cotta blocks.

3. **Ornamentation and openings:** The Tremont Temple is lavishly trimmed with ornamentation and has a variety of openings:

    - Two-story base:
        - Terra cotta entablature with classical moldings and dentils capping the two-story base.
        - Sign that reads “TREMONT TEMPLE” centered over the main entrance.
        - Classically ornamented storefronts on the ground floor and polygonal glass bay windows on the second floor. The original, highly glazed storefronts have been infilled with white brick; they are presently detailed with flat pilasters supporting a modest entablature and rectangular window and door openings with molded entablatures. [Note that the original storefront configuration can be seen in Historic Image 1 and is described in section 2.2.]

    - Main entrance:
        - Two-story recessed arched opening.
        - Cast iron pilasters on either side of the main entrance.
        - Rosette-embossed panels on the intrados.
        - Large roundels with a religious cross motif on the spandrels.
        - Above the entrance doors there is a classically-detailed metal entablature; above the entablature is a large arched window with geometric-pattern infill divided into three sections by slender columns.
        - [Note that the current doors are modern replacements and the main entrance originally had a different configuration; see section 2.2.]

    - End bays / side entrances:
        - End bays clad with rusticated and vermiculated limestone.
        - Terra-cotta-trimmed doorways framed with multiple bands of ornate molding.
        - Above the doorways, pediments supported by console brackets.

  - Above the pediments, oculus windows encircled by high-relief molding with botanical motifs.

- Auditorium levels (floors three through six):
  - Polychrome terra cotta cladding organized in a diagonal grid pattern.
  - Corners edged with a vertical band of foliate trim and a foliated colonette.
  - Entablature contains a frieze ornamented with shells, dolphins, and open books, among an abundance of religious and secular ornament, as well as the standard rounded molding and dentil course.
  - At third story, fenestration consists of three trios of arched windows with ornately decorated pilasters and archivolts in the middle.
    - End bays feature a single rectangular window, which is enlivened with a heavily molded casing and a cornice shelf with foliated console brackets, atop which stands a pair of full-height, three-quarter relief figures flanking a shield.
    - Spanning the bottom of the outer windows is a small balcony with a heavy balustrade railing and two-tiered supporting brackets.
  - At fourth story, a large semi-circular window recessed in the center of the fourth floor, which is embellished with rosettes on the paneled intrados, a variety of three-dimensional moldings and sculptured figures on the archivolt, and a complex balcony with rectangular balusters, egg and dart and dentil moldings, and elaborately carved supported brackets. (The balcony was reproduced in concrete in 2017.)
  - At fifth story, four oculus windows with heavily molded terra cotta trim, evenly spaced across the fifth floor level.
  - At both fourth and fifth stories there are narrow rectangular windows in the two outer bays.
  - The sixth floor displays round-arched windows, their recessed openings outlined with terra cotta rosettes on the jambs, archivolt, and sill. Nine round-arched windows are grouped in the center of this floor, while the two end windows stand slightly apart.

- Upper levels (floors seven and eight):
  - Two outer bays contain rectangular window openings framed by two-story, paneled stone pilasters with intricately molded terra cotta capitals.
  - The nine inner window bays are divided by a colonnade of two-story high, engaged, fluted columns with Ionic capitals.
  - Windows on the seventh story are decorated with a simple terra cotta lintel and a cornice cap.
  - The eighth-story windows have a bracketed sill and molded, projecting casing; a festoon is draped above the lintels.
  - Spanning the entire façade, the terra cotta pediment consists of a horizontal entablature with discs and simple cornice molding and raking cornices with oversized dentils, pronounced egg and dart molding, and anthemion motifs.
    - Oculus with high-relief terra cotta molding centered in the tympanum.
    - The outer ends and peak of the pediment are ornamented with acroteria featuring an anthemion motif atop a base of horizontal botanical trim; the center acroterion also displays a cross.

- Sides of building:
  - The forward section of both exposed side elevations has one window bay clad in buff brick at the sixth through eighth stories. The rectangular window openings in these bays have a rectangular stone lintel at the sixth floor, flared stone lintel

at the seventh floor (all lintels appear to be limestone), and a projecting terra cotta frame (without sill brackets) on all four sides of the eighth-floor windows.

- Rear of building:
    - Six large, round-arched windows with original or early stained glass at the fourth-story level.
    - Evenly spaced, segmentally arched windows at the sixth through eighth floors. Most windows appear to retain metal pintels, and one pair of solid metal shutters is visible.

9.0 ARCHAEOLOGY

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

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

10.0 SEVERABILITY

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

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