

# Boston Public Library

## Boston Landmarks Commission Study Report



**BOSTON PUBLIC LIBRARY,**  
**Central branch**



Boston Landmarks Commission  
Environment Department  
City of Boston



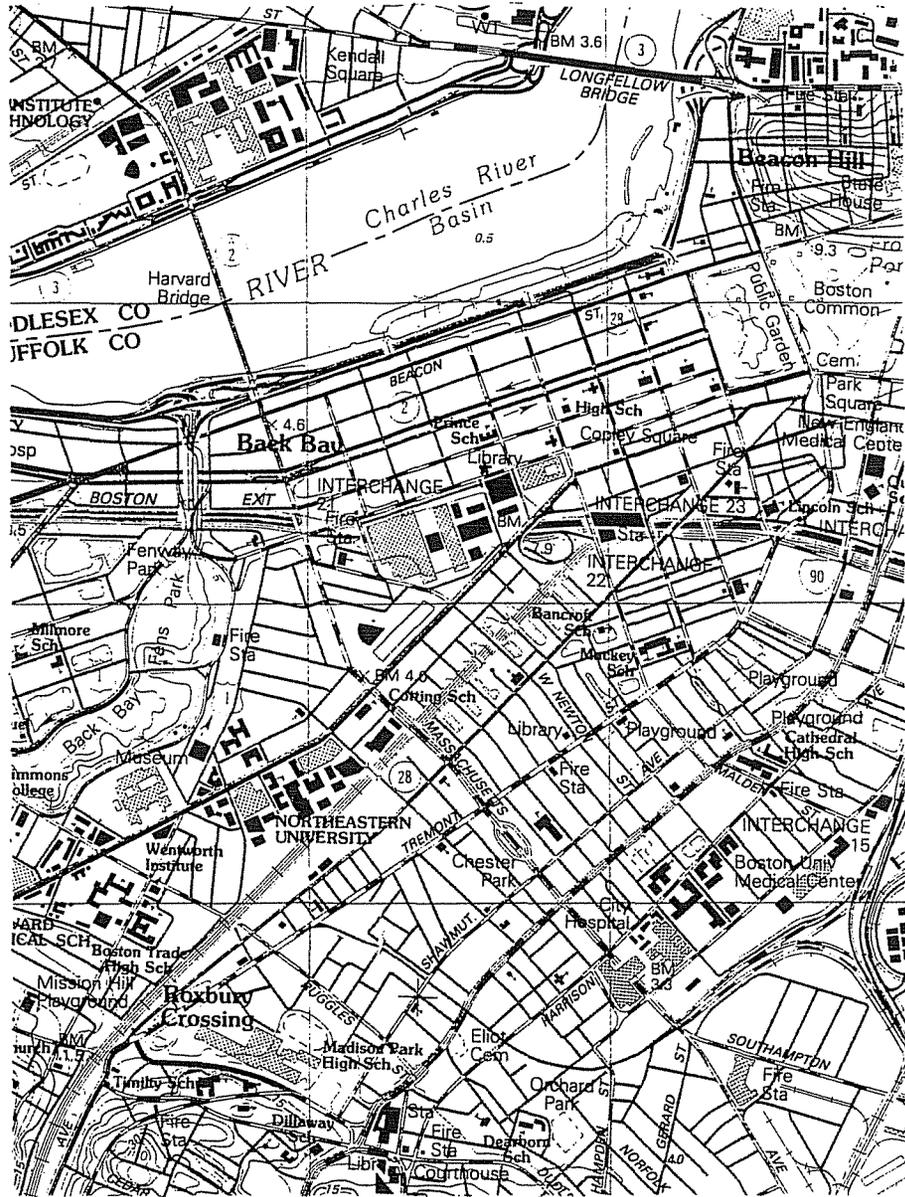
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## **LOCATION OF PROPERTY**

**1.1 Address:** 700 Boylston Street, or 230 Dartmouth Street, Boston, MA 02117  
**Assessor's parcel number:** Ward 4, Parcel 01052000

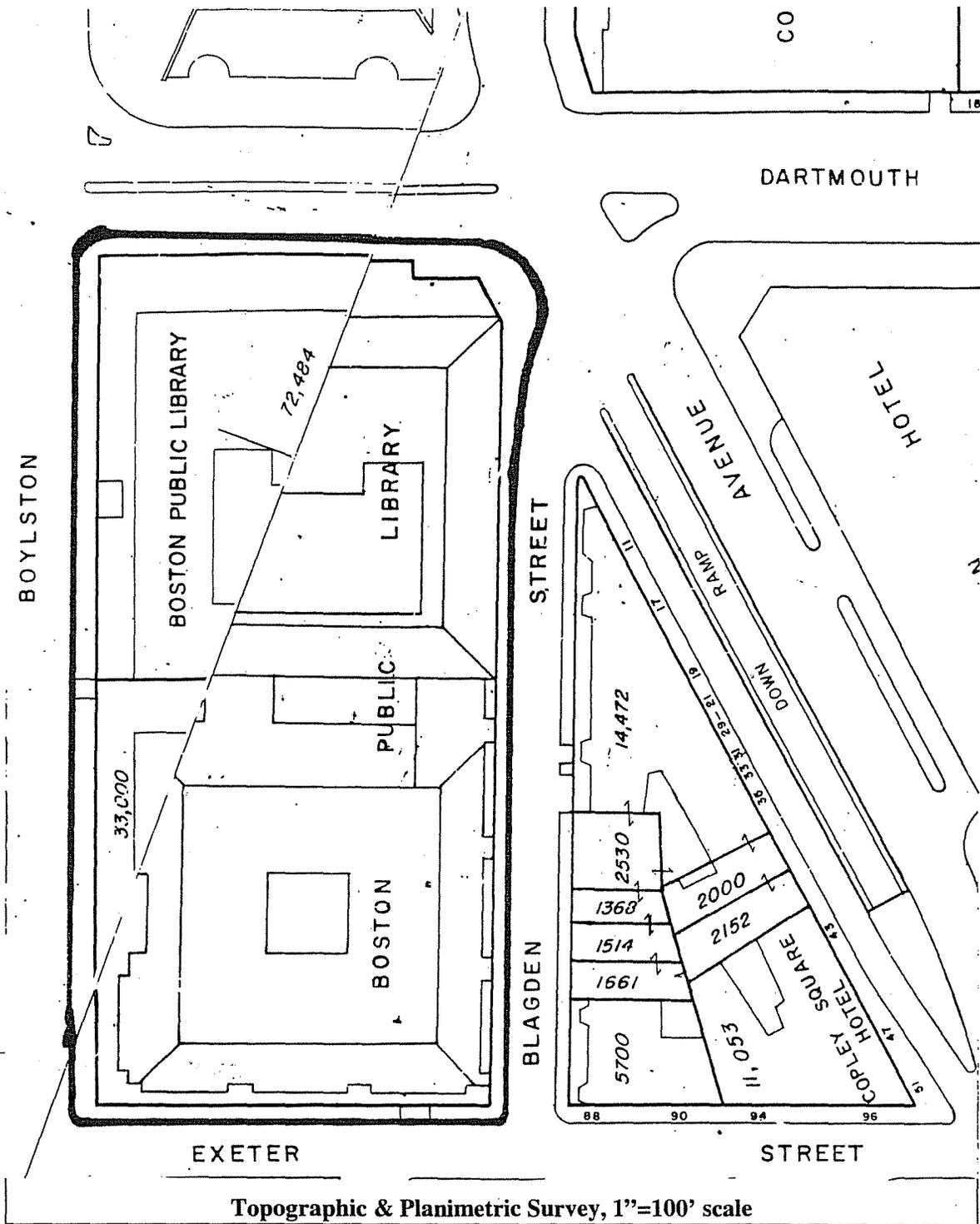
### **1.2 Area in Which Property is Located:**

The Boston Public Library is located in the Back Bay area of Boston, on a parcel that is bound by Dartmouth Street, Boylston Street, Blagden Street and Exeter Street. The east façade and main entry of the McKim Building face onto Dartmouth Street, forming the west boundary of Copley Square. Other prominent buildings that face onto Copley Square include Trinity Church (H.H. Richardson, 1872-1877), the Hancock Tower (I.M. Pei, 1972-1975) and the Copley Plaza Hotel (Henry Hardenbergh and Clarence Blackall, 1912). The north façade of the McKim Building faces the new Old South Church (Cummings and Sears, 1874-1875) across Boylston Street. The centerline of Boylston Street is the southern boundary of the Back Bay Architectural District, designated in 1966.



**Location Map**

**USGS Topographical Map - Boston South  
700 Boylston Street/230 Dartmouth Street, Boston  
Boston, Massachusetts**



The Boston Public Library, 700 Boylston Street/230 Dartmouth Street, Boston  
 Boston, Massachusetts

## 2.0 DESCRIPTION

### 2.1 Type and Use

The Boston Public Library is the main branch of the municipal library system. The earliest building on the site was designed by Charles Follen McKim of McKim, Mead & White and constructed between 1888 and 1895 by Woodbury and Leighton. This is the second building to be constructed to act as the main branch of the Boston Public Library, which was established in 1852 as the first free municipal public library in the country. The McKim Building has received two additions since its completion. The first was designed by Joseph McGinnis and constructed in 1918. This addition was demolished for the construction of the Johnson addition, designed by Philip Johnson and completed in 1971.

The McKim Building has a hollow square plan with rooms surrounding an inner courtyard. The McKim Building currently houses the research collection, the special libraries, the public documents library, the microtext and periodicals collections, stacks and the photo and prints collection. The Johnson addition has a plan consisting of nine squares, the center one open and covered with a skylight. The Johnson addition currently houses the circulating collection, the rare book collections, lecture halls, the office of the President and Trustees Room, the ordering and cataloguing departments and stacks.

Architectural grandeur took precedence over functional requirements in McKim's design for the Library. It was majestically finished to serve as a "Palace for the People." The Renaissance Revival style strongly contrasted with the Romantic architecture extant at Copley Square at its date of construction and the work of McKim, Mead & White during this period stimulated a nationwide Renaissance Revival movement in architecture. The design of the Boston Public Library integrated art and architecture at a new level for an American municipal building, with sculptured elements by Augustus St. Gaudens and Domingo Mora integrated into the facades, statues by Bela Pratt flanking the front entry, and bronze entry doors designed and executed by Daniel Chester French. The interior of the building, finished in rare marbles throughout, is embellished with mural paintings by John Singer Sargent, Edwin Abbey and Pierre Puvis de Chavannes. The design of the Johnson addition was intended to continue the monumental and classical design of the McKim Building simplified to a mid-century modern expression.

### 2.2 Physical Description<sup>1</sup>

#### *Exterior – McKim Building (figs. E-29, CE-1)*

The design of the McKim Building of the Boston Public Library is in the Renaissance Revival style. While McKim stated that the design based on the Bibliotheque Sainte Genevieve in Paris, designed by Henri P. F. Labrouste and constructed in 1843-1850 (fig. E-5), the influence of Leon Battista Alberti's San Francesco at Rimini (1446-68) and

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<sup>1</sup> Building Conservation Associates, Inc. has completed a comprehensive three volume Historic Structures Report, commissioned by the Library. This document includes a thorough description, the original specifications, a time line for development, a full account of alterations and the 1990s restoration, lists of photos and drawings and copies of photos and drawings, for the Boston Public Library. If additional information is needed on the structure of the Library, this document can provide a wealth of information.

Richardson's Marshall Field Wholesale Store (1885-1887) are also visible. C. Howard Walker in his *Architecture of the Library* commented:

The general intention of the building was that it should express civic dignity, and by its monumental character dominate the square, and that it should do this by simplicity of treatment and magnitude of scale.

summarizing the general effect of the architecture as well as its relationship with Copley Square and the Romanesque architecture that surrounded the library.

The Boston Public Library was designed with the appearance of an over-scale two-story building, consisting of an arcade capped with a cornice rising from a high basement. The façade arrangement on the two primary facades, facing Dartmouth and Boylston streets, is organized in three sections horizontally, with defined base, arcade and cornice/roof, and vertically, with a wide entry bay centered in the facades. The balance of horizontal and vertical elements establishes a sophisticated visual tension in the building design that is reinforced through the decorative features. The façade elements become more decorative as the building rises. The stolid rusticated base and wide, heavy corners function as a balance to the intricate arcade and entry arches which are crowned with a highly wrought cornice and roofline. This equilibrium of learned reticence and sparkling charm is the defining feature of the Beaux-Arts Renaissance Revival.

The three visible facades of the McKim Building are entirely faced in granite quarried in Milford, Massachusetts. The muted color of the stone and simplicity of the design are enlivened by strong modulation of light and shadow created by a robust base and cornice-line, deeply incised fenestration and graphic beltcourses, frieze and columns.

The building is set upon a stepped plinth. The raised basement level, or ground floor, has a projecting base of larger granite blocks with narrow face joints creating a smooth appearance, which rises several feet from the plinth. The remainder of the basement is finished in rusticated blocks. There are ten single-pane wood-frame vertically oriented rectangular windows in the basement level, flanking the triple arched entry, centered below the arcaded arches. The basement level is distinguished from the arcade by a wide shallow beltcourse divided in two horizontally by a narrow fillet. The bottom half of the beltcourse is embellished with a Greek key motif.

The arcade floor consists of a series of arches that enclose windows on the front façade and arches with marble inserts that enclose functionally located windows on the Boylston and Blagden Street facades. The windows on the front façade provide daylight to the main reading room behind, which is three stories high, allowing for the uniform appearance of those window openings. All of the arched openings are faced with a wooden "Roman" grill, painted dark to appear as bronze or iron, to emphasize uniformity.

A frieze carved with inscriptions tops the arcade level. The Dartmouth Street façade is inscribed, "THE PUBLIC LIBRARY OF THE CITY OF BOSTON. BUILT BY THE PEOPLE AND DEDICATED TO THE ADVANCEMENT OF LEARNING A.D. MDCCCLXXXVIII." The Boylston Street façade is inscribed, "THE COMMONWEALTH REQUIRES THE EDUCATION OF THE PEOPLE AS THE SAFEGUARD OF ORDER AND LIBERTY." The Blagden Street façade is inscribed, "MDCCCLII. FOUNDED THROUGH THE MUNIFICIENCE AND PUBLIC SPIRIT OF CITIZENS." The building is capped with a projecting cornice carved with dentil and

egg-and-dart courses and a crowning cyma recta molding ornamented with carved lions heads. The cornice is topped with an ornate copper cresting with a dolphin and shell motif.

The main entry and primary façade is the east façade, which faces Dartmouth Street. This is the only façade where the exterior appearance of the facade reflects the spatial arrangement of the rooms within. This face has a thirteen-bay arrangement, with the three central bays for the entrance. The three centered entry bays are full bay-wide arched openings that rise the height of the basement level. Their archivolt are ornamented with an egg-and-dart, bead-and-reel and foliate moldings. The keystones are carved in the form of a scroll with a helmeted head of Minerva, goddess of handicrafts and patron of the arts and trades, carved by Augustus St. Gaudens and Domingo Mora encased in the central keystone. Inscribed in the stringcourse above the central entry arch is the motto "FREE TO ALL."

The entry arches enclose wrought iron gates that front wood and glass doors. Four elaborate four-light wrought-iron fixtures project from the wall in the spandrels of the arches (fig. E-38). These entries are flanked, to the front of the plinth, by two pedestals in the form of wide benches that enclose figures sculpted by Bela Pratt. Augustus St. Gaudens was working on statues for this location at the time of his death. Granite bollards line the edge of the sidewalk on Dartmouth and Boylston streets; some of which are carved with low-relief eagles, the design of which is derived from those at the Piazza di Spagna in Rome.

The three window-arches of the arcade level, over the entrance, enclose, below the windows themselves, Knoxville Tennessee marble seals of the Commonwealth of Massachusetts, the City of Boston and the Boston Public Library, carved by St. Gaudens. The seal of the library, designed by Kenyon Cox, depicts two nude boys, holding torches and supporting between them a shield with an open book and the Roman Numerals for the date of the founding of the library in 1852 and incorporation of the Board of Trustees in 1878. The motto above the shield is "Omnium Lux Civium" or "The Light of All the People."

Within the remainder of the arches forming the arcade on the Dartmouth and Boylston street facades, the space below the window is filled with set-back granite panels that are carved with names of great writers, artists and scientists of Western history, with a focus on American history, including some American statesmen and soldiers. A full list of these men is included in the Historic Structures Report. The spandrels of the arcade are ornamented with a series of thirty-three medallions, carved by Domingo Mora, thirty-one of which represent marks of printers, booksellers and trade devices of the early printing industry, primarily 16<sup>th</sup> century.

The Boylston Street façade, or north façade, was designed to substantially replicate the Dartmouth Street design, with some omissions that designate it as the secondary façade. It is eleven bays wide rather than thirteen (figs. E-58). The three central entry arches, that originally acted as a porte cochere, are more simply ornamented, with shallower keystones and less ornate wrought iron gates (fig. E-40). The lighting for this entry is suspended within the arches rather than projecting from the exterior wall. The arcade is designed to replicate the windows on the front façade, but are in-filled with marble

enclosing smaller window openings, which supply the appropriate daylight to the variety of interior uses in the three stories behind this façade.

The Blagden Street façade, or south façade, is the most utilitarian of the three visible facades (fig. CE-2). The primary elements of the other facades, such as the stringcourses and arcaded openings, are carried around on this façade. The window openings change dramatically at the mid-point of the façade, reflecting the six stories of stacks that are located in the southwest corner of the building. The full cornice also stops at the mid-line of the façade.

The original west wall of the Library is now entirely obscured by the Johnson addition. The rear of the building was originally constructed of specially made Perth Amboy brick, which matched the brick seen in the courtyard. The original design called for granite, but it was decided that brick would be cheaper and would better allow for future expansion. The fenestration pattern is unknown. The cheneau was in the same design as the copper seen on the other facades of the building, but was constructed of terra cotta.

#### ***Roof – McKim Building***

The roof of the McKim Building has sloped sides, both to the street and the courtyard side, and a nearly flat portion towards the center. It is sheathed in dark red-brown-purple glazed clay tiles. The copper gutter is built into the cheneau and drains into conductor pipes built into the building. The ridge of the tile roof is trimmed with a copper cresting with copper finials at the four corners ornamented with griffins. The green patina of the cresting is emphasized with courses of green tiles at the ridge of the roof. Six skylights were located over Sargent Hall, to daylight the murals. Chimneys and a large ventilator originally punctured this flat portion of the roof.

#### ***The Courtyard – McKim Building (fig. E-49)***

The interior spaces of the Library are ranged around a courtyard, as typical to an Italian palace. The courtyard provides light to the grand stair and the special libraries. It also offers an outdoor haven within the library. This space received an extraordinary amount of praise when the building opened. The *Boston Daily Globe* noted:

...the courtyard about so much had been written, and about so many have gone into ecstasies. It is fully worthy of all the hysterical appreciation that has been bestowed on it."<sup>2</sup> upon the opening of the library.

Although McKim originally specified that the courtyard be finished in granite, the walls and trim of the courtyard are finished in a warm mix of marble, brick, terra cotta, bluestone and granite. The combination of materials lends an informal feel to the interior space, appropriate to the use.

The north, south and west walls of the courtyard enclose an arcaded walkway, the design of which was derived from the arcade of the first story of the Cancelleria Palace in Rome<sup>3</sup>. The walls below the arcade are granite and above are finished in Perth Amboy brick, which is a warm yellow color. The brick is pointed with dark gray mortar. There is an anecdote included in the 1916 BPL Handbook that: "Even the sand used in the

<sup>2</sup> "It opens today," *The Boston Daily Globe*, February 1, 1895.

<sup>3</sup> Small, Herbert J., comp. *Handbook of the New Public Library in Boston*. (Boston: Curtis & Company, 1895), p.24.

mortar of the brickwork of the Interior Court was the subject of long consideration, and a man had to be sent out to search the shores of Cape Cod for a quality which would be in perfect harmony with the yellow Pompeian brick and granite trimmings.”<sup>4</sup> The simple Doric columns are constructed of white Tuckahoe, New York marble with white Georgia marble for the spandrels, rosettes, cornice, parapet and walk edging. The floor of the arcade is finished in red brick. The arcade has a vaulted, plastered ceiling. The flat roof of the arcade creates a balcony from the second floor.

The windows from the first and second floor are small and single-paned. They have casings constructed with terra cotta and yellow brick. The windowsills are bluestone. The third floor windows are large wood-frame multi-pane arcade windows that provide light to the special libraries. They are slightly set back from brick piers rising from a granite stringcourse with Greek key ornamentation, which defines the division of the second and third floor. The arches of this arcade have granite keystones and the spandrels are ornamented with terra cotta wreaths.

There are three small wrought-iron balconies set upon stone scroll brackets that project from the west wall. A circular clock with a terra cotta frame is set into the wall below the center balcony.

The east wall envelops the volume of the grand stair, which projects into the courtyard. The first story is finished in granite with Perth Amboy brick above. A door from the interior of the building, from a landing between the ground floor and the basement, leads out to the courtyard and a set of doors lead out to a balcony above from the landing of the Grand Stair. Windows flank each of the doors. The second and third floors both have five bay arcades with brick engaged columns enclosing three large arcaded windows on each floor. The wood sash windows in the second floor light the grand stairway and are a large single fixed pane topped by a single semi-circular pane. The third floor windows match the multi-pane arcade windows in the third floor in the remainder of the courtyard.

There is a rectangular mosaic-lined, granite reflecting pool at the center of the court, reputedly designed and built by Philip Martiny, an architectural sculptor friend of McKim’s.<sup>5</sup> A reproduction of the Bacchante sculpture originally donated by McKim for the fountain of the pool is to be installed in the spring of 2001. Early photos of the courtyard show the fountain to be simply surrounded by a grass plot without any paths. At the opening of the Library, there were large clay pots intended to hold bay trees and be located around the edge of the arcade.<sup>6</sup> The *Globe* noted that these pots had come from the New York State building at the Chicago World’s Fair.<sup>7</sup> Later photographs show small trees planted in the earth near the edge of the arcade.

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<sup>4</sup> *The Boston Public Library* (Boston: Boston Public Library Employees Benefit Association, 1916), xvii.

<sup>5</sup> *Boston Public Library McKim Building: Historic Structure Report* (Dedham, MA: Building Conservation Associates Inc.), p.82.

<sup>6</sup> Small, p.26.

<sup>7</sup> “It opens today.”

**Exterior alterations: McKim Building**

Alterations to the exterior of the Boston Public Library have been primarily maintenance oriented. They are detailed in the Historic Structures report. In summary, roof leaks, replacement and repointing of tiles, repairs to the gutter drainage system and flashing work have been almost constant since the opening of the library. Major roof work was conducted between 1947 and 1955 resulting in removal and relaying of all of the roof tiles. The skylights were probably removed in conjunction with this work

The two easternmost entries of the Boylston Street entry were filled with glass behind the wrought iron gates to create more interior space in 1898. Glazed, paneled wood doors were added behind the wrought iron gates on Dartmouth Street. Windows were originally double-glazed and are now single glazed. The exterior window frames were originally painted dark green were painted black. The window frames facing the courtyard were originally painted cream were painted a variety of yellows and tans over the years.

The walls, exterior and courtyard, were repointed in 1927. The building was cleaned and the Dartmouth Street façade was lit in 1971. Other repointing, although not recorded, has been done since 1927. Cracks in the granite have also been mended. The building plinth has undergone recorded reconstruction in 1931 and 1958. Work included correction of structural deficiencies, repointing of pavers and repairing the concrete substructure.

Facades were cleaned repointed as necessary and waterproofed, and windows repaired with new insulated glass in the 1990s restoration. The arcade roof in the courtyard received a new waterproofing system, windows were repaired and modified. The roof and courtyard are currently undergoing restoration.

### **Building Exterior (fig. E-58, P-3) – Johnson Building**

The Johnson Building is considered a later contributing addition to the Boston Public Library. The nine square plan of the Johnson addition is visible in the façades, each organized in three enormous bays based on the span width of the trussed structural system. Four hefty shafts frame the bays and establish the primary plane of each façade.

Each bay is vertically organized similarly to the McKim Building with a defined base, body and cornice, the rise of which continue from the McKim Building. The scale of the fenestration reflects modern construction standards and however purely contemporary. The granite finish is entirely devoid of ornament.

The base of the façade is primarily glass, but this is cut off from the street by granite screens rising from the sidewalk on all but the entrance bay. The glass façade is set well back from the shafts and is open with entry doors in the middle bay of the Boylston Street façade. A wide granite course tops the base and is incised with a simple sign that reads “THE BOSTON PUBLIC LIBRARY” across the entrance bay. The body of the building cant out towards the piers and three huge lunette windows are carved through the angled facade. A deep notch divides the body from the cornice level, which projects beyond the supports.

The Johnson addition looks reverently to the McKim Building for several of its architectural guiding principles and yet utterly disregards it many ways. The granite material and organizing principles replicate the 1888-1895 building. The starkness of the Johnson addition, continues the refined grandeur of the McKim, without competing with its’ visual richness. The disdain for the human scale evident in the Johnson design, however, undercuts the effectiveness of utilizing classical principles in its arrangement and renders its academic ideal lifeless.

### **Building Interior (fig. P-1) – McKim Building – Ground Floor**

The interior of the building is far more complex than the exterior as each space is unique. There are, however, some similarities within the individual floors. The ground floor is contained within the raised basement of the exterior. It is lower in scale and is finished more simply, but with exquisite attention to refined utility, with terrazzo floors and Guastavino vaults originally tying all of the rooms together. The Guastavino tile system is the structural system supporting the interior spaces. It is a modern adaptation of the Catalan vault. It is fireproof and was widely used after the successful installation at the Boston Public Library. Elements such as the cast-iron and wood galleries further utilized the volume of the spaces.

Library users climb the grand stair, finished in golden Sienna marble glowing with natural light, to the second floor. The Bates Hall floor elevated the experience of the average library patron, arriving at the library to get a book for themselves or their children, to a refined ritual that would put them in contact with the material, artistic and intellectual riches of the world.

The third floor branches off the Sargent Hall, a gallery space that leads to specialized areas that house the research collections. These areas are fitted out mostly in bookshelves and galleries and are more pragmatic than those on the second floor. They are also more unified; galleries, pillars supporting the vaulted plaster ceilings, arcaded windows to the courtyard and terrazzo floors are seen throughout.

The workings of the library were almost entirely hidden in the back and the corners of the building and entresols between floors so that the art and architecture of the building were primary.

### ***The Main Vestibule (fig. I-4)***

The triple-arched entry from Dartmouth Street leads into the main vestibule. The floor, walls and vaulted ceiling are all finished in pink Knoxville marble. The patterned floor is inlaid with brown Knoxville and Levanto marbles.

There are semi-circular niches at either end of the space. A MacMonnies statue of Sir Harry Vane, governor of Massachusetts in 1636-37, is set within the southern niche. Vane, a revered patriot, returned to England in 1637 and was beheaded in the Restoration for his opposition of the King.<sup>8</sup> Dr. Charles Goddard Weld donated this work. The statue was originally located in the Barton Library on the third floor.

Pedestals surrounded by wreaths and branches of oak, laurel and palm leaves are set in the arches above each of the three sets of double doors leading to the entry hall, the design of which was taken from the Eretheion on the Acropolis of Athens.<sup>9</sup> The bronze double doors leading to the entrance hall were designed and executed by Daniel Chester French. Each of the six doors displays one allegorical figure. There is a tablet and wreath above each figure, naming the figure, and a representative legend inscribed below the figures.

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<sup>8</sup> Small, p. 64.

<sup>9</sup> Small, p. 18.

The doors at the southern end of the room represent Music and Poetry. Music holds a lyre and her legend reads: "Such sweet compulsion does in Music lie to lull the daughters of necessity and keep unsteady nature to her law." Poetry holds a lamp and her dictum reads: "True Poetry is like the loadstone, which both attracts the needle and supplies it with magnetic power."

The central doors depict Knowledge and Wisdom. Knowledge holds a book on one shoulder and a globe in his other hand. His axiom reads: "By knowledge shall the chambers be filled with all precious and pleasant riches." Wisdom holds the double snake-headed staff of Hermes in her right hand and a covered goblet in her left. Her motto reads: "There is in Wisdom a spirit subtil, clear in utterance, loving what is good, pure, stedfast."

The north-most doors portray Truth and Romance. Truth holds a mirror in one hand and a globe in the other. Her adage is: "Truth is the strength and the kingdom and the power and the majesty of all ages." Romance holds a mask in one hand and crown and sword in the other. Her saying is: "A romance to redo and drive the night away, for me thought it better play than either at chesse or tables."

#### ***The Entrance Hall (fig. I-6, CI-1)***

The Library, as implied by the high basement on the exterior, has a *piano nobile* design on the interior. The entrance hall was designed primarily as a transition space from the outside, leading the library user into the light and glory of the grand stair and the second floor. The entrance hall has no windows; the only light in the space streams in from the windows of the grand stair and the entry doors. The ceiling is vaulted, with great piers dividing the space into three aisles, creating a cavernous aspect. The piers and walls are finished in gray Iowa sandstone.

The vaulted ceiling is set with a marble mosaic. The mosaic is patterned in a vine-covered trellis design. The names of six influential Bostonians, Pierce, Adams, Franklin, Emerson, Hawthorne, and Longfellow, are incorporated in the penetrations of the arches between the piers. The names of six groups of four men are included in the pendentives of the domes in the side aisles. These are theologians, Channing, Parker, Mather and Eliot; reformers, Sumner, Philips, Mann and Garrison; scientists, Gray, Agassiz, Rumford and Bowditch; historians, Parker, Motley, Bancroft and Prescott; and jurists, Webster, Choate, Shaw, and Story.<sup>10</sup>

The white marble floor is inset with brass symbols of the zodiac forged by John Williams, designer of the ceiling of the Metropolitan Opera House in New York City, which were taken from McKim's New York State building at the 1893 Columbian Exposition in Chicago.<sup>11</sup> Also inset in the floor is an inscription commemorating the founding of the library, construction of the building, and the names of the men most influential in the early history of the Library; Bates, Bigelow, Everett, Ticknor, Quincy, Winthrop, Jewett and Vattemare.

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<sup>10</sup> Small, p. 18.

<sup>11</sup> David McCord. *...as built with second thoughts, reforming what was old!* (Boston: The Centennial Commission of the Boston Public Library, 1953), p.8. As cited in BCA, p. 97.

As finished, the men's lavatory and public coatroom were nestled under the grand stair and were accessible from the entrance hall.

### ***First Floor Corridor***

A corridor leads from the north and south ends of the entrance hall to the courtyard. It has a marble wainscot with plaster above, painted in a Pompeian motif, with dark red painted panels and the masks of comedy and tragedy painted on a light yellow background between the panels and olive borders.

The rooms that were originally accessible to the public from the south corridor were the Periodical Reading Room, the Current Periodicals Room and the Women's Lavatory. Library administration spaces, including the Printing Office, Bindery, Bindery Office and Newspaper Files were accessible to the staff through the Boylston Street entrance and from the courtyard. All of the spaces off the north corridor were administration spaces, including the Catalogue Room, the Ordering Room, an employee coatroom and lavatory and access to the Stacks. These spaces would also have been accessible through the Blagden Street entrance.

Each of these rooms had terrazzo floors and many had Guastavino tile vaulted ceilings; each in a different design, which lent an air of well executed utilitarian design to those rooms in the first floor. The descriptions to follow will give the historic room use first and the current use second.

### ***The Periodical Reading Room-Government Documents Room (figs. I-11 – CI-5)***

The original Periodical Reading Room, located at the northeast corner of the first floor, has a buff brick wainscoting or low bookcases with plaster walls above. The ceiling is arched with Guastavino tiles. A row of columns runs down the center of the length of the room and are set upon brick bases the height of the wainscot. The two-story space had a terrazzo floor. A fireplace with an Indiana limestone mantel is centered on the west wall. A gallery with an iron railing and wood floor and bookshelves above, runs along the west and south walls. Administrative offices on the mezzanine level could be accessed from the gallery.

### ***Current Periodicals –Work and Stack Space for Government Documents Department (fig. CI-6)***

The Current Periodicals Room was used as an overflow room for the Periodicals Reading Room. The floors were terrazzo. The walls had a bluestone base molding and had a Perth Amboy brick wainscot with plaster above. The door and window surrounds were bands of brick, terra cotta and bluestone. The ceiling is a Guastavino tile barrel-vault.

### ***Driveway- Science Reference***

The driveway originally allowed a covered drop-off point for carriages, direct access to the courtyard and access to the second floor newspaper reading room. It was enclosed in 1898. The room has plaster walls and a Guastavino tile ceiling and large windows enclosed within the previous entrance arches.

***The Printing Office and Bindery – Newspaper Department, Bindery Office and Newspaper Files Room – New Northwest Corridor***

The inner workings of the library were of great interest to the public as demonstration of the innovation and modernity of the library's system. The *Globe* commented that there would be fourteen men constantly occupied at binding the library's books. Furthermore, the Printing Office was to hold a linotype machine that would print all of the cards for the card catalogue and the slug would be kept to print the catalogue in book form.<sup>12</sup> The Mergenthaler typesetting machine allowed the library to preserve the lines of type created for the cards, rather than individual letters, greatly simplifying the printing of catalogs.

No architectural description was published at the date of construction. However, in the first photographs of the space, dated 1902, the finishes seem typical to the more utilitarian spaces, with a terrazzo floor and plaster walls and ceiling.

***The Catalogue Room and Ordering Room – New Microtext Storage (figs I-20, I-23 – CI-8, CI-11)***

The original cataloguing room is located in the southeast corner of the library and is the same size and has the same finishes as the Periodicals Room with terrazzo floor, Perth Amboy brick wainscot, Guastavino tile ceiling. As in the Periodicals Room, a gallery acted as access to the administrative offices in the first mezzanine. The room that was initially used for ordering and processing books is adjacent to the Catalogue Room. It seems to also have had a terrazzo floor and Guastavino tile ceiling. The design specifications include an Indiana limestone fireplace mantle on the north wall and built in bookshelves on the north and east elevations. There were four small windows to Blagden Street in the south wall.

***Alterations to the First Floor***

***Prior to the 1990s***

The use of the Periodicals Reading room was one of the first to change. Periodicals were moved to the enclosed Porte Cochere space in 1898 and the Periodical Reading Room became the Newspaper Reading Room, which had been housed in the second floor. Different furnishings to house newspapers rather than periodicals and lighting were the primary changes. Bookcases are the currently the primary furnishing in this room that now houses Government Documents.

The Current Periodicals Room – Government Documents Room Work and Stack Room was opened through a door to the newly enclosed Porte Cochere in 1898.

The Porte Cochere was enclosed to house additional Periodicals space in 1898. The room was simply enclosed with windows infilling the entrance arches. The room changed use in 1953 to house overflow space for the Government Documents Department. This room now houses the Science Reference Department and will house a New Tea Room.

The Bindery and Printing Department were moved out of the building in 1902. The extensive Patent Library moved from the second floor into this space. A gallery was added along the courtyard side.

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<sup>12</sup> "It Opens Today."

The Catalogue and Ordering Room was changed to hold an open shelf department in the early 1950s. The room was divided with glazed partitions and the floor was finished in linoleum in that renovation. The ironwork on the gallery was enclosed with blonde wood and the bookshelves were replaced. Additional bookshelves were also installed. A staircase to the basement was added. The open shelf department was moved to the Johnson addition when it opened in 1972. The microtext department was then moved to this room, but the finishes were not changed.

### ***1990s-current***

The wooden doors and frames leading from outside into the vestibule were replaced as part of the 1990s restoration. The stone was cleaned and the bronze doors and MacMonnies statue were conserved.

The Entrance Hall, which had received some furnishings and books over the years, has now been returned to its original open appearance, with the addition of overhead lights, which illuminate the mosaics. The bronze intarsia was documented and replicated. The stone floor was replaced.

A primary goal of the 1990s work is to completely update the HVAC system and protect the collections. New penetrations were made in rooms throughout the first floor for new HVAC systems.

Existing terrazzo flooring in the south corridor was removed and replaced with marble pavers to match those in the north corridor. The plaster walls in a Pompeiian motif were cleaned and repainted to match the original scheme. Marble dado and door surrounds were cleaned. New oak doors were installed in the north corridor.

The Current Periodicals Room has had extensive changes in the 1990s restoration including removal of the gallery; new partition wall on the north, new brick dado, arches and oculus with a clock, door to the Government Documents Room, and wall fixtures. The painted finish on the ceiling was removed.

A galley kitchen has been installed in the space between the original north partition of the Current Periodicals Room and a new partition. The room has all new finishes and support systems as well as a new stair to additional services in the basement.

The floor in the Porte Cochere was replaced with marble and a marble dado, base and door surround were installed.

The Bindery and Printing Office has been refurbished to house the Newspaper Room as part of the 1990s renovation. Much of the furnishings were replaced, except for wood balcony and wood cabinets. The spiral stair to the gallery was replaced with a straight stair.

The Newspaper Files Room and Bindery Office area has been completely renovated to make a new space that links the McKim Building and Johnson addition and provides access to the current Newspaper Room and Microtext Department. The Microtext Department has moved into two levels of the stacks that have been partially opened into

one tall floor in the southwest quadrant of the first floor. New finishes, furnishings fenestration and partitions accompanied this renovation.

***The Grand Staircase (figs. I-24 – N-1 )***

The Grand Stair rises from the entrance hall towards the two stories of arched windows that overlook the courtyard in a great double-height stairwell. The walls are finished in Sienna marble, in a rich yellow, which was acquired at great expense and with extensive effort. The work took sixteen months and the contract for the marble alone was \$69,173. McKim paid careful attention to its installation so that the overall effect was one of a gentle gradation from dark to light as the space rises and upon closer inspection that the individual panels coordinate in veining and tone. Nearly all of the marble of this rare type available during the time of construction was purchased and much was rejected.

The entrance to the Staircase Hall is a monumental marble caissoned arch. On each side wall of the arched passage there is a small rectangular niche ornamented with inset panels of Echaillon marble. The marble in this section is the deepest butterscotch with no other color in the veining. The main color of the marble gets lighter and pinker as the space continues upward and the architectural details are called out with pieces that have black veining.

A single wide stair ascends to a landing where a heavy oak double door opens to a balcony overlooking the courtyard. Two windows, also overlooking the interior court, flank the door. Three large arched windows in the second story of the west wall allow light to flood the space from above.

At the intermediate height between the first and second floor the stair splits and turns ninety degrees to the right and left. To either side, at the landing, are massive resting lion sculptures, executed by Louis St. Gaudens, brother of Augustus; each from a single block of Sienna marble. The sculptures were donated by Massachusetts Volunteer Civil War Infantrymen and are memorials to the Second and Twentieth regiments.

The treads of the staircase are finished in Echaillon, an ivory-gray marble with fossilized shells quarried in France. The floor of the landing is inlaid with red Numidian marble from Africa in hexagonal and diamond shaped patterns. Oak doors lead out from the landing onto a balcony overlooking the courtyard. The split stairs turn again after a short rise and mount to the stair corridor of the second floor. The corridor is divided from the stairwell by an arcade, also of Sienna marble with Corinthian columns. The ceiling is blue and cream tinted plaster, divided into coffers with Renaissance detail and inset rosettes.

Within the marble arcade on the north, south and west walls are mural paintings by Pierre Puvis de Chavannes who was renowned in the period for his decorative works in the Hotel de Ville, the Sorbonne and the Pantheon in Paris. The work is broadly done in soft pastel blues, greens and whites. It is done in a transitional style with elements of both the pre-Raphaelites and neo-Grec. The panels in the stair represent L'Esprit humain, the divisions of science and literature. The murals description given by Puvis de Chavannes is as follows:

Having been intrusted[sic] with the honour of decorating the staircase of the Boston Public Library, I have sought to represent under a symbolic form and in a single view the intellectual treasures

collected in this beautiful building. The whole seems to me summed up in the composition entitled THE MUSES OF INSPIRATION HAIL THE SPIRIT, THE HARBINGER OF THE LIGHT.

Out of this composition others have developed which answer to the four great expressions of the human mind: POETRY, PHILOSOPHY, HISTORY, SCIENCE.

On the righthand wall of the staircase as you enter appear in three panels:

1. *Pastoral Poetry*. Virgil
2. *Dramatic Poetry*. Æschylus and Oceanides.
3. *Epic Poetry*. Homer crowned by the Iliad and Odyssey.

On the lefthand wall:

1. *History* attended by a Spirit bearing a torch calls up the past.
2. *Astronomy*. The Chaldean Shepherds observe the stars and discover the law of numbers.
3. *Philosophy*. Plato sums up in an immortal phrase the eternal conflict between Spirit and Matter. "Man is a plant of heavenly not of earthly growth."

On the end wall to the right and left of the windows:

To the left: *Chemistry* (mineral, organic, vegetable): A process of mysterious change evolves itself under the magic wand of a fairy surrounded by watching spirits.

To the right: *Physics*: By the wondrous agency of Electricity, Speech flashes through Space and swift as lightning bears tidings of good and evil.<sup>13</sup>

### ***Changes to the Grand Stair***

The addition of lighting fixtures has been the main change to the stair, which received two light standards in 1903. A large hanging fixture, added at an unspecified date, was replaced in the 1990s restoration. The windows were restored and reglazed, the stone was cleaned, the lions received conservation treatment and the lighting standards were refurbished as well during the 1990s restoration.

### **Building Interior (fig. P-1) – McKim Building – Second Floor**

#### ***The Stair Corridor***

The stair corridor acts as an access area for the original Bates Hall, the Delivery Room and the Children's Room. The west wall of the corridor is an open colonnade overlooking the grand stair, giving the space the aspect of a gallery. The walls of the stair and stair corridor, above the wainscot of Sienna marble, are decorated with murals by M. Puvis de Chavannes. The mural, whose translated title is, *The Muses Welcoming the Genius of Enlightenment* depicts the Genius of Enlightenment, personified as a naked boy in a sylvan landscape. Nine muses with lyres, clothed in diaphanous white gowns approach him. A seated woman is portrayed on either side of the door to Bates Hall. They represent Study and Contemplation. The floor and wainscot are finished in Istrian marble; the floor is inlaid with yellow Verona marble. The ceiling is vaulted and finished in smooth plaster that was tinted by Elmer Garnsey to complement the murals.

There are three lobbies that provide transition space between the corridor and the ancillary spaces. The Venetian Lobby, in the north end of the corridor, led to the Children's Room. The Pompeian Lobby, in the south end of the corridor led to the Delivery Room and the Bates Hall Lobby, centered on the east wall of the corridor, led into Bates Hall. The Venetian and Pompeian Lobbies are essentially sections of the corridor, while the Bates Hall Lobby is a very small space that is entered by an

<sup>13</sup> Pierre Puvis de Chavannes. "Description of the Decorative Paintings by Puvis de Chavannes," handout at the Boston Public Library.

inconspicuous door. A stair to the third floor ascends from the northeast corner of the corridor and the elevator opens into the southwest corner of the corridor. There are three sixteenth century Venetian carvings incorporated into the entries to the Delivery Room, the Children's Room and the stairway to the third floor.

***Bates Hall (figs. I-34, I-35, I-38 – CI-12, CI-13 )***

The public reading room for the library is located on the second floor and runs the full length of the front (east) façade. It is a monumental triple-height space, occupying the second, third and fourth story of the library, with a ribbed barrel-arched ceiling of molded plaster. The hall terminates at either end with a semi-circular space and half-dome ceilings. The room is two hundred and eighteen feet long, forty-two-and-a-half feet wide and fifty feet high at the crown. The design of the space is derived from the *piano nobile* reading room in the Bibliotheque Sainte Genevieve and the beauty of the proportion of this room was widely admired.

The ribs in the ceiling rest on Amherst, Ohio sandstone piers and pilasters. The gray tone of this sandstone has hints of gold and slate blue, colors that are pulled out in the detail of the room; there is a wide rich blue band above the bookcases that encircle the space, the plaster panels on the wall are a warm deep beige and gilding accents the engraved frieze.

The primary ribs, which spring from the piers, are ornamented with Greek keys. Between the ribs, the ceiling is coffered, with richly molded panels; every other caisson containing a rosette. The coffers of the half domes at either end are not ornamented with rosettes, but more abstract decoration such as egg and dart, Greek key and bundled laurel motifs. The plaster is tinted cream and pale soft blue. The complex surface of the ceiling decoration contrasts with the plain surfaces of the sandstone and plaster walls and draws the eye upward.

The floor was finished in terrazzo composed of bits of yellow Sienna marble, white Italian marble and black Belgian marble, to complement the stone used elsewhere in the design of the building. The floor had inlaid aisles in yellow Verona marble.

Massive doors led to the Children's Room and the Delivery Room. The surrounds, with Corinthian columns and heavy entablature are finished in black Belgian and green Alps marble with bronze Corinthian capitals. A scroll-flanked plinth to receive a bust rises from each entablature.

The east wall and south apse are filled with the immense colonnade of windows overlooking Dartmouth Street punctuated by the sandstone piers, surmounted by sandstone spandrels and capped with a frieze. The colonnade is mirrored on the west wall with plaster infilling the arches. A wide plaster panel fills the end of the north apse, which was to be covered with a James McNeill Whistler mural. The other plaster panels in the room were also intended for decorative painting.

The frieze that runs around the room, between the piers, at the elevation of the pier capitals is engraved with the names of men known for achievements through history in literature, philosophy, art and science: Laplace, Buonarrotti, Plato, Kant, Moliere, Titian, Leonardo, Leibnitz, Shakespeare, Cervantes, Confucius, Socrates, Homer, Aristotle,

Euclid, Herodotus, Bacon, Milton, Luther, Moses, Raphael, Dante, Cuvier, Linnaeus, Newton, Copernicus, Galileo, Kepler, Beethoven, Humboldt, Gutenberg, Goethe.

The English oak bookcases, designed by McKim, have red Verona marble bases that complement the wood tone. They surround the room to a height of about ten feet on the east, and west walls and around the curve on the north end. The bookcases are set between the piers. The south end is finished with oak paneling the height of the bookcases. Sets of bookcases, with central passageways crowned by clocks, divide the two apse spaces from the main reading rooms.

On the west wall there are two fireplaces with mantels of the same height as the bookcases carved of Verona marble and sandstone. The fireplaces are located between the sets of piers closest to the entries from the Children's Room and Delivery Room. Centered in the west wall is the entry that leads in from the Bates Hall Lobby. This entry is topped by a richly carved Indiana limestone balcony accessed from the landing of the stair that leads from the second to the third floor. Above the door to the balcony is a relief carving in the sandstone wall of a hemisphere belted with a banner carved with the signs of the Zodiac.

The hall was designed to seat 250 to 300 readers at 33 oak tables surrounded with black painted hickory Windsor armchairs. Wrought iron and bronze fixtures attached to the piers and double armed brass fixtures mounted to the tables supply lighting. Tables were numbered from the outset so books could be delivered to patrons at their seat.

The south end originally housed the card catalogue. An extensive reference collection is housed in the open bookshelves. There are busts of figures important to the history of the library and Boston such as; Joshua Bates, Edward Everett, George Ticknor, William Whitwell Greenough, Thomas Gold Appleton, Lucy Stone and Alice Stone Blackwell, kept in this room. There is also a painting of Joshua Bates, done by William Edward West, in the south apse.

### ***The Pompeiian Lobby***

The plaster of the square, groin-vaulted Pompeiian Lobby is decorated with Pompeiian motifs. Finished in red, blue, light gray, slate blue and yellow the space is ornamented with bunches of hyacinths, arabesques, Bacchus, sea horses and comic masks on the walls and medallions on the ceiling with a tragic mask, caduceus, two crossed torches and a lyre. The painting is applied directly to the plaster, rather than to canvas and has the effect of a fresco. Elmer E. Garnsey, who was known from his work at the Chicago World's Fair, did the plaster decorations in the Pompeiian Lobby.

The space is framed with Amherst sandstone. An alcove with wood benches occupies the eastern portion of the lobby. A drinking fountain was installed on the east wall of the Pompeiian Lobby, where water fell continually from a bronze grotesque into a marble shell. This section is visually accessible to the Bates Hall Lobby, being divided by an iron grate.

The western portion of the Pompeiian Lobby holds the elevator entrance, which is nearly indiscernible as such. Simple bronzed doors that open to the elevator are topped with a

Palladian arch with mirrors set into the sash. The reflected dome and pendant light of the Pompeian Lobby appear as continuous space above the elevator doors.

***The Book Delivery Room (figs. I-44, I-45 – C-20)***

The Book Delivery Room was considered the most opulently decorated public room in the library. The ceiling has heavy, dark, exposed beams that are decorated with gilded lead ornaments in the form of cherubs, rosettes and scrolls, that were intended to resemble the pieces in the Library of the Doge's palace in Venice, Italy.

The walls have a high wainscot in oak divided by fluted pilasters with Corinthian capitals, which is interrupted by massive marble door surrounds and mantel. Edwin Abbey murals depicting the Quest for the Holy Grail cover the walls above the wainscot, as taken from the various versions of this legend, but focusing primarily on the twelfth and thirteenth centuries. The fifteen-panel work in a detailed pre-Raphaelite style was installed in 1895 and 1901. Henry James introduced it thus:

The Holy Grail was fabled to be the sacred vessel from which our Lord had eaten at the Last Supper, and into which (having purchased it from Pontius Pilate), Joseph of Arimathea had gathered the divine blood of His wound. Its existence, its preservation, its miraculous virtues and properties were cherished popular belief in the early ages of European Christianity; and in the folklore from which the twelfth-century narrators, Walter Mapes in England, Chrétien de Troyes in France, and Wolfram von Eschenbach in Germany, drew their material, it was represented as guarded for the ages in the Castle of the Grail by the descendants of the "rich man," to whom the body of Jesus had been surrendered, where it awaited the coming of the perfect knight, who alone should be worthy to have knowledge of it. The perfect knight is introduced to us in the romances of the Arthurian cycle, so largely devoted to the adventures of the various candidates for this most exalted of rewards. Incomparable were the properties of the Grail, the enjoyment of a revelation of which conveyed, among many privileges, the ability to live, and to cause others to live, indefinitely without food, as well as the achievement of universal knowledge, and of invulnerability in battle.

This revelation was the proof and recompense of the highest knightly purity, the perfection constituting its possessor the type of the knightly character; so that the highest conceivable emprise for the Companions of the Round Table was to attain to such a consecration – to cause the transcendent vessel to made manifest to them. The incarnation of the ideal knighthood in the group here exhibited is that stainless Sir Galahad, with whom – on different lines – Tennyson has touched the imagination of all readers.<sup>14</sup>

Galahad, depicted in red for purity cleansed by fire, is the central figure in each image. The series, as described in the 1936 publication by the Boston Public Library Association, is:

*The Infancy of Galahad* - Galahad uplifted by a beautiful nun looking out at the viewer towards the ethereal vision of the Angel of the Grail. A dove symbolizing the Holy Spirit holds aloft the grail.

*The Vigil of Galahad* - Galahad holds vigil in a Romanesque chapel on the night before he is to leave the convent in which he was raised. The Knights, Sir Launcelot and Sir Bors, kneel behind him and wait to take him to his own knighthood.

*The Round Table, or Galahad and Siege Perilous* - Galahad has arrived at Camelot to take his place among the Knights of the Round Table. He is led toward King Arthur by the spirit of his ancestor, Joseph of Arimathea, the first possessor of the Grail. Before him is the Siege Perilous, constructed by the wizard Merlin. An invisible host of angels surrounds the room.

*The Departure, of the Benediction upon the Quest* - Galahad, having taken the sword from the stone, is attended by a multitude of Knights, joining him on the Quest. They are receiving the benediction of a Bishop before departure.

*The Castle of the Grail* - The fifth image completes the first cycle. Galahad arrives at the hall of the enchanted Castle of the Grail. The ancient King stirs with his arrival. Confronted with mysteries

<sup>14</sup> Henry James. "The Quest and Achievement of the Holy Grail," Handout at the Boston Public Library.

within Galahad must divine the meanings long held within this magical space by asking what they signify. Galahad does not know this and is sent out of the castle.

*The Loathely Damsel* – Galahad leaves the castle and encounters the Loathely Damsel. Destined to wander a cursed realm until the Quest is successful, the once lovely Damsel castigates Galahad for not asking the question in the Castle. She holds a King's head, representing a destructive feminine power over men. She however reveals to him that he must ask a question to achieve the Grail.

*The Conquest of the Seven Deadly Sins* - Galahad battles the knights of darkness to capture the castle holding maidens, the Active Virtues. Galahad must enter physical combat to demonstrate the purity of his soul.

*The Key to the Castle* - The knights turn and flee, but are not banished from the world. An age-old man embodying righteousness guards the inner gate. He gives Galahad the keys.

*The Castle of the Maidens* - In his victory over evil the pure soul has been given permission to enter the castle and approach the Virtues.

*Galahad Parts from his Bride, Blanchefleur* - Galahad has released the captive virtues to go forth and bless the world and has taken a bride. Lady Blanchefleur represents the White Flower of a pure woman, complementing Galahad's red. The morning of his wedding he receives a vision and realizes that only a virgin knight can achieve the Grail. He marries her to be joined in spirit and yet physically he turns away from his bride.

*Amfortas Released by Galahad* - Galahad once again approaches the Sacred Mysteries at the Castle of the Grail. He turns to the old King and asks what ails him and asks him what the Sacred Mysteries mean. The compassionate and curious impulse in Galahad releases the nourishment of Divine Wisdom from the Holy Grail. The King is allowed to die and Galahad is led to King Solomon's ship.

*Galahad Departs from the Land* - The light of the Grail is released and yet the Grail is not achieved. Galahad departs on horseback to continue his Quest.

*The Voyage to Sarras* - Galahad travels across the sea on King Solomon's ship to the location of the Grail. The Guardian of the Grail protects the passage.

*The City of Sarras* - Decoratively depicts the seaport where Galahad is to achieve his goal.

*The Golden Tree and the Achievement of the Grail* - Galahad asks to die and is given the life of the soul. The Grail rises to Heaven.

The floor is tiled with Istrian and red Verona marbles, in a checkerboard pattern. When the library opened, the *Globe* commented:

It is a very fine apartment in the Levanto style. There is no sign of books or anything of the sort. But therein lies the beauty of the new library. For anything that the visitor sees in the delivery room the building might be an art palace.<sup>15</sup>

hitting on McKim's attitude toward the design of the library.

The door surrounds, two of which lead to Bates Hall and one leading to the corridor, and fireplace mantel are carved in *rouge antique*, a deep red marble and Levanto marble, which is also red with deep green veining. The door surrounds are simplified versions of those in Bates Hall. The massive mantel is carved with Renaissance motifs; a central laurel wreath has flying banners with the date 1852, commemorating the founding of the library.

Windows on the south wall let in light through the Blagden Street façade. Additional light is admitted from a glass door leading to the covered arcade in the inner courtyard. Ornate bronze scrolled lighting sconces project from the paneling.

A large oak table, designed by McKim for the delivery of slips and distribution of books divided the Delivery Room from the Delivery Alcove. The light located on either side of the counter rested on the backs on antique Italian marble turtles.

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<sup>15</sup> "It Opens Today."

### ***Delivery Alcove (fig. I-46)***

There is a room behind the Delivery Room where the book requests were handled so that the Delivery Room could be removed from the hustle and bustle of actual work. The *Globe* outlined the function of the space:

When a visitor wants a book he writes the slip number on a slip and hands it to the attendant. He in turn hands it to the attendant in an inner room [the delivery alcove]. This attendant knows that "stack" which the book is in, and sends it to that particular "stack" through a pneumatic tube. In each "stack"...there are three pneumatic stations, and the slip is delivered at the station nearest that part of the "stack" where the required book is.

When the boy at the stack station finds the book he places it in a car of a railway, which is a duplicate of the endless cable cash carriers in the dry goods stores, switches it on to the right cable, and away goes the book to the room behind the delivery room, in less time than it takes to write about it.<sup>16</sup>

This space was the link in the library between the palace and the workings of the palace.

### ***The Librarian's Office – Research Library Office***

The Librarian's Office is located off the Delivery Alcove and the Delivery Room, looking out on to Blagden Street. The space was simply finished with a terrazzo floor, American oak wainscot, doors and cornice, white marble mantel, jambs and threshold and plaster walls and ceiling.

### ***The Trustees Room, Ante-Room and Waiting Room (figs. I-57 – N-4,N-5)***

The Trustees Rooms were hidden like a pearl above the Librarian's Office on the second mezzanine level. The *Globe* describes the Trustees Room as:

...without doubt the most beautiful apartment in the building. The furnishings were taken bodily from a chateau in France, and the mantel was taken from a villa somewhere between Lake Como and Milan.

This opulent space stands in distinct contrast to the Librarian's office directly below, demonstrating the perception of the two offices by the architect and the Trustees.

The room has a wainscot, ceiling and double doors paneled in cream with decorative gold carvings that came from a First Empire French *hôtel*. The walls are covered in what was blue-green velvet. The French Renaissance fireplace mantel is limestone. McKim purchased it in London for \$650. The floors are finished in American oak in a herringbone pattern. The art hanging in the Trustees' Room included a portrait of Joshua Bates and two portraits of Benjamin Franklin; by Greuze and Duplessis.

### ***The Venetian Lobby (fig. N-6)***

To the north end of the Staircase Corridor are the square, cross-vaulted Venetian Lobby and the entrance to the Children's Room. The painted decorations of the Venetian Lobby are by Joseph Lindon Smith. Mr. Smith was a Bostonian and Arthur Astor Carey commissioned the work. The work shows the influence of the English Arts & Crafts and the pre-Raphaelites in its style, color choices and use of pattern such as the dolphin and galley sailing ship motif stencils. Gilding, both bright and antiqued, accents the whole work and the sea motif with half-shell niches, sea colors and decorative details, such as mermaids, tie the work together.

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<sup>16</sup> "It Opens Today."

Over the door, to what was originally the Children's Room, now the Catalogue Room, is a sixteenth century venetian carving that depicts the Lion of Saint Mark who is the patron saint of Venice. The decoration depicts two boys supporting the stone with a pigeon at their feet, as pigeons frequent the plaza of St Mark's. The boys also hold swags and festoons that represent the glory and fruitfulness of Venice.

The lunette over window looking out to the courtyard depicts an allegorical vision of Venice as a young woman with a doge's cap at her feet giving or receiving a wedding ring from the Adriatic, personified as a young man, with a trident at his feet. This relates an ancient custom of the city; "the annual espousal of the sea by the doge, performed by dropping a ring into the Adriatic."<sup>17</sup> To their left is St. Theodore, the first patron saint of Venice, with a crocodile, which legend says he slew. The gilded names inscribed in the niches represent the famous doges, or magistrates, and painters of Venice.

#### ***Children's Room – Catalogue Room (figs. I-61)***

The room that was originally the Children's Room is reached through the Venetian Lobby. Of the same measurements as the Delivery Room, the finishes are very simple. The floors are terrazzo. There is a pink Knoxville marble base molding. On the east wall there is a simple rose Verona marble fireplace mantle that is wide and flat. The plaster walls are finished in Pompeiian red with a pink-beige tinted cornice that is inset with a Greek key relief painted sage green. A russet band runs along the cornice on the ceiling and is finished to the inside with gilded bundled reed molding. The room is furnished with a gallery on the north and west wall with an exposed cast iron structure painted dark green. The floors of the gallery are wood and have wood bookshelves above. Two cast-iron spiral staircases access the gallery.

The room has windows that overlook Boylston Street, which are enclosed within the arcade on that façade. There are two band-windows of three panes from the lower level and two square nine light sash with roman grilles in the gallery. Additional light enters from the glass doors leading onto the roof of the arcade in the central courtyard and a window out to the courtyard.

The Children's Room was a dream of an early librarian, Justin Winsor, who was very active in the mission to encourage reading by supplying Bostonians with the types of books that they were interested in reading. The Children's Room opened with over a thousand books in low bookshelves that edged the room so that the young patrons could access them themselves. Children over twelve could check books out directly from the room. Framed paintings, photographs and historic documents were hung above the bookshelves for interest. Round tables and chairs scaled for children occupied most of the floor space.

#### ***The Patent Room – New Delivery Room (figs. I-67 )***

The Patent Room was accessed through a door in the west wall of the Children's Room or from the first floor Boylston Street entrance. It faces onto Boylston Street. The room was finished similarly to the Children's Room. The appearance of the room changed dramatically with the installation of the ceiling painting in 1901.

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<sup>17</sup> Small, p. 47.

The ceiling mural done by John Elliott, son of Julia Ward Howe, depicts “a female figure guiding twenty horses representing the last twenty centuries and the whole symbolizing the progress and triumphs of science during the Christian era.”<sup>18</sup> The 1916 handbook states that the thirteen winged figures are twelve women representing the Hours and one man representing Time. The Hours to either side of Time are the Hour of Life and the Hour of Death. The horses represent the twenty Christian centuries.<sup>19</sup>

### ***The Newspaper Reading Room – Periodicals Reference Center (figs. I-65 )***

The Newspaper reading Room was also originally accessed from the Boylston Street entry. Designed as a lecture hall, the long rectangular room was finished simply with a terrazzo floor, plaster walls and a Guastavino tile ceiling. The newspaper room usurped the lecture hall when a New Hampshire resident by the name of William C. Todd endowed the library with \$2000 a year to subscribe to newspapers. The library originally brought in more than 200 different papers and the room was furnished with tables, chairs and newspaper display racks.

### ***Changes to the Second Floor :***

#### ***Prior to the 1990s***

The murals in the stair and stair corridor were cleaned in 1929 and a “protective surface” was applied in 1933. They were cleaned again in 1940 and some restoration work was done in 1953.

The marble floor of the stair corridor was replaced in 1972. The pattern is the same but the stones have changed. The floor is now yellow Verona, gray Bottichino, dark gray Aldorado and reddish gray Chiampo Perlato.

Changes to Bates Hall that are visible today are minimal. Clocks and globe lamps were added to the bookcase partitions in 1900. Gooseneck lights were added to the cornices of the bookshelves at about this time. Additional heating elements were added to Bates Hall in 1901 and changed in 1962. The terrazzo floor was replaced in 1931 to allow for systems work, such as wiring. The walls and ceiling were repainted in 1931 and 1958 to match the original treatment. Lighting on the bookcases and tables changed in 1947 and 1958. The doors to and from Bates Hall, which were originally covered in pigskin, were recovered in vinyl in 1963.

The use change of the apse spaces first occurred in 1953, when the southern end began to house the Literature and Languages Department and north end housed the History Department. Book delivery was moved to Bates Hall, with accompanying furnishings.

The catalog was moved from the south apse of Bates Hall to the Delivery Room in 1961 and to the Children’s Room in 1975, where it can still be found. Other changes to the Delivery Room that were associated with the installation of the catalog included removal of the benches at the perimeter of the room and installation of terrazzo flooring and return moldings for the pilasters in that area exposed by the removal of the benches. The benches were replaced, although not to original specification, with the removal of the catalog. The hanging light fixture in the Delivery Room is circa 1947. The Light

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<sup>18</sup> Small, p. 49-50.

<sup>19</sup> --. *The Boston Public Library*. (Boston: Boston Public Library Employees Benefit Association), 1916, p.34.

standards with turtle bases are no longer in evidence and the McKim designed table has been replaced with a wood counter.

The Librarian's Room was combined with the delivery alcove in 1898 and the administration moved to the stacks. The space was used for registering new cardholders. A dropped ceiling, a wooden chair rail and marble base molding was installed and the terrazzo floor was covered with rubber in 1961 when the card catalog moved into the adjacent delivery room. This space was split into two rooms for use by the Director of Research and the Officer in Charge at that date and is now used for the Research Library Office.

Chandeliers were added to the Children's Room in 1897. The Registration desk was moved from the Children's Room to the Delivery Room in 1898. In 1911 the walls were "re-tinted". By 1929 the terrazzo floor in the Children's Room was covered over in linoleum, the ceiling lighting fixtures were replaced by a more utilitarian type and one spiral staircase was removed. The Children's department moved downstairs to the Open Shelf Department in the early 50s. The room has been used as the Catalogue Room for the research collection since 1975.

The Children's Room expanded into the Patent Library in 1898. The Patent Library moved into the bound newspaper files room. The Gallery was removed from the Patent Library/Children's Room in 1901, with the installation of the Elliott ceiling. In 1975, the Research Library Catalogs were installed in this room.

The Newspaper Room was given its' intended use as a lecture hall when the Newspaper Room moved downstairs in 1898. The walls were washed and re-tinted in 1911. New stage draperies were installed in 1926 and 1928. The Science reference department moved into this space in 1975.

### *1990s-present*

The de Chavannes murals were cleaned and some minor abrasion and flaking were repaired in 1994. An accidental steam valve release during that restoration caused considerable damage to the long mural in the hall requiring substantial consolidation and cleaning to restore.

The stone and paintings in the Lobbies and Stair Corridor were cleaned and conserved as part of the 1990s restoration. Additional chandeliers were installed. The decorative metal grilles in the Venetian Lobby were removed and the sandstone in between cut out to allow for new HVAC and were replaced with a single larger grille that replicates one in the Lecture Hall.

The changes to Bate Hall that were made as part of the 1990s restoration included removal of later partitions, casework and terrazzo flooring in the apsidal ends, installation of new heating systems in the east wall, removal of non-original terrazzo in the main hall, installation of new conduit and replacement of terrazzo, new lighting fixtures and conservation of the painted ceiling. The apsidal ends received new casework that is complimentary to original pieces to meet current programmatic needs and existing casework and tables were refinished. The tables were refitted with lighting that

approximated the originals. Although paint analysis showed that the original blue tint of the coffered ceiling did not have any additional glaze or finish, a subtle one was applied.

New casework was installed in the Children's/Catalogue Room as part of the 1990s restoration including computer terminal tables and chairs bookshelves, set away from the walls, for reference materials and a desk, part of which was salvaged from Bates Hall, for the catalog librarians. The wall finishes were restored and the linoleum covered terrazzo floor was replaced with marble.

The decorative finishes and furnishings of the Elliott room were restored in the 1990s restoration. The finish of the walls could not be restored so it was encased behind a replica of the original finish. A new opening was made in the west wall for accessibility. The ceiling was conserved.

The Newspaper Room/Lecture Hall has been designated as the New Periodical Bibliographic Center as part of the 1990s restoration and entirely renovated. The marble doorway on the east wall and Guastavino tile ceiling are original and were cleaned in the renovation.

A new passage to the Johnson addition has been opened and part of stack 5 is to open as the New Periodical Department.

#### **Building Interior (fig. P-1) – McKim Building – Third Floor**

The Special Libraries floors is reached by a straight stair leading from the second floor stair hall to Sargent Hall. The balcony overlooking Bates hall is reached from the stair landing. The walls of the stair are Amherst sandstone and the stair itself of Yorkshire sandstone. The handrails are Alps green marble. There is an inscribed Amherst stone tablet dedicated to McKim that reads:

Charles Follen McKim  
1847-1909

Faithful servant of the arts  
Incomparable friend to youth  
Honored master of his profession  
In this building enduringly is revealed  
the splendid amplitude of his genius  
an inspiration to all men.

#### ***Sargent Hall (figs. I-69 – CI-22, CI-23)***

Sargent Hall is the corridor for the third floor. The space is simple with an Amherst sandstone wainscot and Yorkshire sandstone floor. The vaulted ceiling rests upon four shallow piers on the east and west walls that divide the wall into three equal panels. The center panel of the west wall has a set of low steps to an entryway to what was originally the Music Library. The two flanking panels of this entry have built-in wood bookcases with glass doors. The primary illumination for this space entered through three skylights. Light sconces designed by Sargent supplemented the natural light. Doors in the north and south walls led to the special libraries. The eight lunettes created by the intersection of the vaulted ceiling with the walls, and portions of the ceiling and walls are decorated with murals done by John Singer Sargent known as *The Triumph of Religion*.

The lunettes of the mural in the north and south end of the room depict the central themes of the religious story told in the Bible. The theme of the Hebraic wall is the Jewish race being persecuted by their pantheistic neighbors with a frieze below showing a line of prophets bringing the ethical message of Judaism. The southern, or Christian, end depicts the Crucifixion "attended by angels holding the implements of the Passion and surmounted by a Trinitarian godhead."<sup>20</sup> The compositions of the stylized designs are related and lend symmetry to the overall organization of the room. Sargent was in close contact with McKim as he refined the volume of the space and was constantly reminding McKim of the scale and breadth of the figures and pieces to assure their effectiveness. Once the volume of the room was ascertained he had a one-third scale model of the space constructed so that he could "install" the pieces as he worked them out in sketch form. Sargent also designed the lighting and moldings in the room to unify his art and the architectural space.

The panels were installed in 1895, 1903, 1916 and 1919, always under Sargent's supervision. The pieces are oil on canvas with wood and plaster relief elements and gilding added after installation.

The first section installed was the north, or Hebraic, end. Sargent described:

This portion has for its theme the confusion which fell upon the children of Israel whenever they turned from the worship of Jehovah to the that of the false gods of the heathen nations.<sup>21</sup>

The north and south ends are three panel compositions consisting of lunette, vault and frieze.

The lunette entitled *Israelites Oppressed* depicts Jehovah protecting the Israelites from the Egyptian Pharaoh and the Assyrian King. This image includes several elements that were derived directly from pieces of ancient art that were widely available for viewing in museums and art books. For example, the lion was painted after an Assyrian relief in the collection of the British Museum and published in Perrot and Chipiez' *History of Chaldean and Assyrian Art* (1894).<sup>22</sup>

The vault, entitled *Pagan Gods*, depicts:

The strange gods whom the children of Israel went after when they turned from Jehovah. Underlying all... is the gigantic shadowy form of the goddess Neith, mother of the Universe. Her body is the firmament and about her neck she wears the dragon of the sun-myth with its symbolism of the eternal conflict between summer and winter.

The central figure on the left of the ceiling arch is Moloch, god of material things, a hideous monster above whose head stands the sun with rays reaching down to draw forth the earth's bounty. On the right opposite, in contrast, is the beautiful, soulless figure of Astarte, goddess of sensuality, veiled in blue, standing upon the crescent, and surrounded by enticing female figures and prostrate victims.<sup>23</sup>

Astarte, is depicted with sheer robes that embroidered with images of the sun and moon, lions, birds, fishes and the pine-cones of the Tree of Life. Her image shows the influence of sources such as Greek *Kore* figures, Spanish Baroque *Immaculadas* and Dante Gabriel

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<sup>20</sup> Elaine Kilmurray and Richard Ormond, eds., *John Singer Sargent* (Princeton NJ: Princeton University Press, 1998), p. 53.

<sup>21</sup> John Singer Sargent. "Judaism and Christianity," Handout at the Boston Public Library.

<sup>22</sup> Kilmurray, p. 186.

<sup>23</sup> Sargent, "Judaism and Christianity."

Rossetti's 1877 painting of Astarte.<sup>24</sup> Other influences for the piece may be ascribed to such widely varied sources as Milton's *Paradise Lost* (1667), Flaubert's *Salammbô* (1893) and Sargent's stay in Egypt over the winter of 1890-1891.

The wall panel beneath the lunette shows Moses with tablets of the Ten Commandments, in painted plaster relief as the center of the *Frieze of Prophets*, bringing the word of God to the Israelites. The severe expressiveness of Moses contrasts with the stylized regularity of the prophets.

The Judaic lunettes on the east wall are the *Fall of Gog and Magog*, *Israel and the Law* and the *Messianic Era*. In Sargent's description, the *Fall of Gog and Magog* depicts, "the final conflict when all things earthly perish and the universe comes to an end." *Israel and the Law* shows a giant hooded figure of Jehovah showing a scroll, "the Divine Law laid down for the guidance of the Chosen People," to Israel, personified as a young boy seated at his feet. Six angels with swords surround them and the upper border of the lunette is edged with the Hebrew phrase spoken before the recitation of the commandments. *The Messianic Era* shows a blond boy in an idealized landscape. The image signifies: "The race, purified and perfected of soul, under the leadership of the promised Messiah, a lad, the Son of Man, enters into a new paradise."

The Christian lunettes, *Hell*, *Heaven* and *Judgement*, reflect the Judaic lunettes. Sargent indicated that *Hell* shows "a Satanic monster swimming in a sea of flame and devouring the multitude of lost souls. The handling suggests interminability, tempestuous with evil – a unity of discordance." The *Judgement* shows an angel holding scales "in which are weighed the mortals called forth from the opening graves by the sound of the Trumpet." The condemned are sent to hell and the just enter the arms of angels. *Heaven* depicts the choir of angels around which is woven a chain "of the redeemed manifesting in physical perfection their spiritual attainment of that Oneness with God which is the end aim of striving in the Faith."

The Christian or southern end, entitled *Dogma of the Redemption*, is centered around a high relief crucifix. The theme of this end is Christ as the redeptor. The type and finish of the crucifix has Spanish and Italian sources, but the depiction of Christ on the Cross protecting Adam and Eve, "typifying humanity" is original. The crucifix is surmounted by a vision of the Trinity. The inscription on the south wall can be translated as "I am the maker of man, being made man and the redeemer of that which I have made, incarnate redeem the body and as God redeem the soul."<sup>25</sup>

Reflecting the *Frieze of Prophets*, is the *Frieze of Angels*. Highly stylized, these fair-haired, androgynous figures, bearing the instruments of the Passion and the Sacrament, contrast with the intensely human vision above. The ceiling image depicts the *Fifteen Mysteries of the Rosary* and the *Handmaid of the Lord* and the *Madonna of the Sorrows*. The Sorrowful Mysteries shows the crucifixion with an angel catching Christ's blood as it flows from his wounds. John, the Virgin and Mary Magdalene mourn at the foot of the cross and a host of angels watches over all. The Joyful Mysteries shows images from Christ's youth including the Visitation, the Nativity, the Presentation, the Finding of Our Lord in the Temple and the Annunciation.

<sup>24</sup> Kilmurray, p. 182.

<sup>25</sup> Sargent to Horace Wadlin, May 1903. As cited in Kilmurray, p.192.

Two of the three wall paintings intended for the west wall were installed. They are images of *Synagogue* and *Church* and the final image was to show the *Sermon on the Mount*. These were the last paintings installed in the series and caused a controversy that put a halt to Sargent's work at the library. Church is personified as a fair woman who is holding aloft a chalice and a monstrance in a triumphant pose. Christ is suspended between her knees in a *pieta* like pose. A dark woman who wears a bandage or a blindfold and is cowering as a crown falls from her head personifies Synagogue. Sargent commented that the images represented the "'point of view of iconography,' that it rested in artistic precedent and not in religious bias."<sup>26</sup>

***The Special Libraries (figs. I-71, I-75, I-87, I-85 – CI-24, CI-25, CI-26, CI-28, CI-29)***

The third floor was originally organized with a Music Library; over the Grand Stair, a Fine Arts Room; over the Delivery Room, and the Barton Library; over the Children's Room; all opening off the Sargent Hall. The rest of the floor, opening off the Fine Arts Room and Barton Library was designed to house the Special Libraries.

The large arcaded windows that open out to the courtyard light the Special Libraries, which is a U-shaped space that continues around the north, west and south sides of the building. The room was arranged with tables on the window side of the space, with the outer edge of the area lined with galleried niches for books. The roof is vaulted plaster springing from a row of piers running between the outside of the galleries and engaged pilasters set between the windows. The floors were terrazzo.

The individual niches were intended to allow particular donors to keep their collections in the library, but separate from the larger collection, as had been the tradition of the library for some time. The Special Libraries additionally held collections on special topics of the arts, humanities and sciences to be grouped by subject matter.

***The Music Library – Cheverus Room (figs. I-71 – CI-24)***

The original Music Library is a vaulted space with three large arched windows on the west wall overlooking the courtyard. The walls and ceiling are plaster and were designed to be decoratively painted. The ribs of the vault and the arches surrounding the windows rest on piers and are decorated with caissons with inset rosettes. There is a tall carved mantel in white Sienna marble centered in the south end of the room. The frieze of the mantel is ornamented with lions and bulls in low relief. The room originally housed 15,000 volumes donated by Allen A. Brown, of Boston, and was reputed to be the most complete American collection.<sup>27</sup>

***The Fine Arts Room-Wiggin Gallery and the Barton Library-Charlotte Cushman Room (figs. I-78 – CI-26, I-75 – CI-25)***

The Fine Arts Room and the Barton Library were originally similarly finished with bookshelves lining the walls above and below the galleries that ringed all four sides of the room. They had elliptical domed plaster ceilings, terrazzo floors and two tall windows in the west wall that overlook the courtyard. The domes had an oculus that provided additional light for the room. Above the Fine Arts Room was a Photographing

<sup>26</sup> Sally M. Promey. "John Singer Sargent's Triumph of Religion at the Boston Public Library," Pamphlet at the Boston Public Library.

<sup>27</sup> Small, p.63.

Room to facilitate copying of plates or manuscripts. The Print Department is now housed in that space.

The Barton library held the Barton, Barlow, Prince, Lewis and Ticknor collections. The Barton Collection was a Shakespearean collection numbering almost 14,000 volumes that was purchased from the widow of Thomas Pennant Barton, of New York, for the library, and considered one of the foremost in the world. Three collections housed in this room were chiefly early Massachusetts Bay books and documents. The Prince Library is the collection of Reverend Thomas Prince, minister of the Old South Meetinghouse in the first half of the eighteenth century. The collection was originally bequeathed to the church and was donated in the Boston Public Library in 1868. The Lewis Collection, donated by his widow in 1890 and the S. L. M. Barlow collection purchased in 1890, which includes a perfect copy of the transcript of the early records of the Massachusetts Bay Colony, complete the collection. The Ticknor Collection of Spanish literature, bequeathed by the Harvard Professor and early Trustee, was by far the largest of its type in the country.<sup>28</sup>

The Fine Arts Room held books associated with the fine art including archaeology and architecture.

#### *Changes to the third floor*

The plans to close the skylights in Sargent Hall and enclose lights behind the glass are dated 1947 and 1953. The Music Room was changed to the Treasure Room in 1929. The room was fitted with protective display cases, the wood bookcases were removed and fireproof steel bookcases were installed and a new marble floor was put in. The Brown collection was moved into Barton-Ticknor Room.

In 1926 the doors to the shelves in the Barton-Ticknor Room were removed. The balcony was lowered a foot and a half and the cornice of the base of the dome was replaced with copper. The terrazzo floor was covered with linoleum.

The Fine Arts Room was renamed the Wiggin Gallery in 1941, after Albert H. Wiggin a donor of prints and drawings whose collection included works by Toulouse-Lautrec, Daumier and Whistler. A new terrazzo floor was installed at that time and the bookshelves were removed and replaced with display cases. The entry to the stair to the Photograph Room was reworked and two new arched openings were created with marble architraves and jambs that enclosed wrought iron gates. The iron balcony rail was replaced with wood in 1962. The Diorama Room in the alcove, which holds specially made dioramas related to the creation of prints in the Wiggin collection, was installed in 1965.

Physical changes to the Special Libraries include installation of rubber flooring in 1927, alcoves in the north gallery were enclosed with bronze doors that could be locked and new rubber tile flooring and lighting in the alcoves was installed in 1964.

The restoration work on the Special Libraries floor is yet to be done.

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<sup>28</sup> Small, p.64.

### ***The Stacks***

The southwest quarter of the library is occupied by the stacks, which are six short stories within the library space. The installation of closed stacks was an innovation at the time of construction. The delivery system integrated into the stacks consisted of pneumatic tubes that reached from the Delivery Alcove to the various floors and sections of the stacks and a book railway. The railway ran the length of the stack on each floor with three stations, each with a wire basket on wheels. "Runners" would retrieve the book from the shelf and place it in the nearest basket. The basket would be pushed out of its station and onto a main track with a moving cable. For all of the stacks except the one on the same level as the delivery alcove, the basket would descend in a miniature elevator and return on its own to its station. Books are still delivered in this manner

### ***Changes to the Stacks***

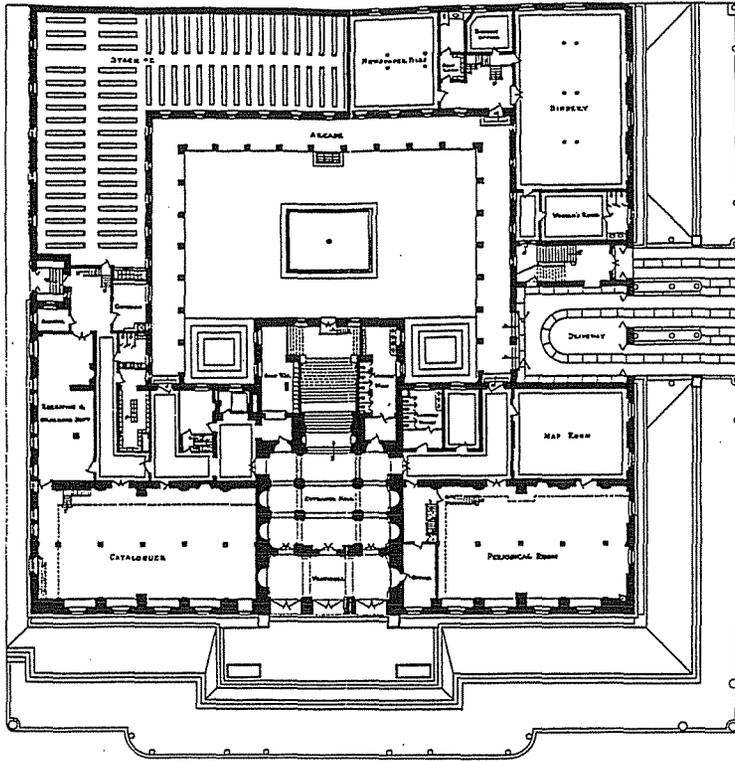
By 1898 parts of stacks 1, 2 and 5 were used for administrative offices. A vacuum cleaning system used for the books and the shelves was installed in 1905 and expanded in 1907. The shelves were changed from wood to steel to help with fireproofing. More offices were moved to the stacks between the 1940s and 1960s. With the completion of the Johnson addition, circulating books were moved to open shelves, and the stacks now hold only the research collection. Additional space is being given over to administrative and library use as part of the 1990s renovation.

## **2.3 Photographs**

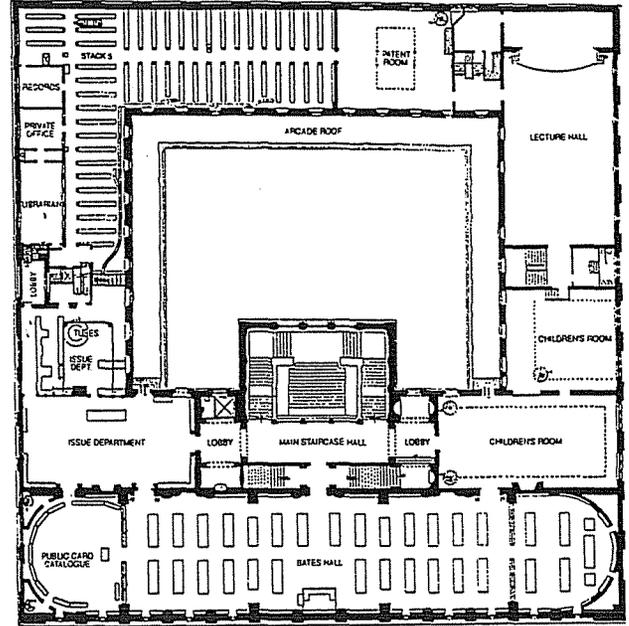
Attached.

Historic photographs and CE, CI and E series photographs and captions are taken from the Historic Structures Report, courtesy of Building Conservation Associates.

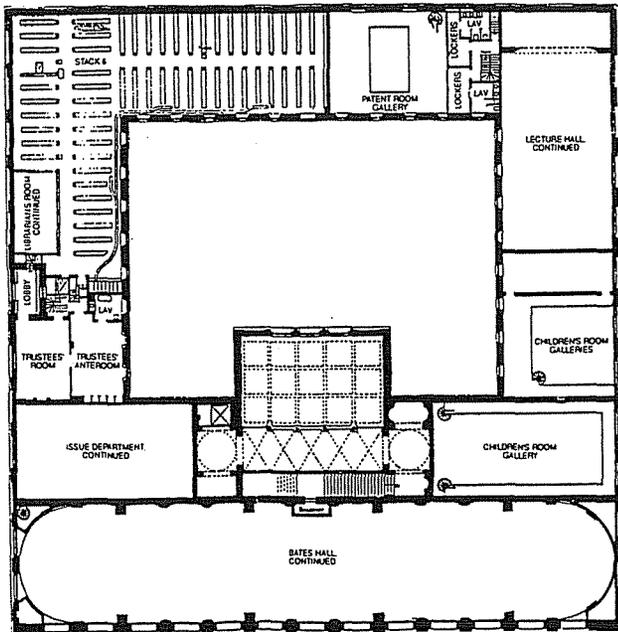
**Figure P-1 McKim Building Historic Plans: First Floor Plan c. 1895, Second Floor, Entresol B and Special Libraries Floor c. 1898**



FIRST FLOOR PLAN

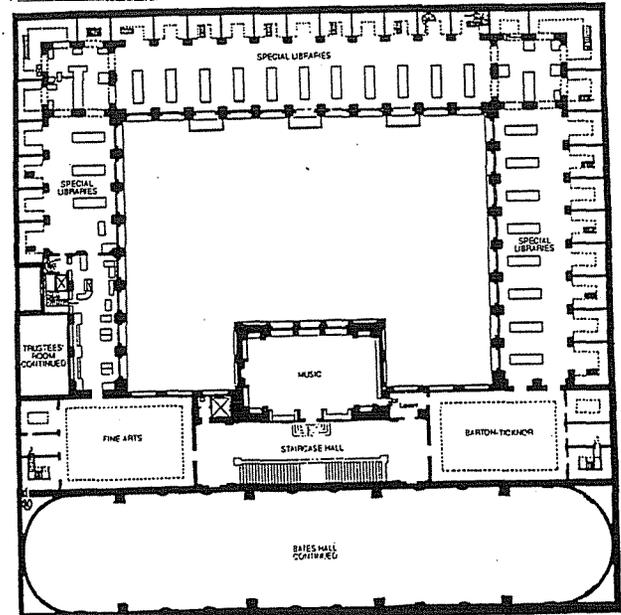


CENTRAL LIBRARY, SECOND FLOOR



1898

CENTRAL LIBRARY, ENTRESOL B



1898

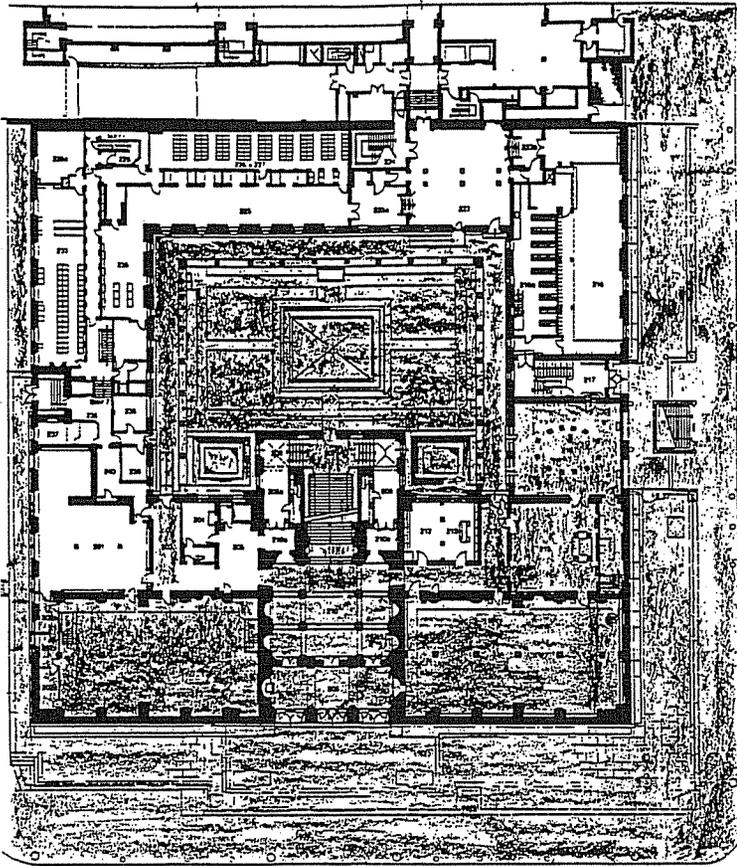
CENTRAL LIBRARY SPECIAL LIBRARIES FLOOR

Figure P-2

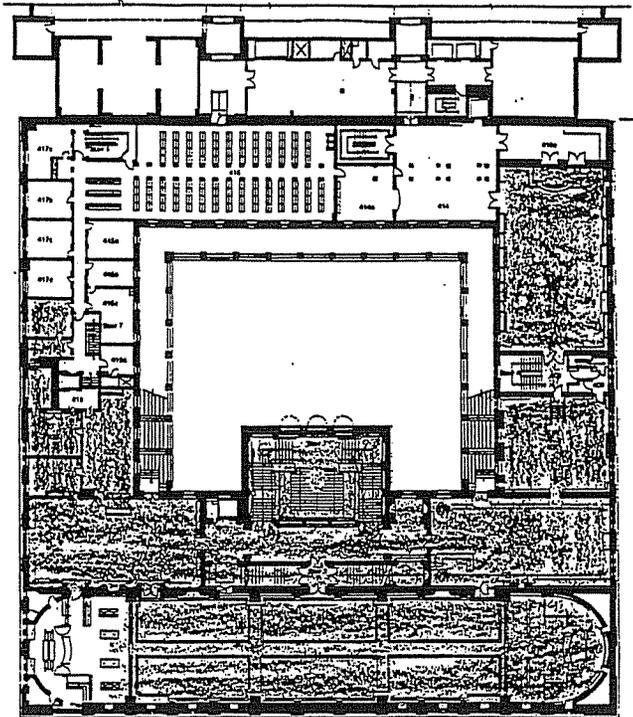
Areas recommended for Interior Designation in the McKim Building of the Boston Public Library

Ground Floor

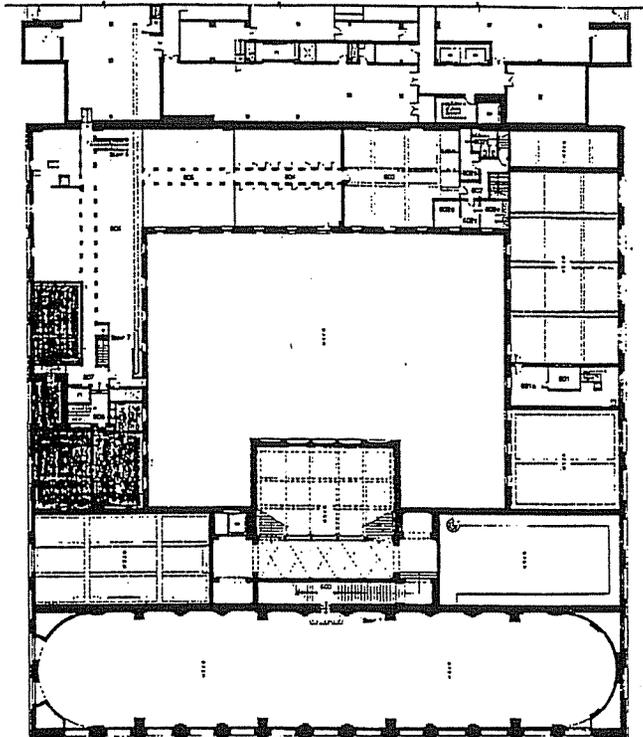
N →



Bates Hall Floor



Entresol B



Special Library Floor

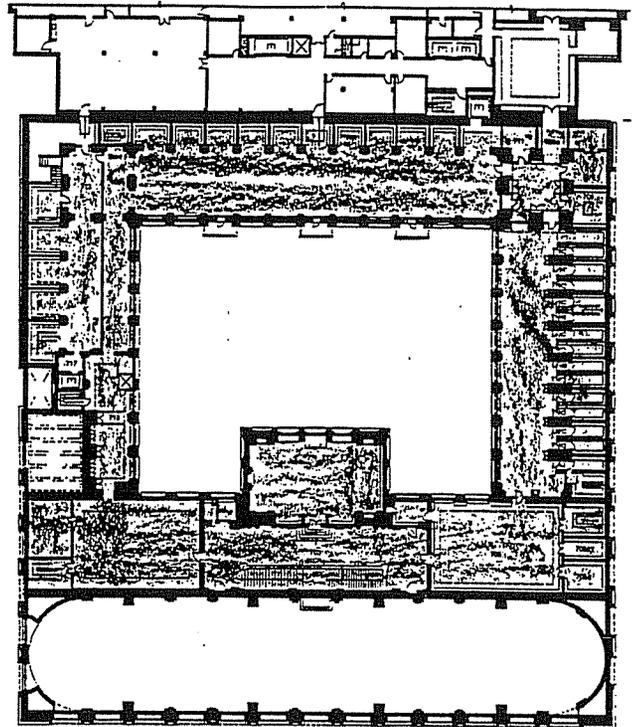


Figure P-3

Johnson Building Plans and Section

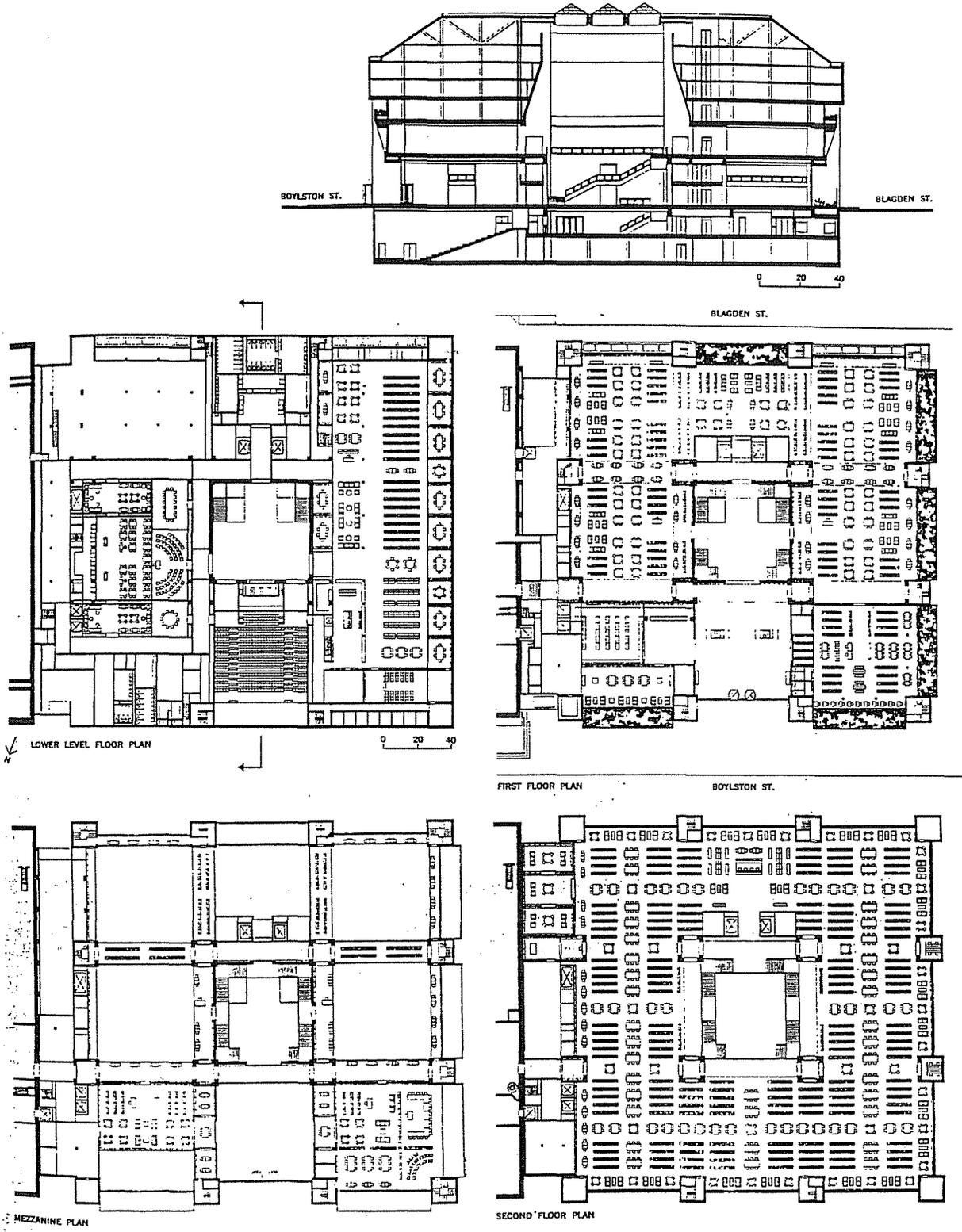
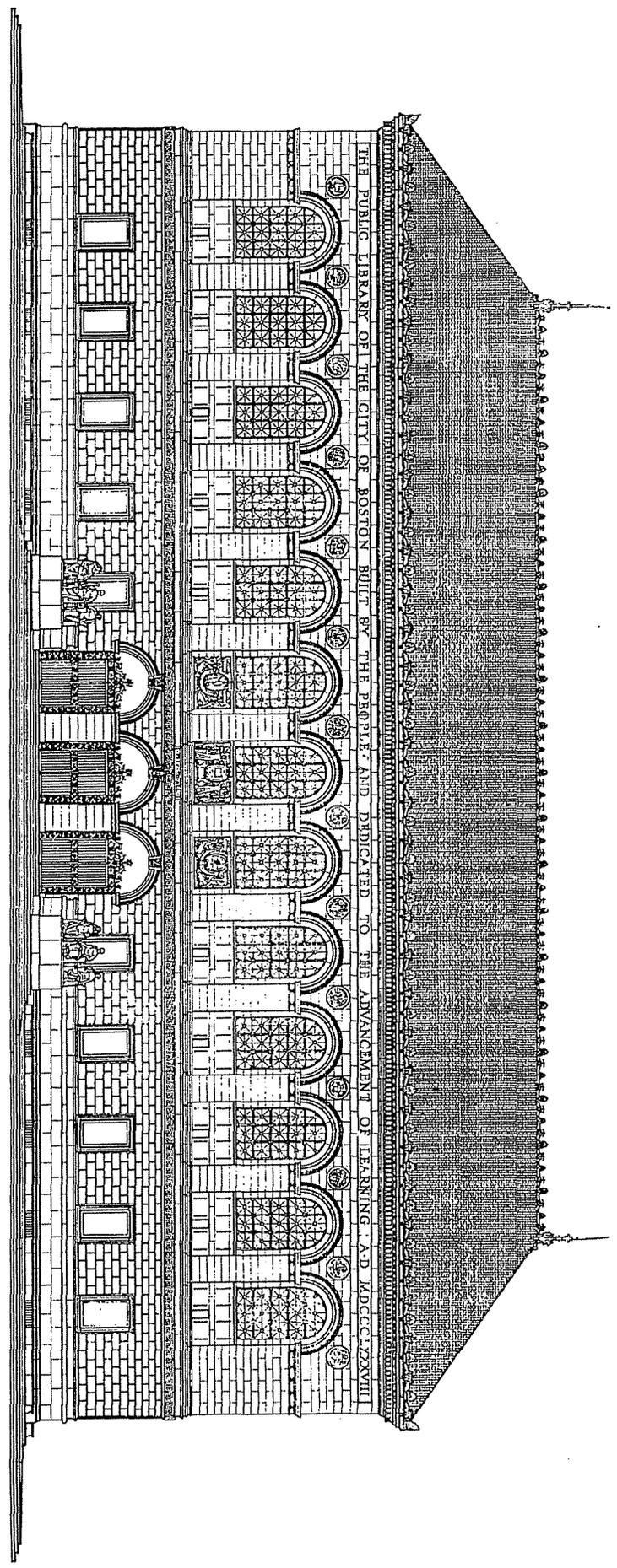


Figure P-4

East Elevation – McKim Building



THE BOSTON PUBLIC LIBRARY, BOSTON, MASS.  
DARTMOUTH STREET ELEVATION  
1898

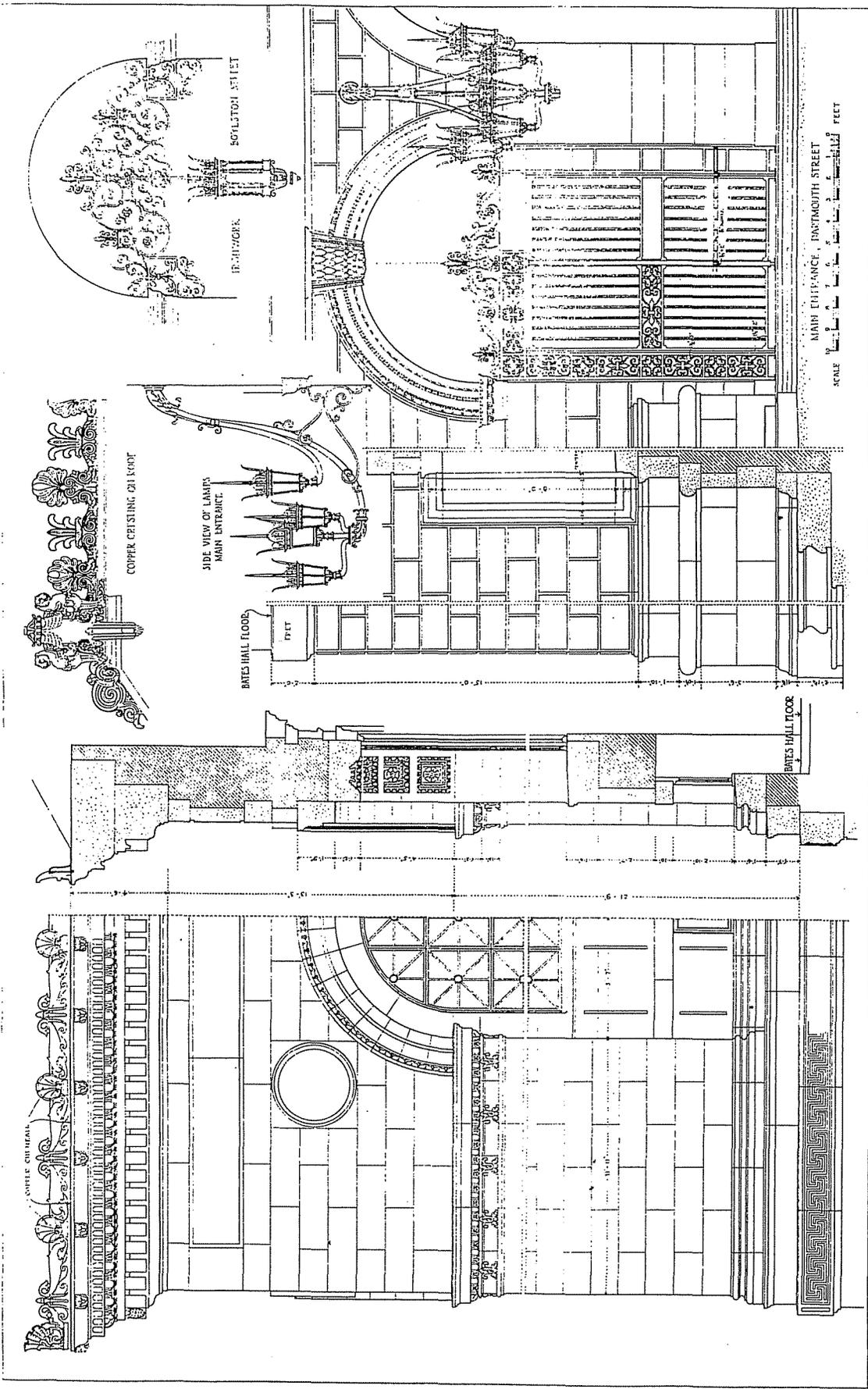


Figure P-5  
 Details - McKim Building

EXTERIOR DETAILS  
 BOSTON PUBLIC LIBRARY, BOSTON, MASS.  
 1898

**Figure E-1**

**Boylston Street  
Library**

Designed by Boston  
architect Charles Kirk  
Kirby and built in 1858.

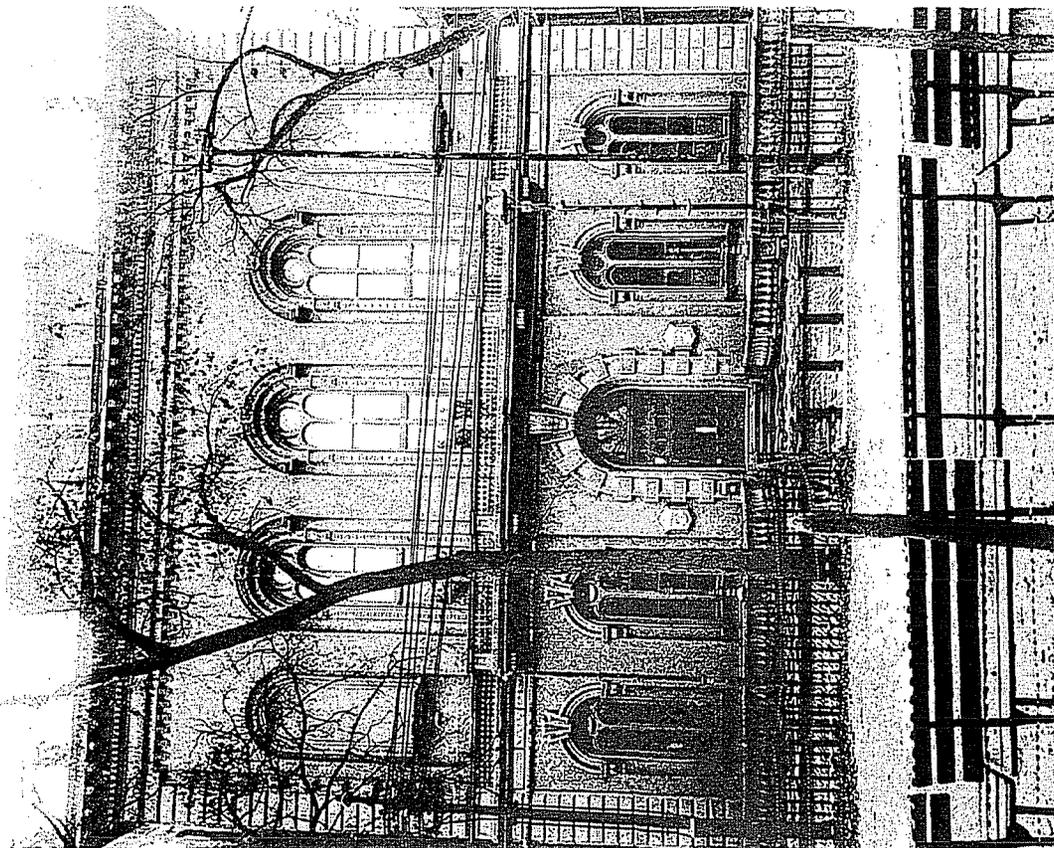


Photo Credit:  
BPL Print Collection

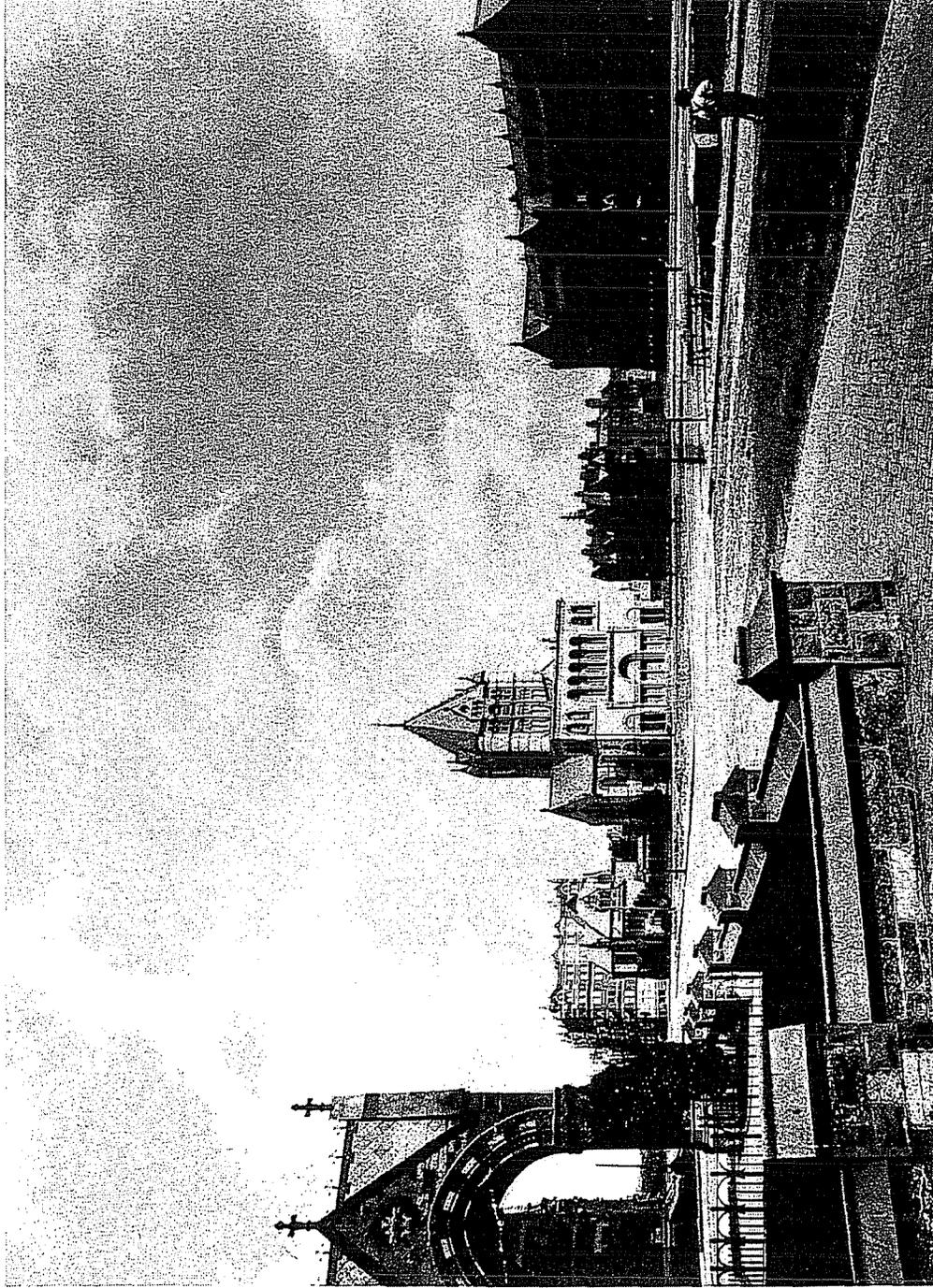
**Figure E-2**

**Boylston Street  
Library: Bates Hall**

Note the design of this reading room with tiers of alcoves and galleries at its sides. The working rooms of the Boylston Street Library were located in the alcoves, making the reading room very chaotic and noisy.



Photo Credit:  
BPL Print Collection



**Figure E-4**

**Copley Square**

c. 1800

View is taken looking east. In the foreground on the right side of the photo is the vacant ground on which the library is to be built. The large building across Copley Square on the right is Sturgis and Brigham's Museum of Fine Arts (1876). H. H. Richardson's Trinity Church (1877) is at the center of the photo, and the porch of "New" Old South Church (1875) is at the left.

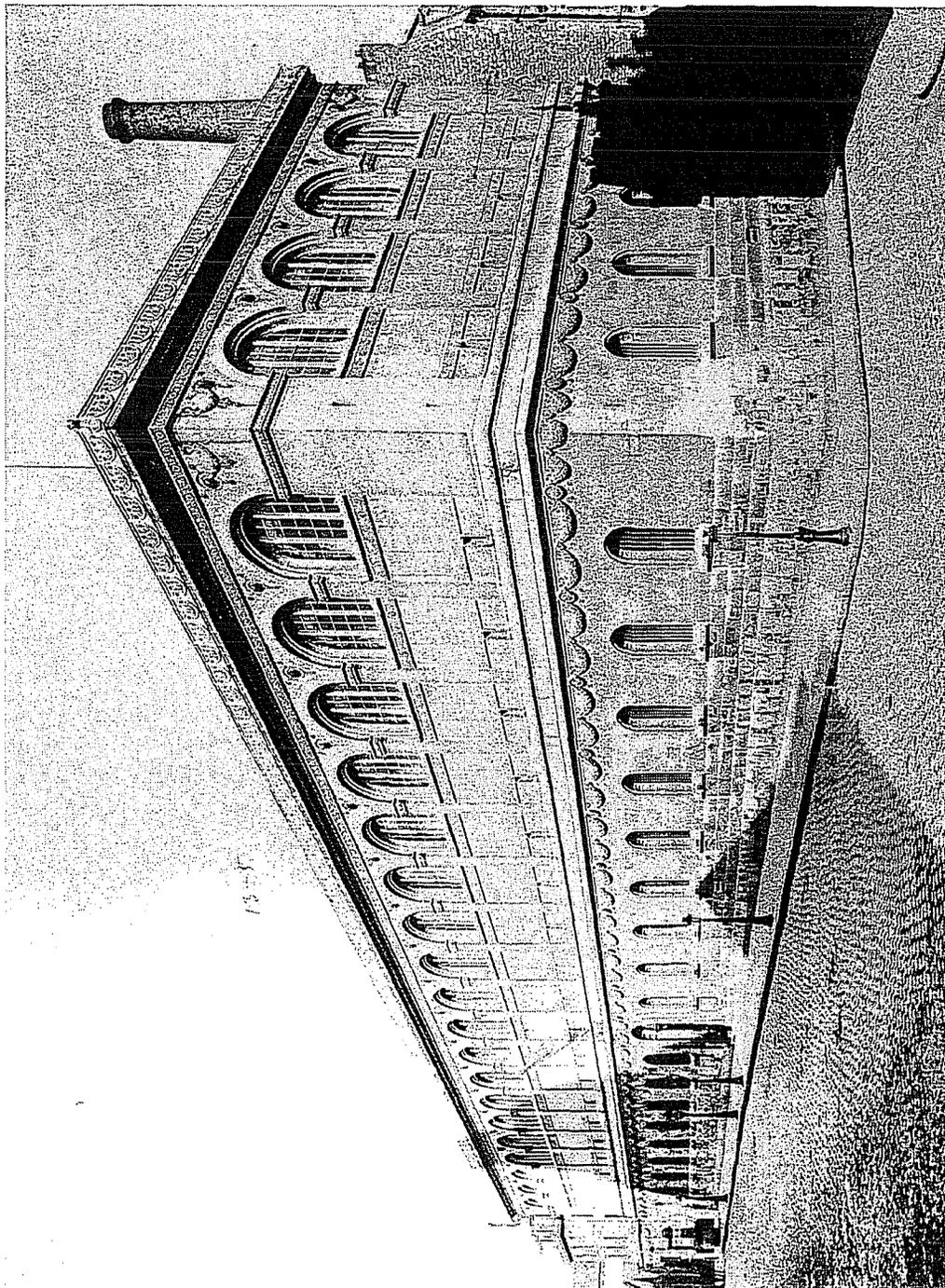
**Photo Credit:**  
BPL Print Collection

**Figure E-5**

**Bibliothèque  
Sainte-Genève  
Paris, France**

(1844–1850)

The Bibliothéque Sainte-Genève is the building from which McKim derived his design for the Boston Public Library. It is informative to compare the exteriors of the buildings to see both the strong similarities and the obvious differences.



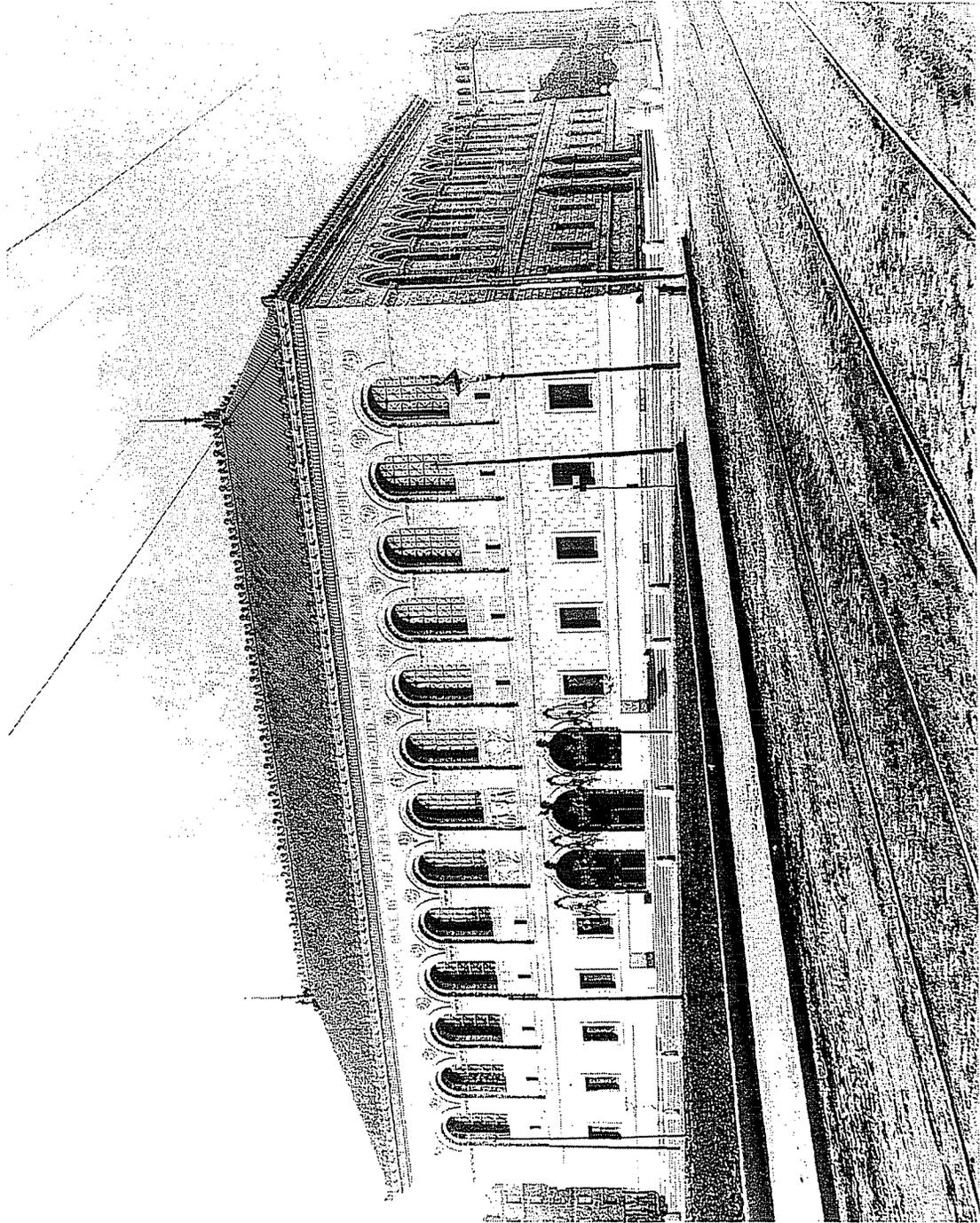
**Photo Credit:**  
BPL Print Collection

**Figure E-29**

**Boylston &  
Dartmouth Street  
Elevations**

c. 1896

Note that the Copley  
Square subway kiosk has  
not been built on the  
Boylston Street side of  
the building.

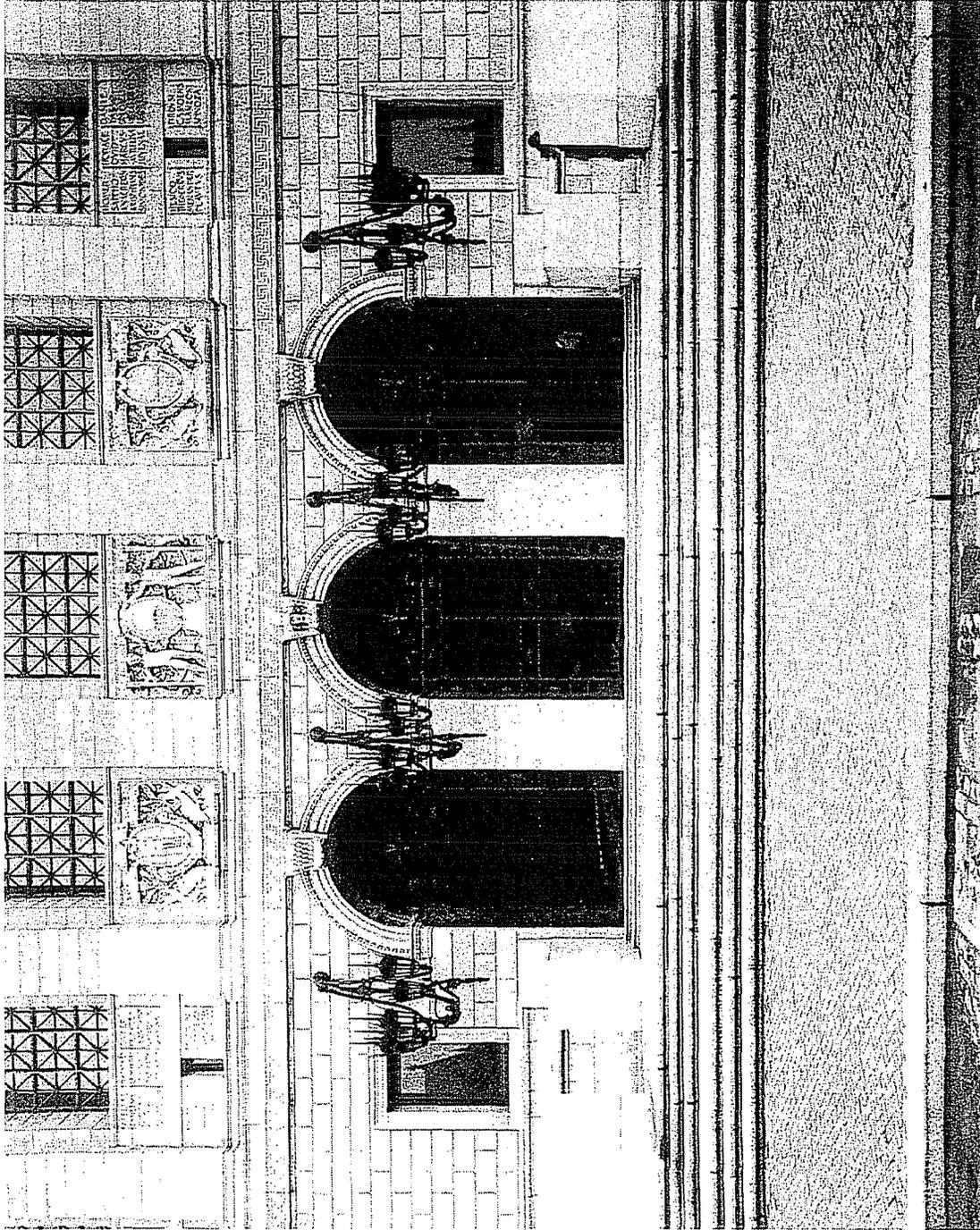


**Photo Credit:**  
BPL Print Collection

**Figure E-38**

**Dartmouth Street  
Entrance**

The photograph shows the brick herringbone pattern used for the sidewalks; the granite platform; the three arched entries, with their carved stone casings; the Greek key carved pattern that separates the first story from the arcade; and the three seals above the arches of the entry.



**Photo Credit:**  
BPL Print Collection

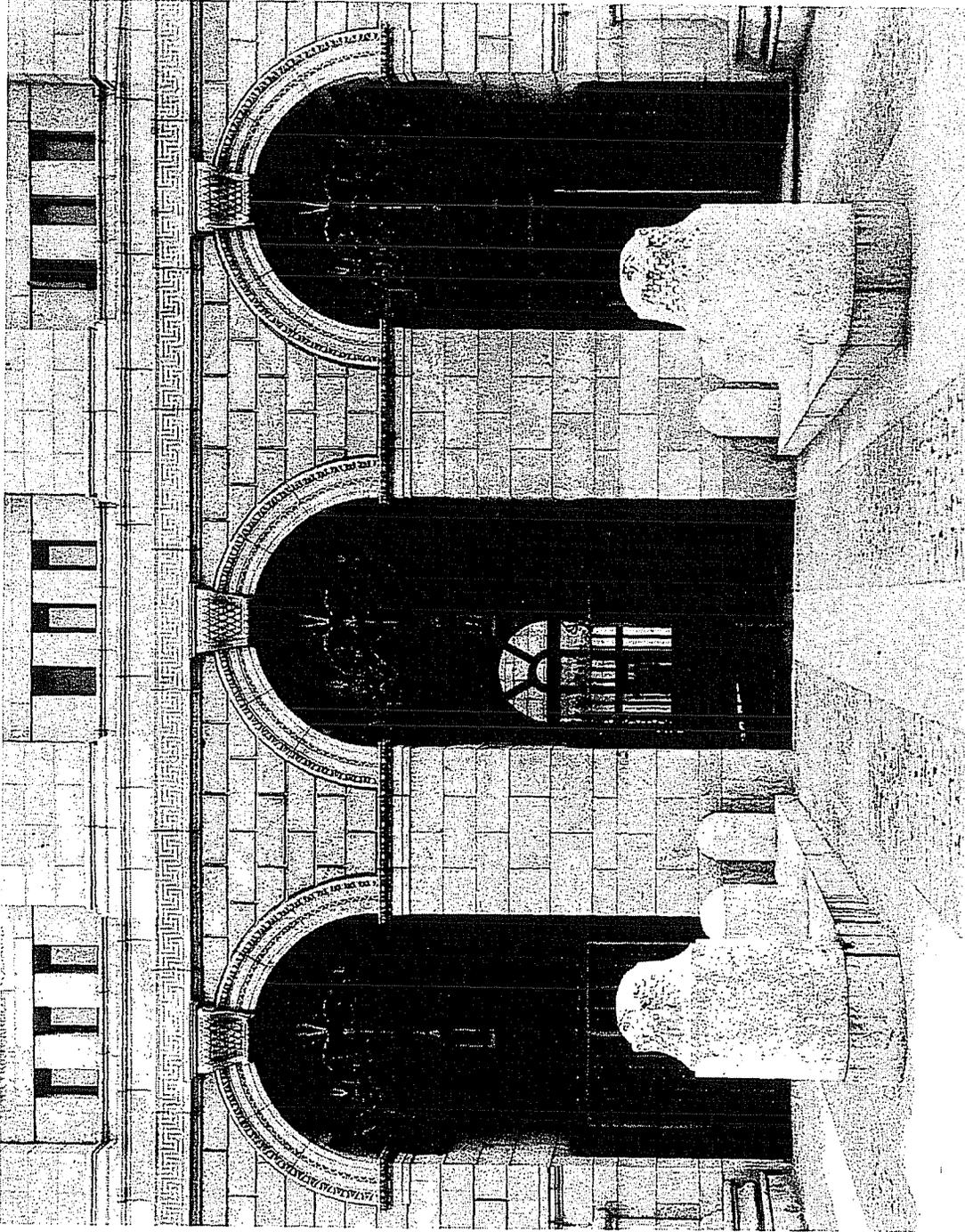


Figure E-40

**Boylston Street Driveway**

c. 1895

This is a photograph of the Boylston Street Entrance in its original state prior to the enclosure of the porte cochere in 1898 to enlarge the Periodical Room.

Photo Credit:  
BPL Print Collection

Figure E-49

Interior Court: View  
Looking North

c. 1895

In this photograph the fountain has been filled with water, but the clock has not been installed on the west wall.

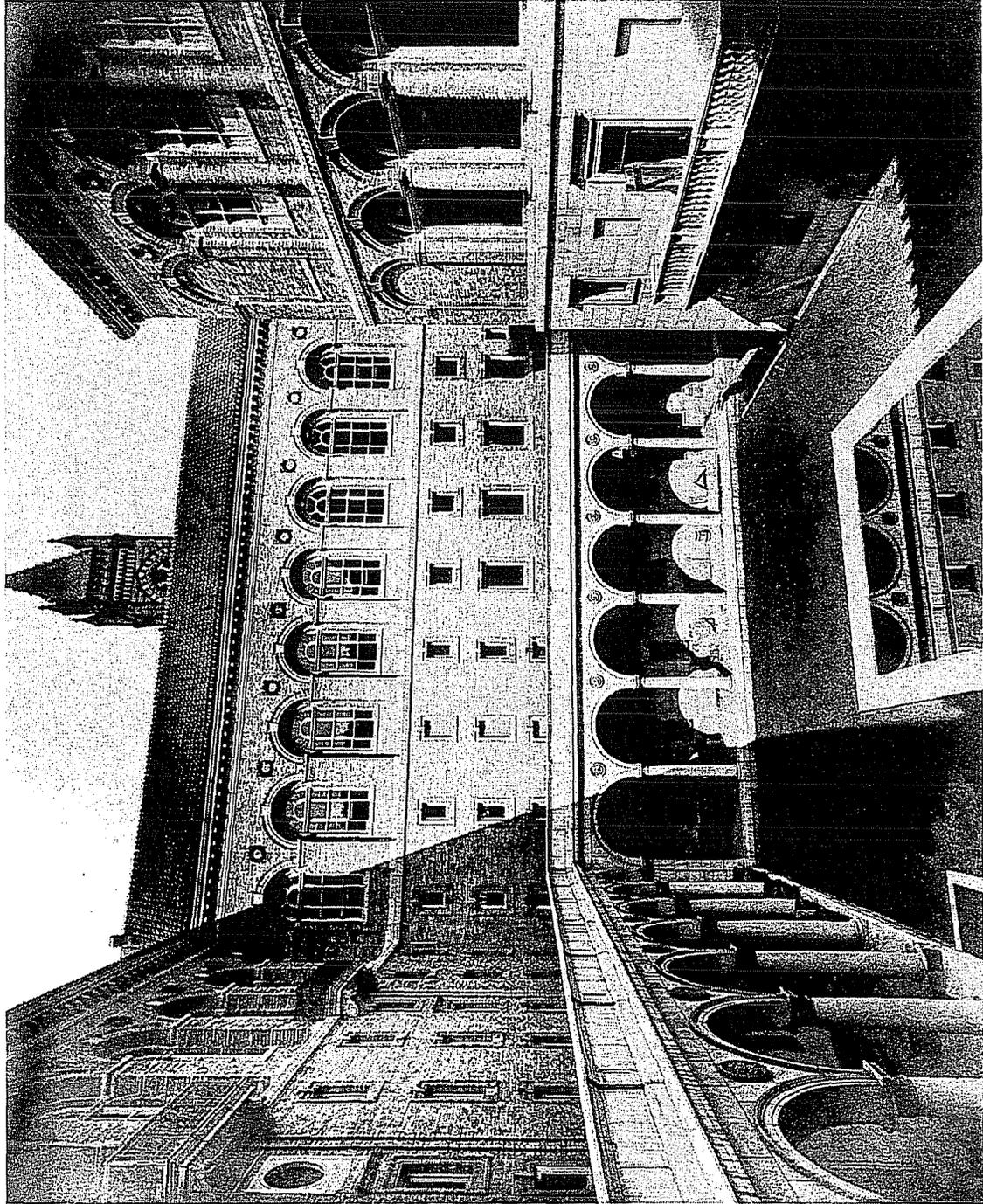


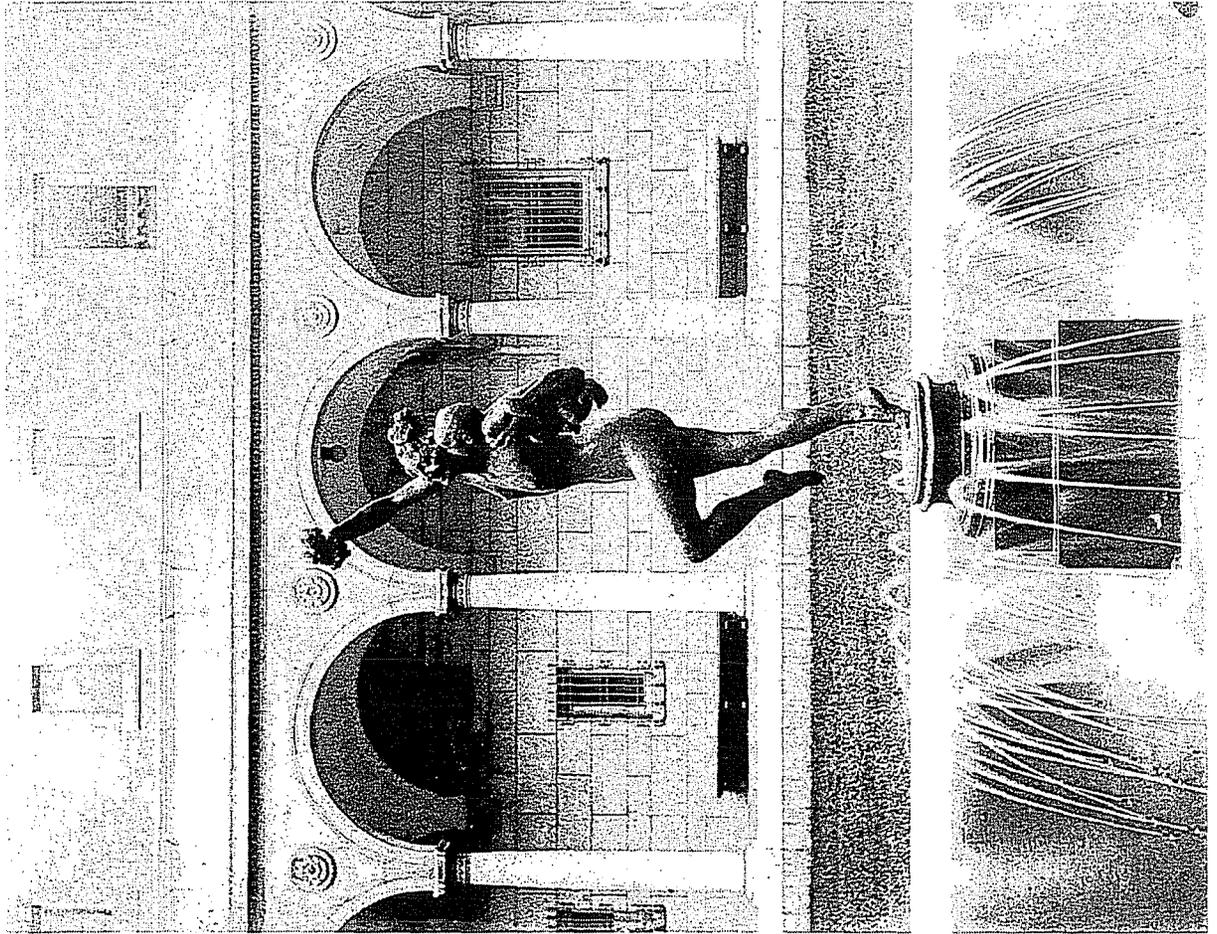
Photo Credit:  
BPL Print Collection

**Figure E-52**

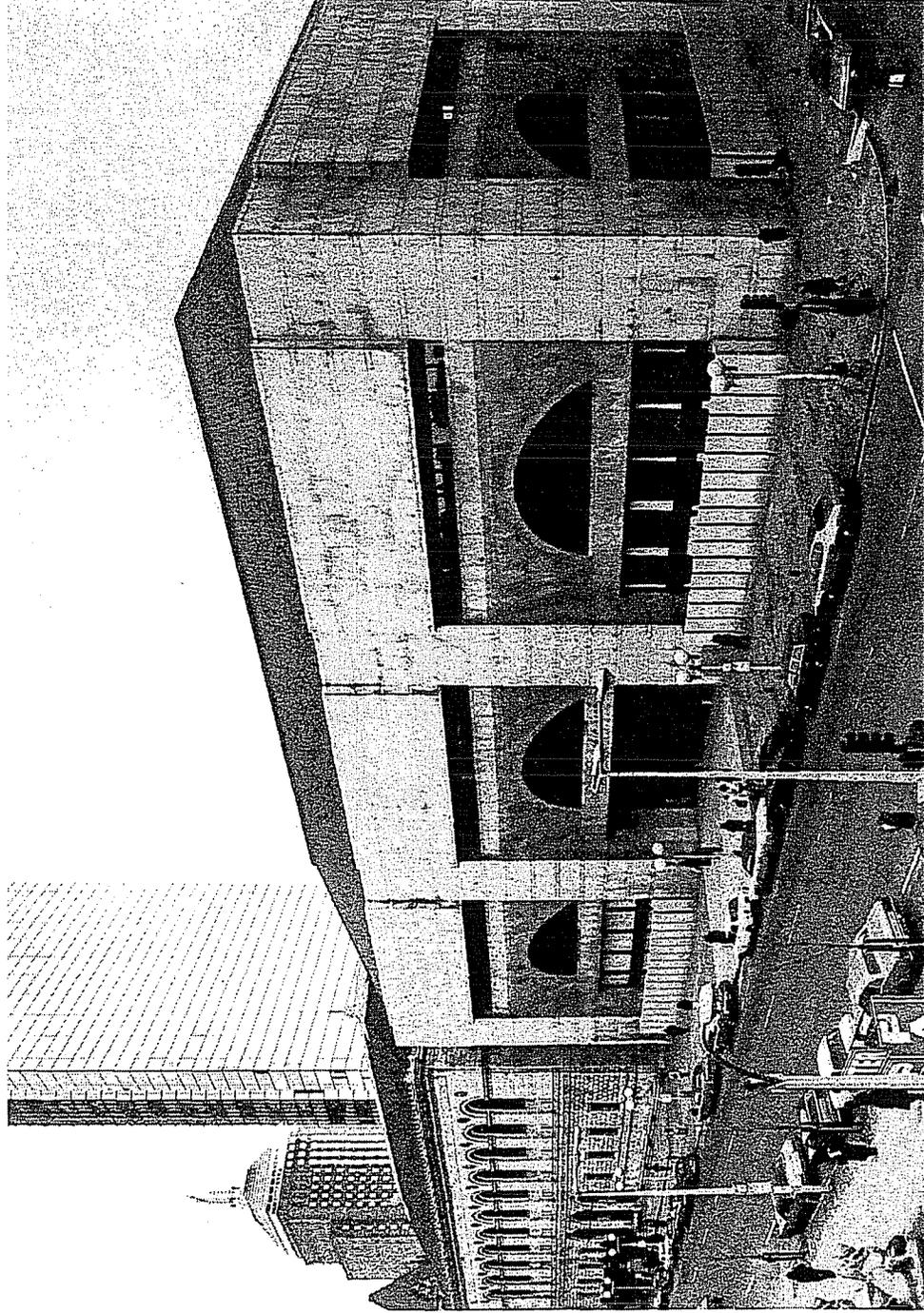
**Interior Court:  
MacMonnies'  
Bacchante**

**November 1897**

This is a photo of the Bacchante during the brief time that it stood in the fountain of the interior court in November of 1897. The Bacchante statue was sculpted by Frederic MacMonnies and given to the library by McKim in memory of his second wife, Julia Appleton McKim. The controversial nude sculpture was eventually rejected by Boston and given to the Metropolitan Museum of Art in New York.



**Photo Credit:**  
BPL Print Collection



**Figure E-58**

**Johnson Building:  
Boylston Street  
Elevation**

c.1972

The Johnson Building  
was dedicated and  
opened on  
December 11, 1972.

Photo Credit:  
BPL Print Collection

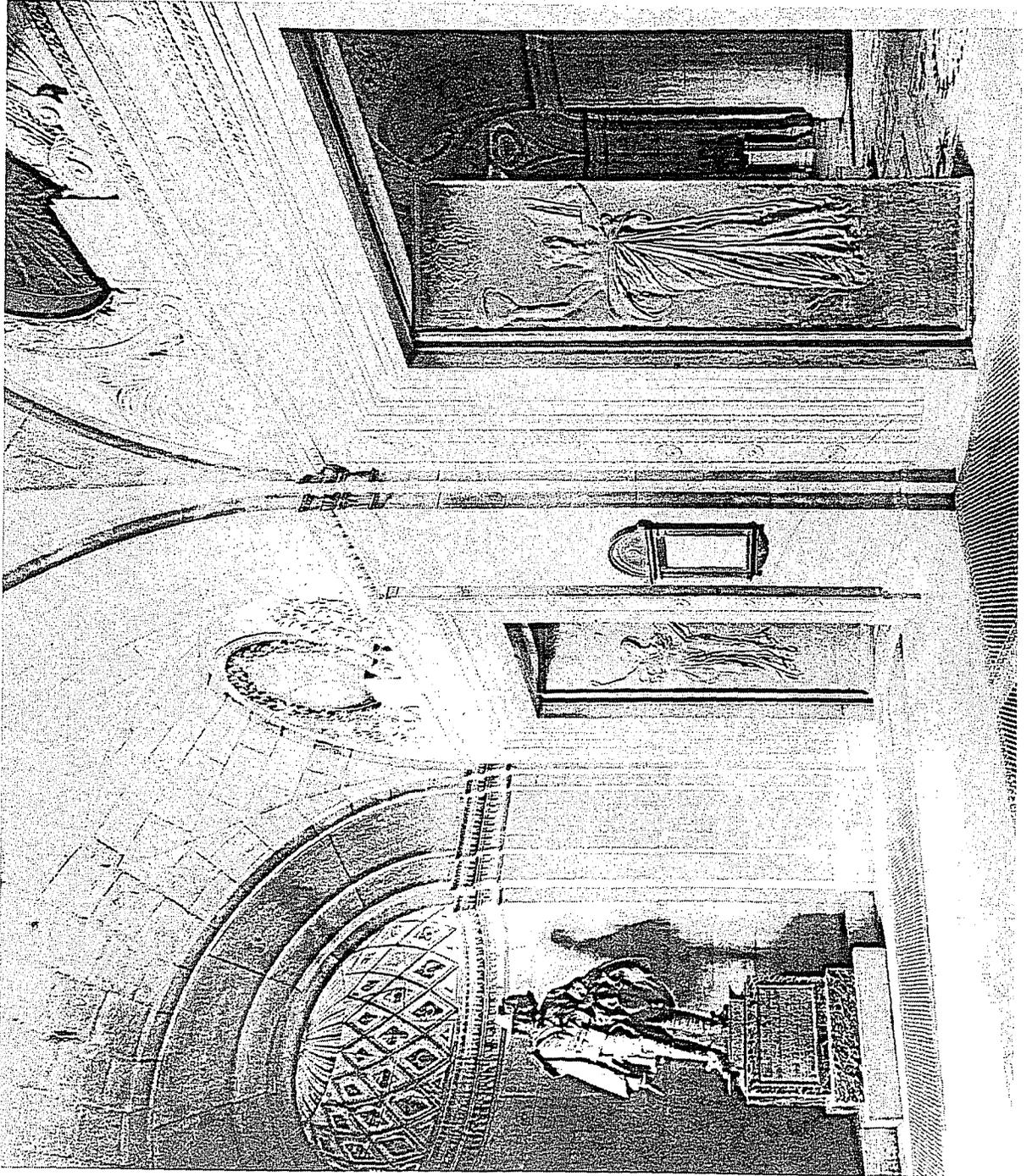


Figure I-4

**Entrance Vestibule  
(209)**

c. 1897

The sculpture of Sir Henry Vane by Frederic McMonnies was donated to the Library by Dr. Charles Goddard Weld. Vane was the Governor of Massachusetts in 1636-1637.

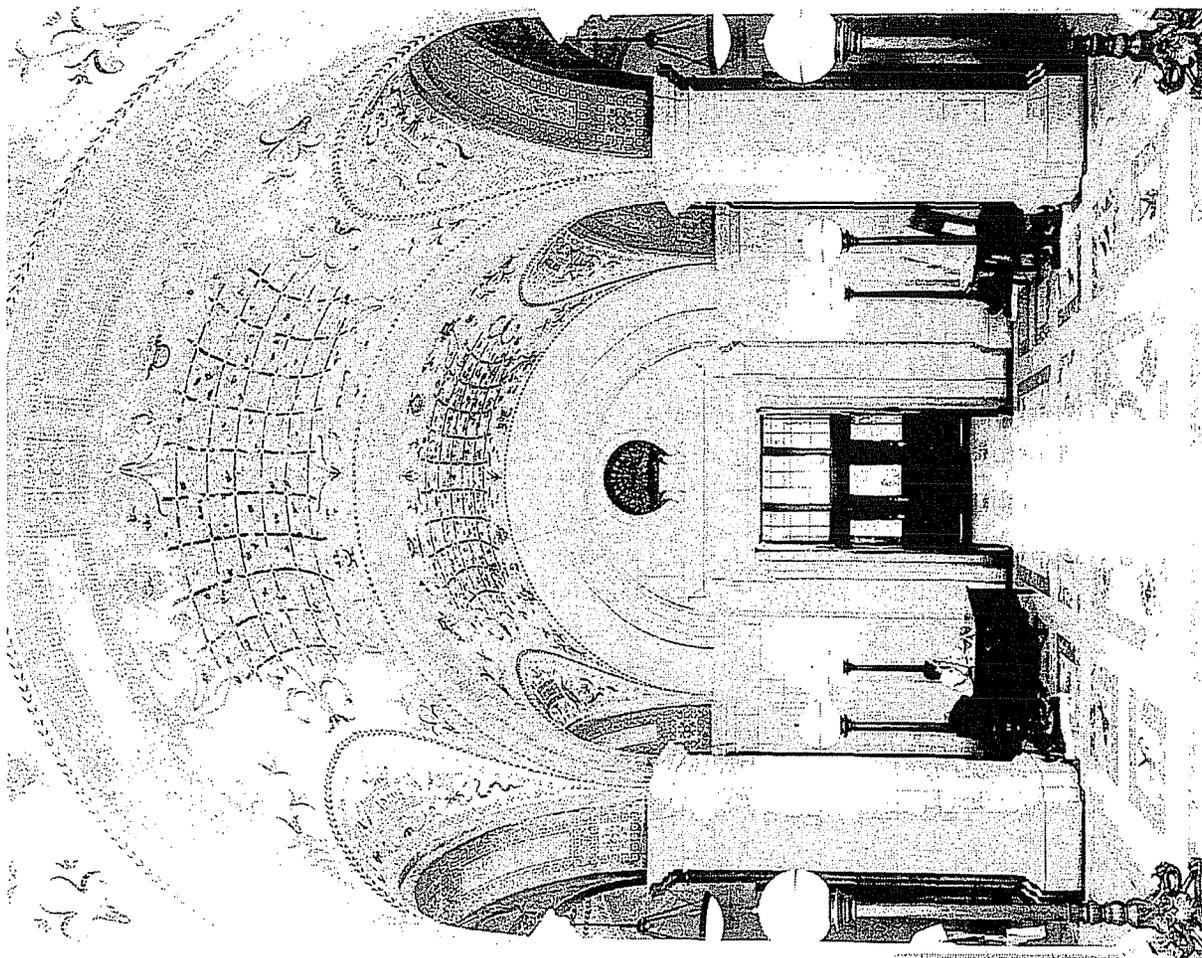
Photo Credit:  
BPL Print Collection

**Figure CI-1**

**Entrance Hall  
(210)**

**August 1997**

The Entrance Hall was academically restored during the 1990s restoration. It appears to a large extent exactly as it did originally.



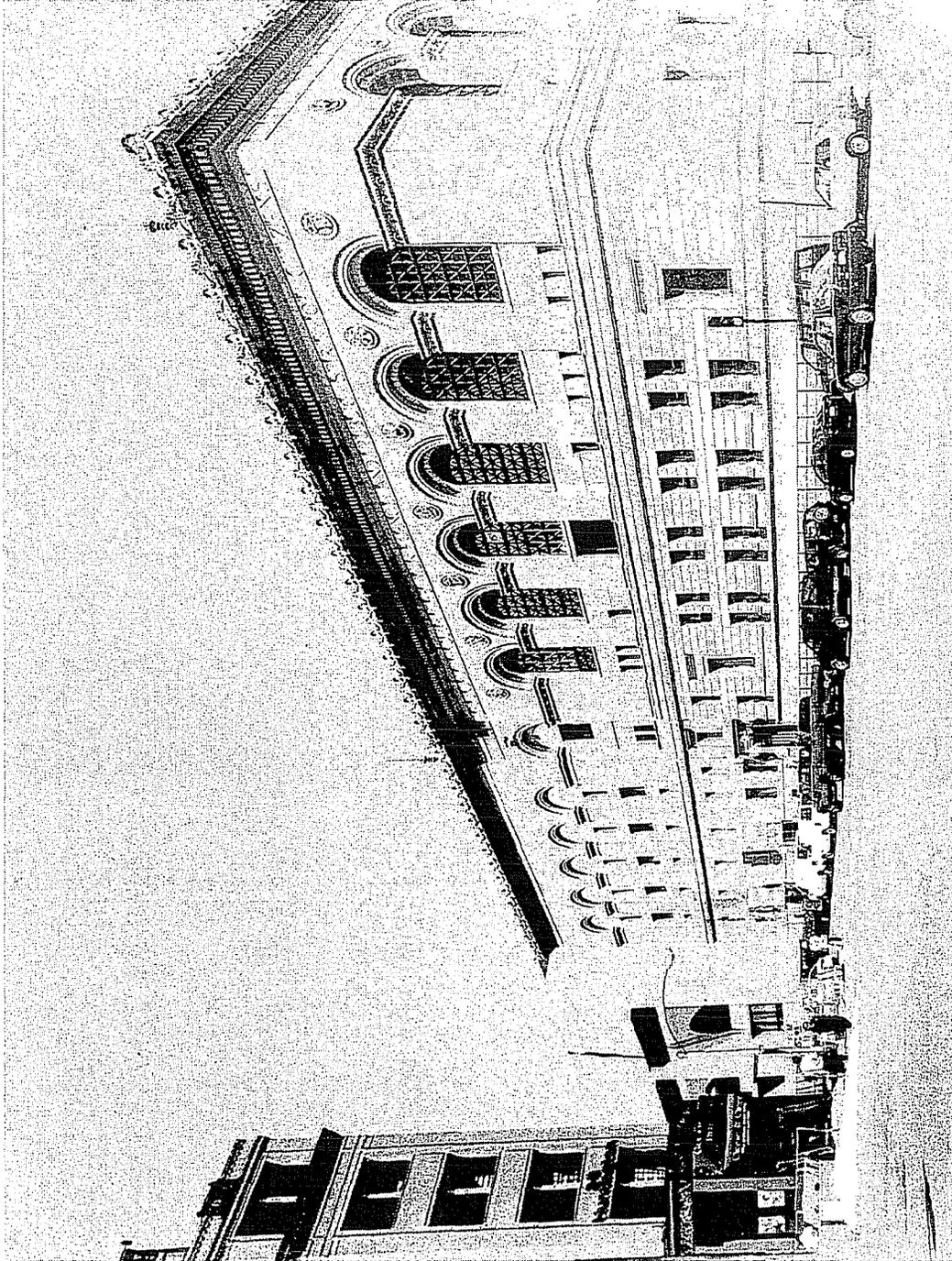
**Photo Credit:**  
J. David Bohl

**Figure CE-2**

**Blagden Street  
Elevation**

**May 1998**

The Johnson Addition now occupies the location of the original 1918 Annex. The Blagden Street Entrance is still used as a service entrance, as it was originally.



**Photo Credit:**  
J. David Bohl

Figure CE-1

Boylston Street  
Elevation

May 1998

The exterior of the library was cleaned and repaired as part of the 1990s Restoration. All of the arcade windows were replaced with new ones to match the originals.

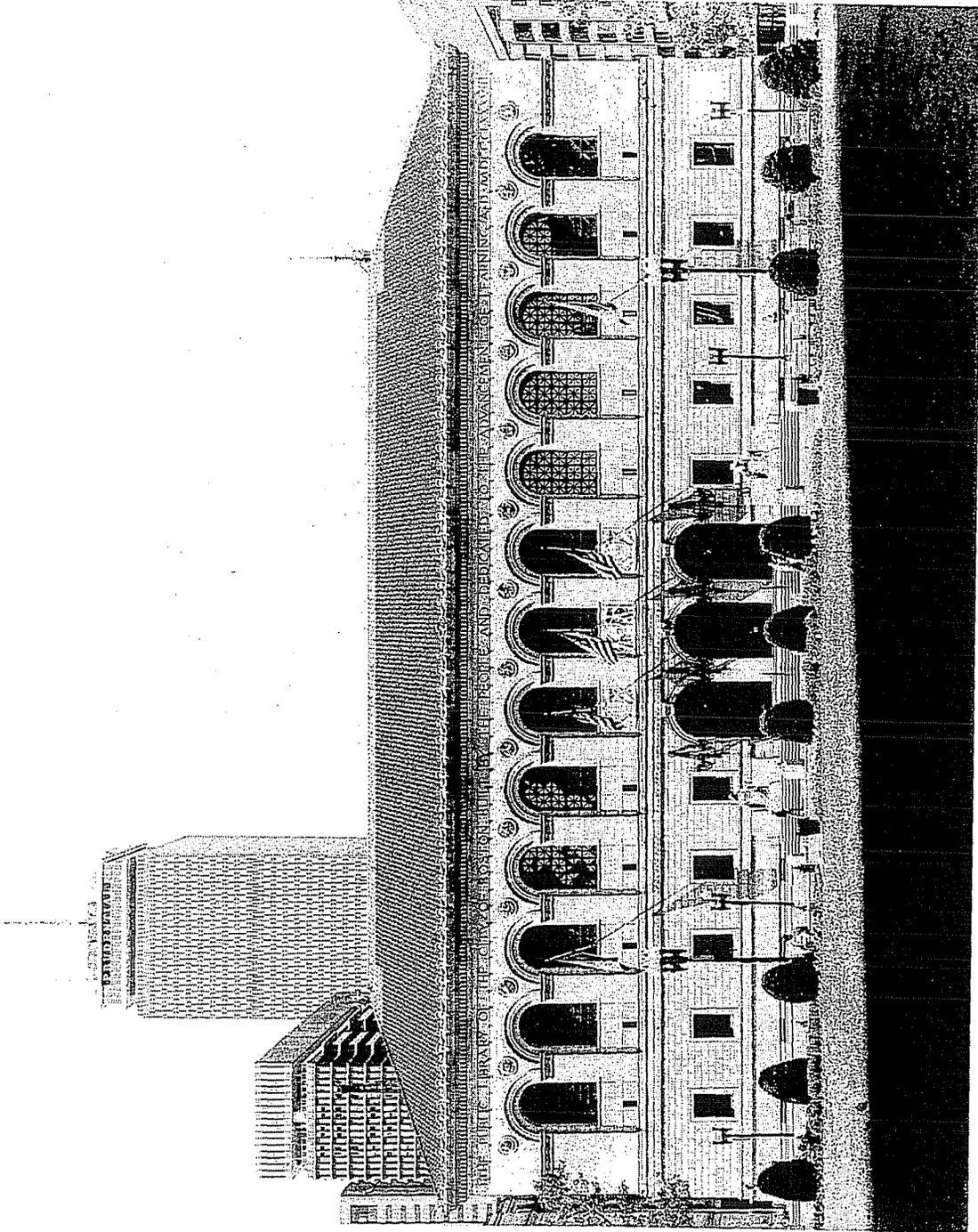


Photo Credit:  
J. David Bohl

Figure I-85

Special Libraries:  
West Corridor  
(712)

c. 1926

In 1923, fifteen 300-watt indirect ceiling fixtures were installed in the West Corridor. In 1921, this corridor became the Fine Arts Reading Room.

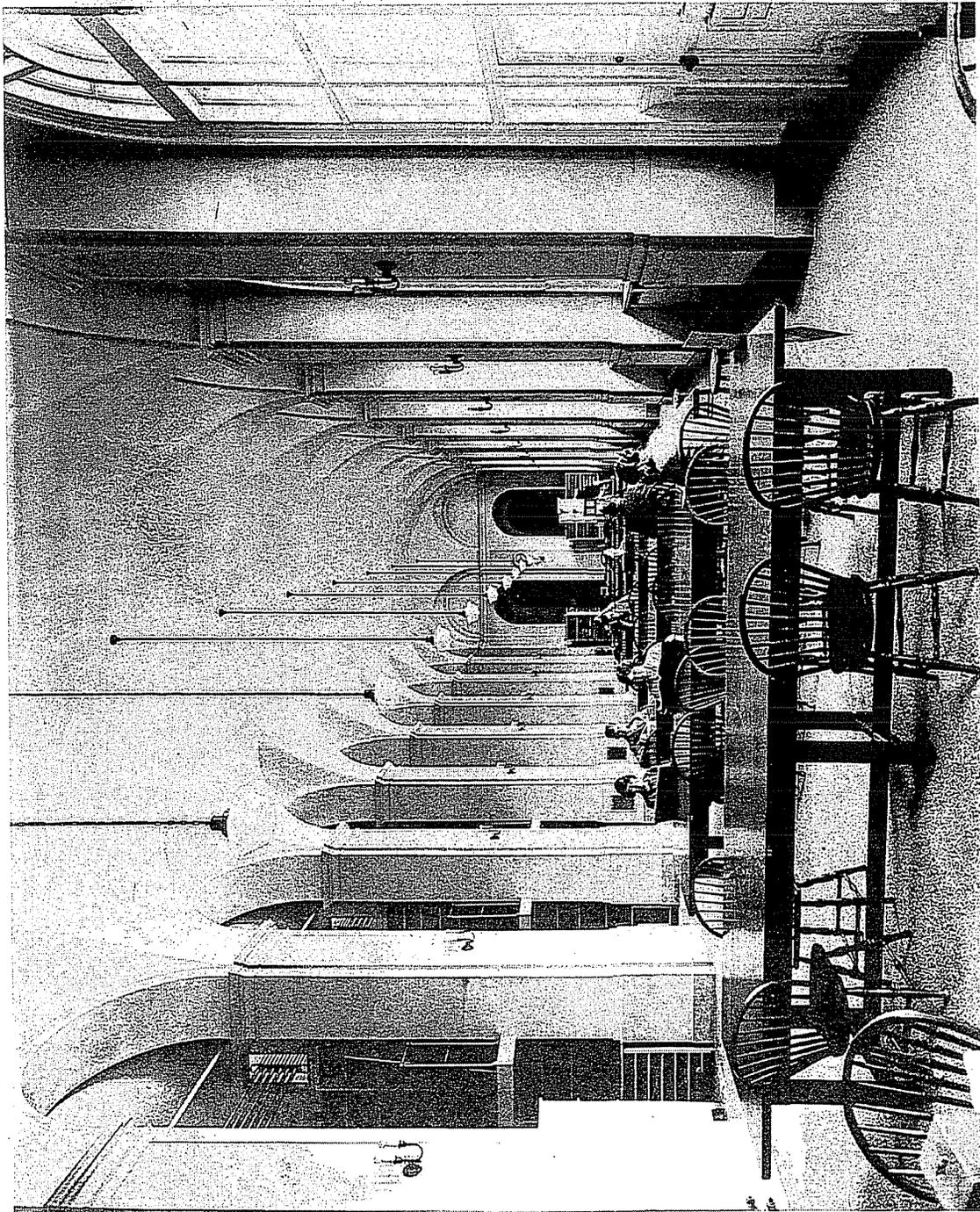


Photo Credit:  
BPL Print Collection

Figure I-78

Fine Arts Room  
(702)

After 1897

The Fine Arts Room had cloth-covered walls for exhibition of artwork and prints from the Library's collection. The alcove at the back of the room housed the stairs to the gallery, which provided access to the Special Library Floor Gallery (Photographing Room). The small light bulbs inside the rim of the dome were installed in 1897.



Photo Credit:  
BPL-Print Collection

Figure I-75

**Barton Library  
(705)**

**Bet. 1897 & 1899**

Wire grated doors were added to the first level shelving shortly after the Library opening. In 1897, the small light bulbs were installed inside the rim of the dome.

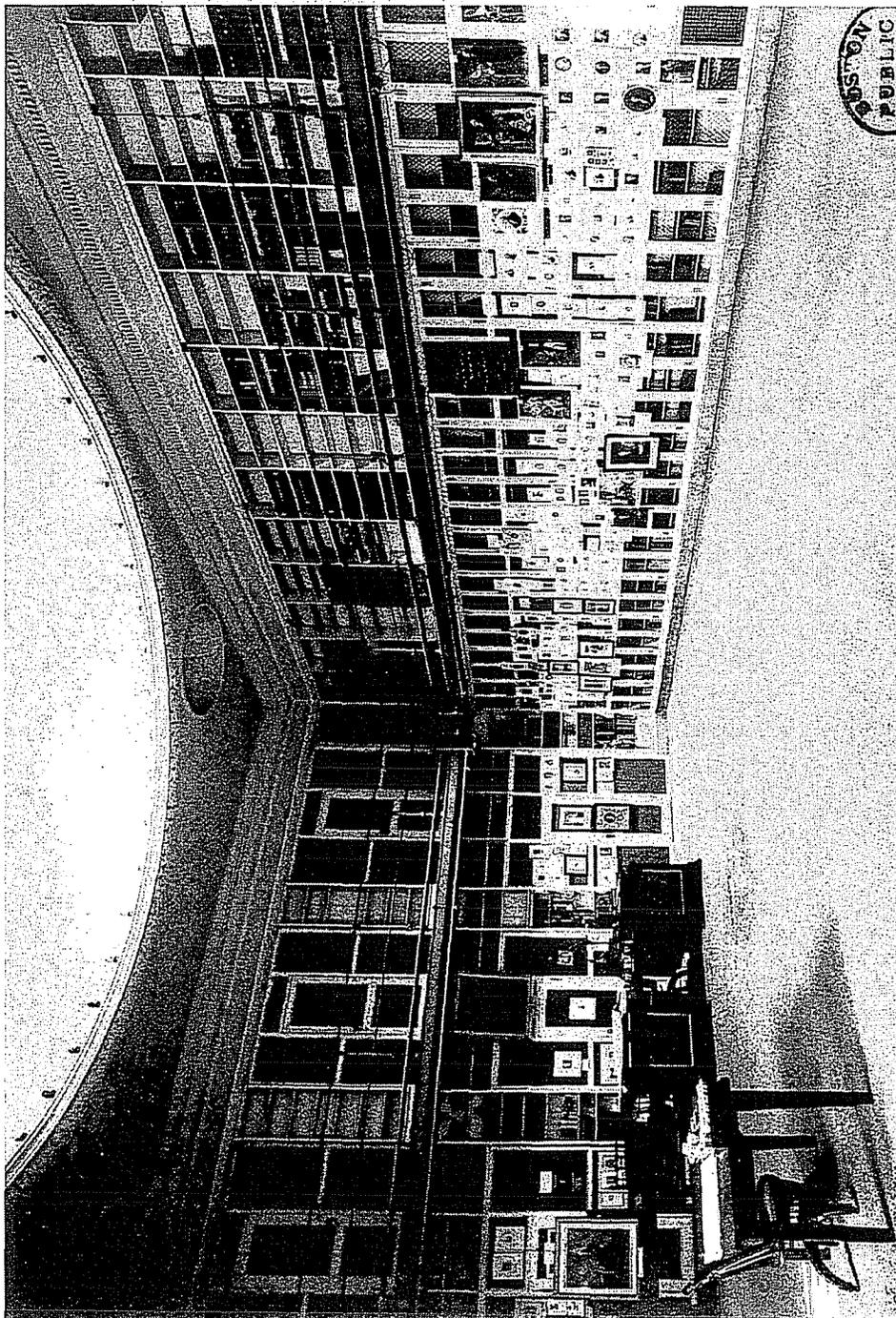


Photo Credit:  
BPL Print Collection

**Figure I-71**

**Music Library  
(704)**

c. 1905

In this early photograph, it appears that the room is in use, but missing some lighting that was eventually installed.



Photo Credit:  
Baldwin Coolidge  
BPL Print Collection

Figure I-69

Sargent Gallery  
(703)

c. 1916

Skylights allowed natural light into the Sargent Gallery until the 1950s when they were replaced with fluorescent bulbs. The lunettes on the east wall show Sargent's use of low relief ornament in his murals. Sargent also altered McKim's designs of the decorative moldings in order to embellish his painting scheme.



Photo Credit:  
BPL Print Collection

Figure I-67

Patent Room/  
Statistical  
Department  
(411)

c. 1900

The Patent Room was a small room accessed from the courtyard by the west stairhall. It had two galleries created in 1898 by Jenney & Fox. In 1925, the second gallery was floored over to house the Fine Arts stacks.

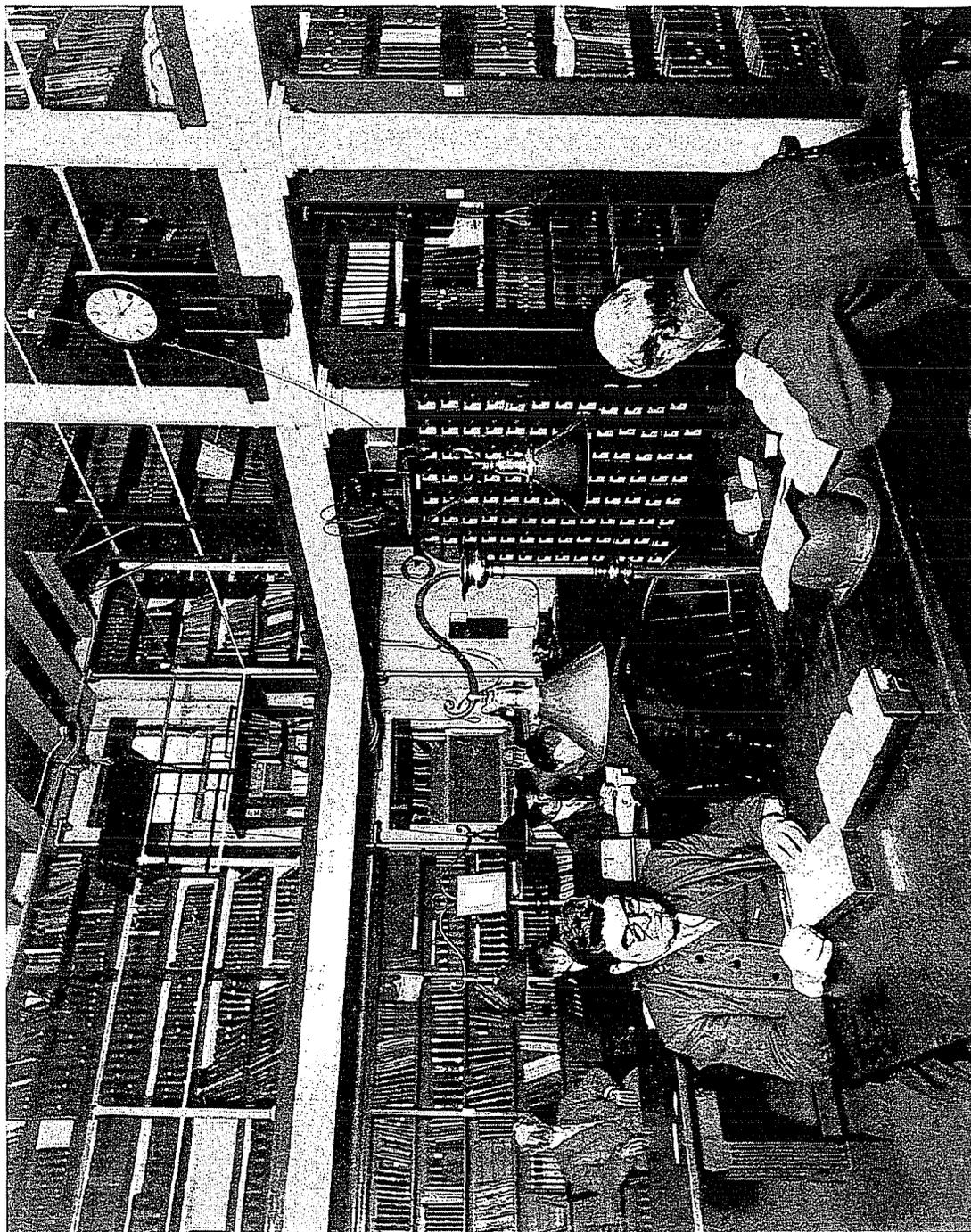


Photo Credit:  
N. L. Stebbins  
BPL Print Collection

Figure I-65

Lecture Hall  
(410)

c. 1900

In 1898, the space in the northwest corner of the Bates Hall Floor was transformed from the Newspaper Room to a Lecture Hall. In McKim's original scheme (*Monograph* plans) this space was intended to be a lecture hall.

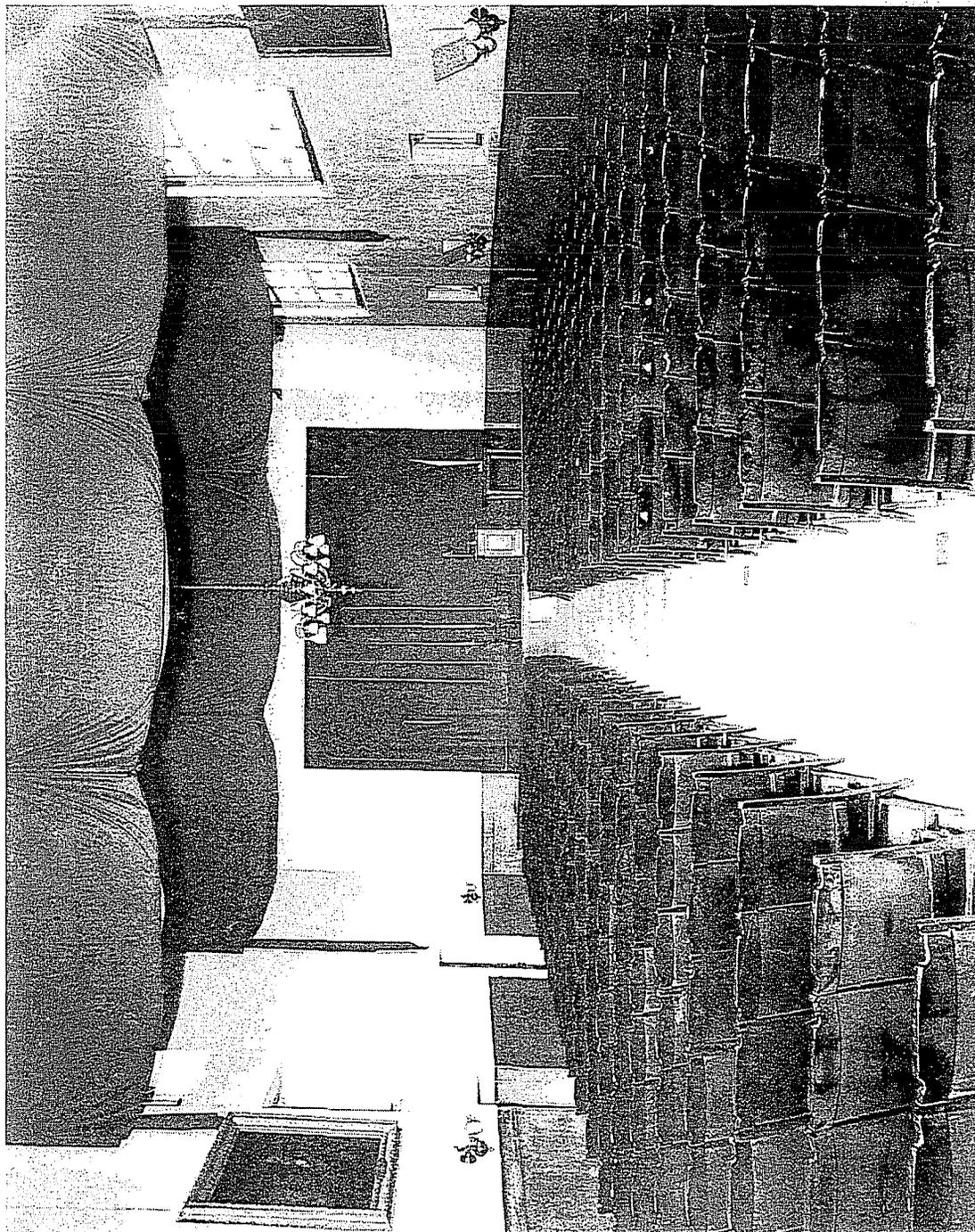


Photo Credit:  
N. L. Stebbins  
BPL Print Collection

Figure I-61

Children's Room  
(406)

c. 1900

The Children's Room contained books for children as well as artwork and framed historical documents. The bookshelves were designed to be low enough for a child to access without the help of a librarian.

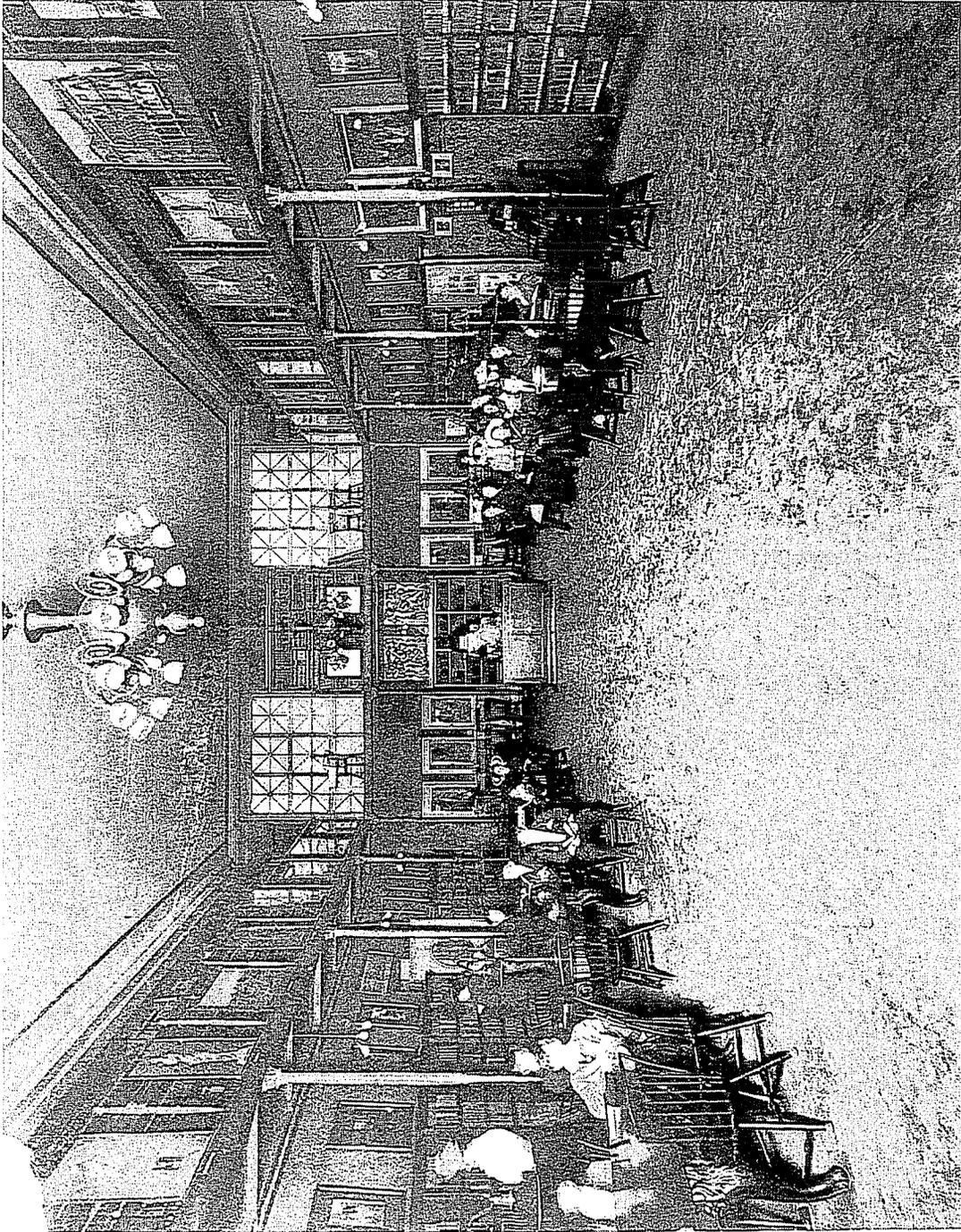


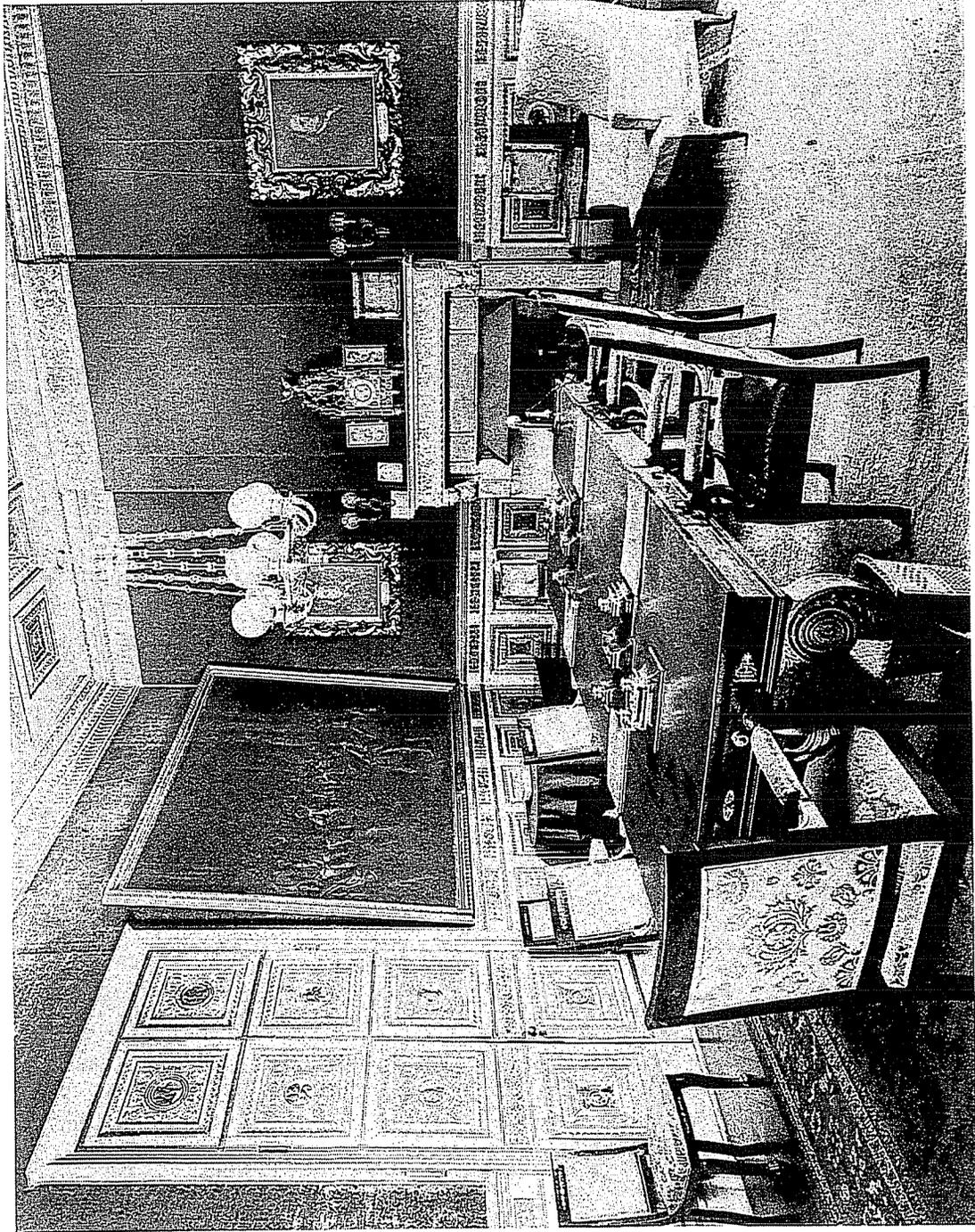
Photo Credit:  
N. L. Stebbins  
BPL Print Collection

**Figure I-57**

**Trustees' Room  
(610)**

**Undated**

This photograph appears to be early in the history of the Library. Changes noted from earlier include: installation of a vent hood over the fireplace opening, removal of the table lamps, removal of the painting above the mantel, and addition of decorative clock.



**Photo Credit:**  
BPL Print Collection

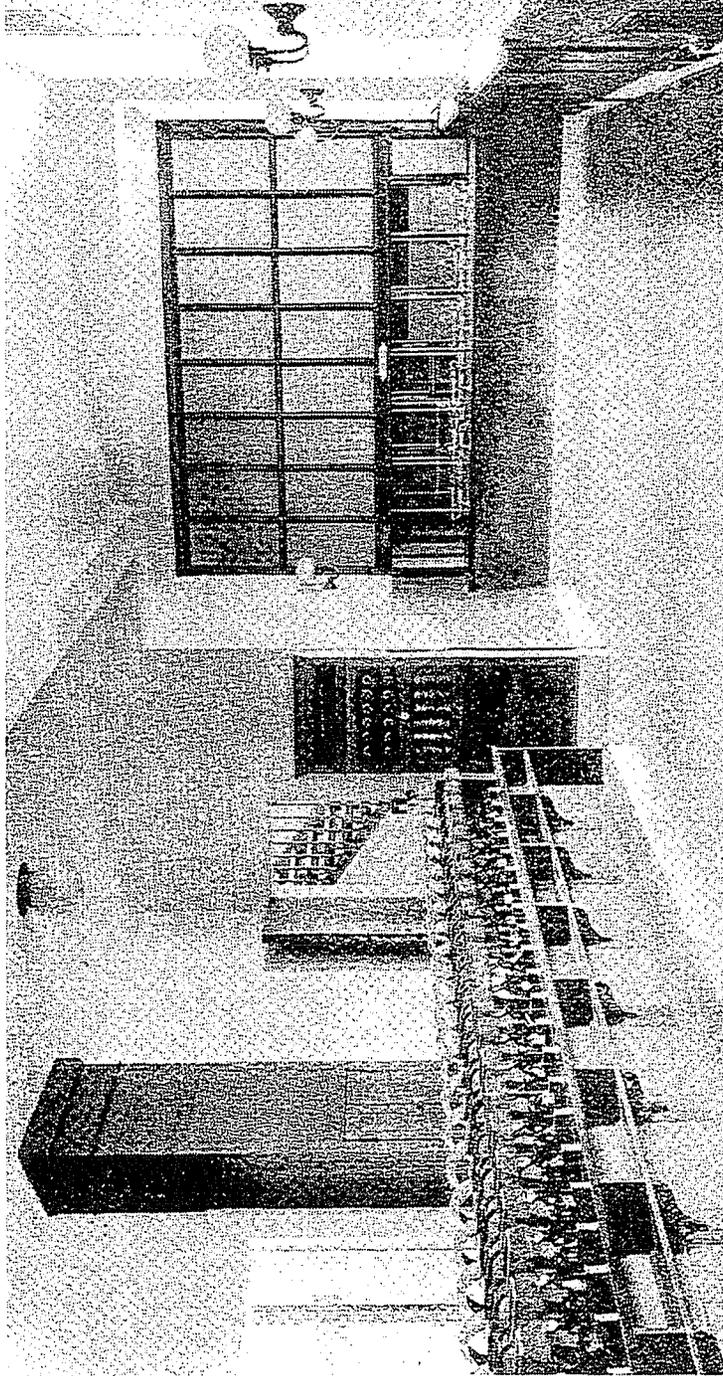
**Figure I-46**

**Delivery Alcove/  
Pneumatic Tube  
Room  
(422)**

c. 1895

The first layout of the Delivery alcove was in place until 1898. In the rear are the book elevator doors. On the left are the pneumatic tube depositories.

**Photo Credit:**  
Walker, C. Howard. "The Boston Public Library." *New England Magazine* 12 (May 1895), 266.



## Figure I-45

### Delivery Room (401)

c. 1894

This photograph was taken prior to the first installation of Abbey murals (before 1895). The long wooden table was designed by McKim, and appears in his original drawings of the room. The view of the pneumatic tube room and book railway system and book elevator at the rear and the line-up of pneumatic tube depositories on the left.



Photo Credit:  
Charles Pollock  
BPL Print Collection

Figure I-44

Delivery Room  
(401)

c. 1895

Delivery Room prior to complete installation of Abbey murals and ceiling decoration. Chandeliers appear to be temporary.

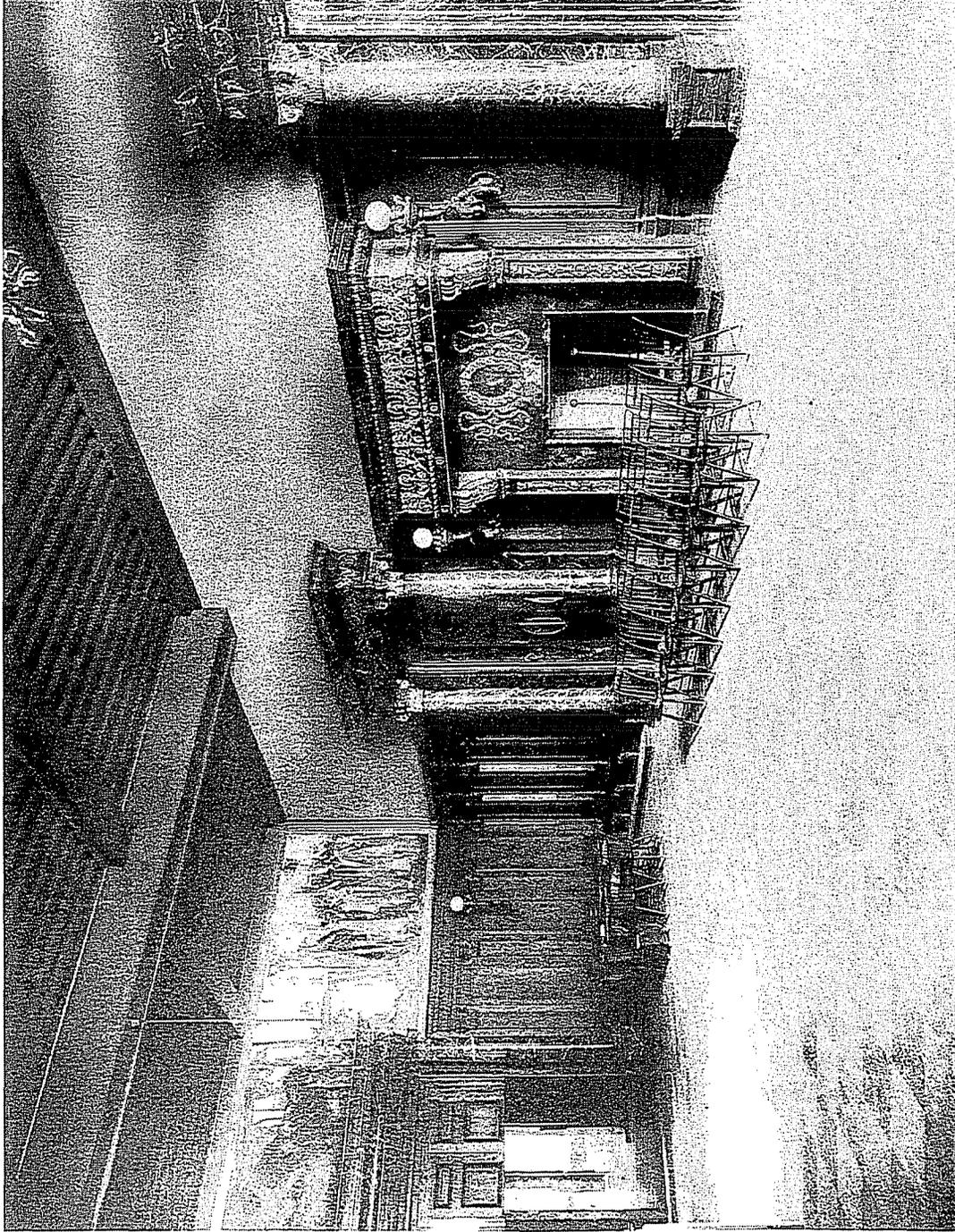


Photo Credit:

Plate XIV from *The Boston Public Library*; Photographed by N. W. Elwell (Boston: George H. Polley & Co, 1896).

Figure I-38

**Bates Hall:  
West Wall,  
Center Entrance  
(405)**

c. 1905

The central entrance into Bates Hall has an Indiana Limestone surround and balcony. The arch above the balcony is sandstone. Carved oak doors fill the entranceway.

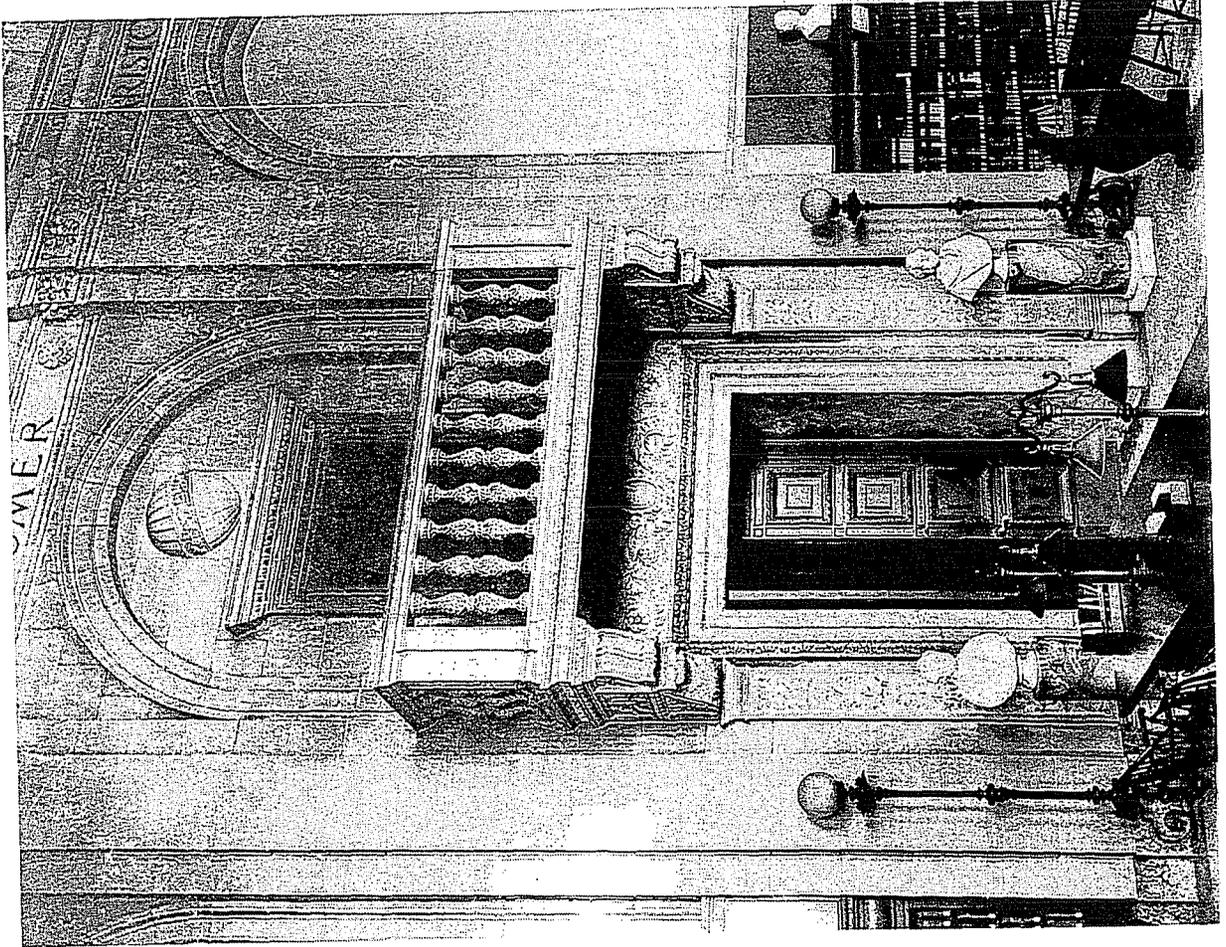


Photo Credit:  
Baldwin Coolidge  
BPL Print Collection

Figure I-35

**Bates Hall:  
West Wall,  
South Entrance  
(405)**

c. 1896

The south and north entrances on the west wall of Bates Hall were both flanked by black Belgian Serpentine marble columns with bronze capitals and a cornice of black marble. The doors were made of wood covered, with pigskin.

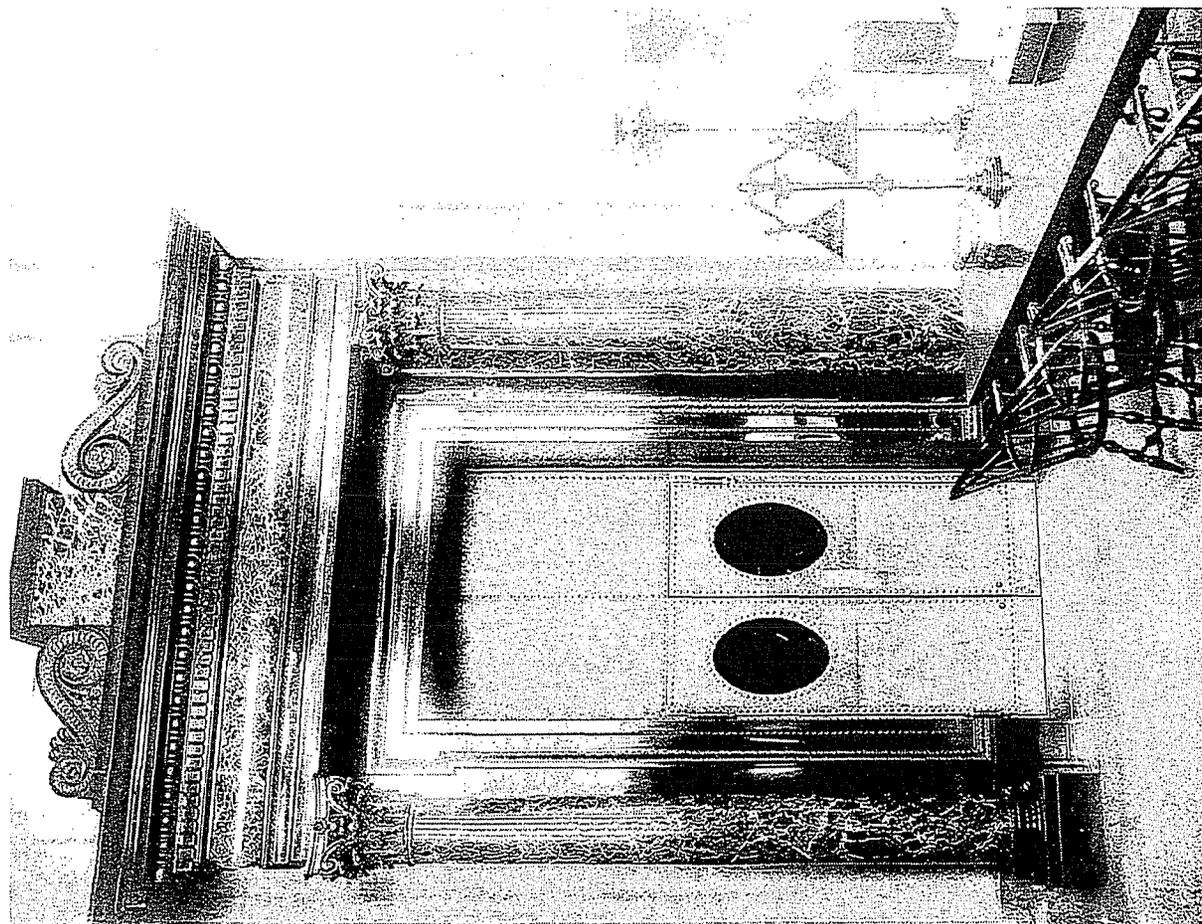


Photo Credit:  
N. L. Elwell  
BPL Print Collection

Figure I-34

**Bates Hall:  
South Apse  
(405)**

c. 1896

The bookcase separating the south apse from the reading room has been installed, however, it does not have lighting or the clock which was eventually installed. The cornices of the wall bookcases appear to have cutouts for electric lights, suggesting that their installation was in progress.

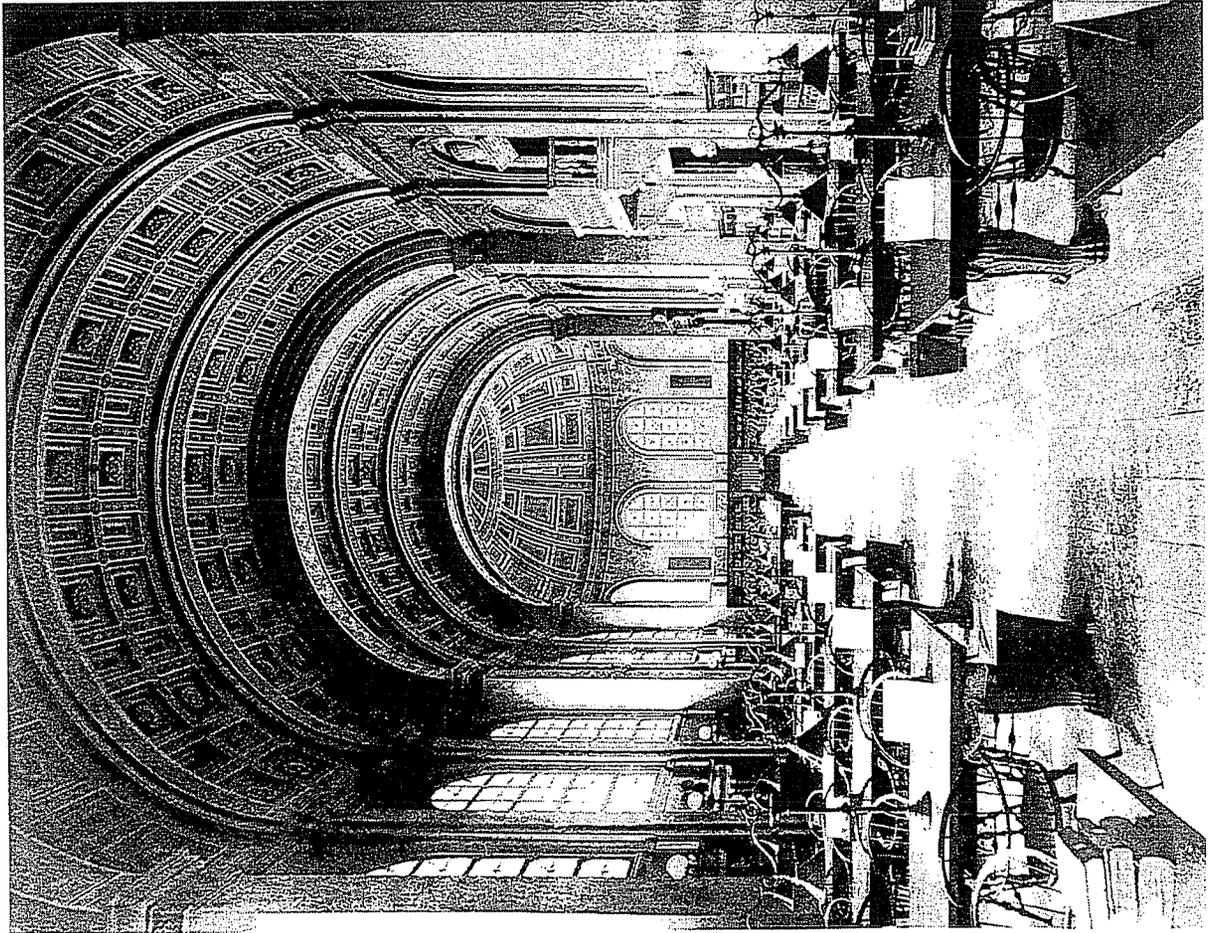


Photo Credit:  
N. L. Elwell  
BPL Print Collection

Figure I-24

Grand Staircase Hall  
(207)

c. 1894

The wainscot and wall panels of the Grand Staircase Hall are constructed of yellow Siena marble, which fades from dark yellow to light yellow as it rises to the second floor. The St. Gaudens Lions were installed in 1891. Puvis de Chavannes' murals were not yet installed in this photograph.

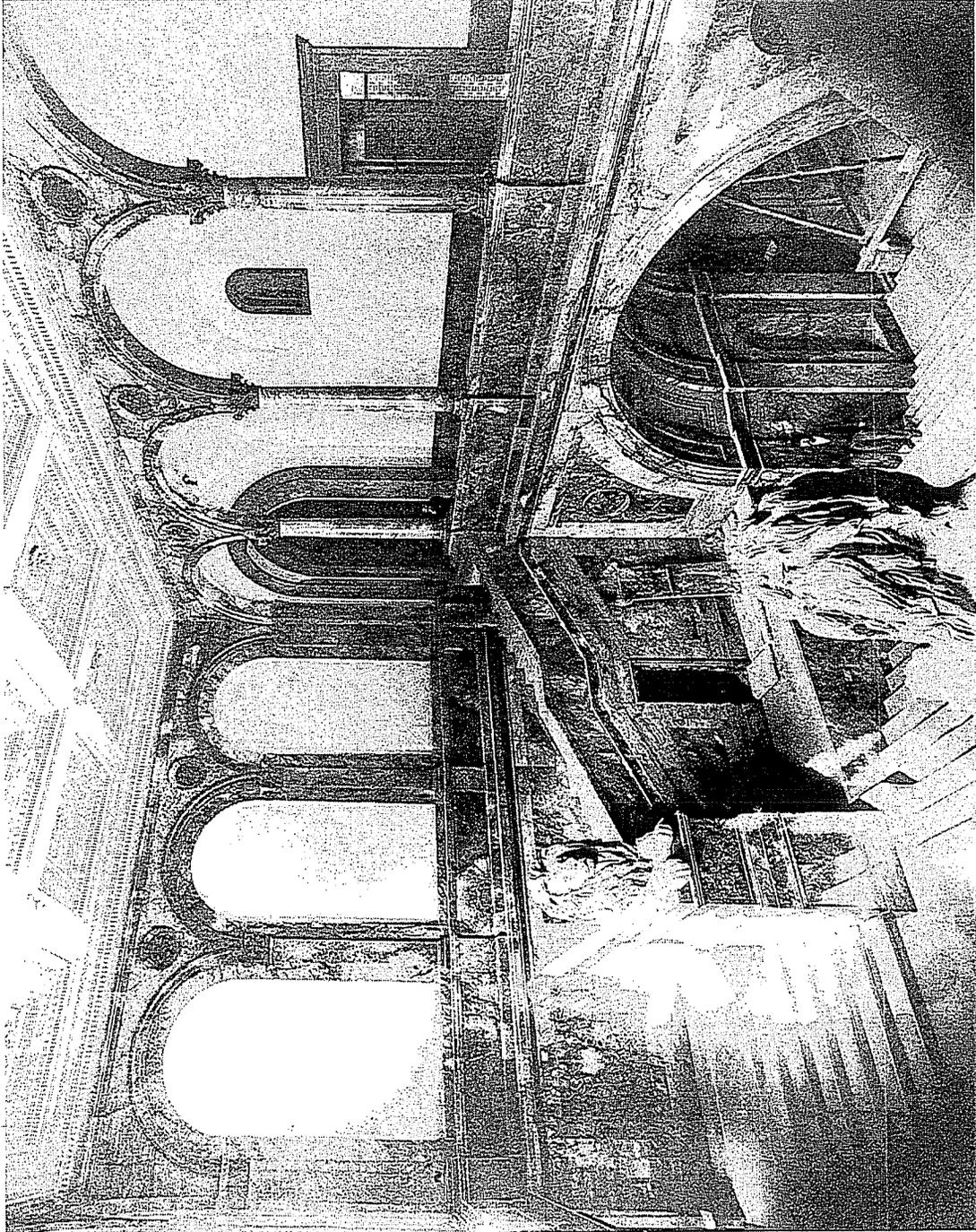


Photo Credit:  
A. H. Folsom  
BPL Print Collection

Figure I-23

Receiving & Ordering Department (201)

c. 1900

This photograph, facing east, was taken after the original Ordering Department was combined with the Service Corridor and Men's Coat Room to make one large open space.

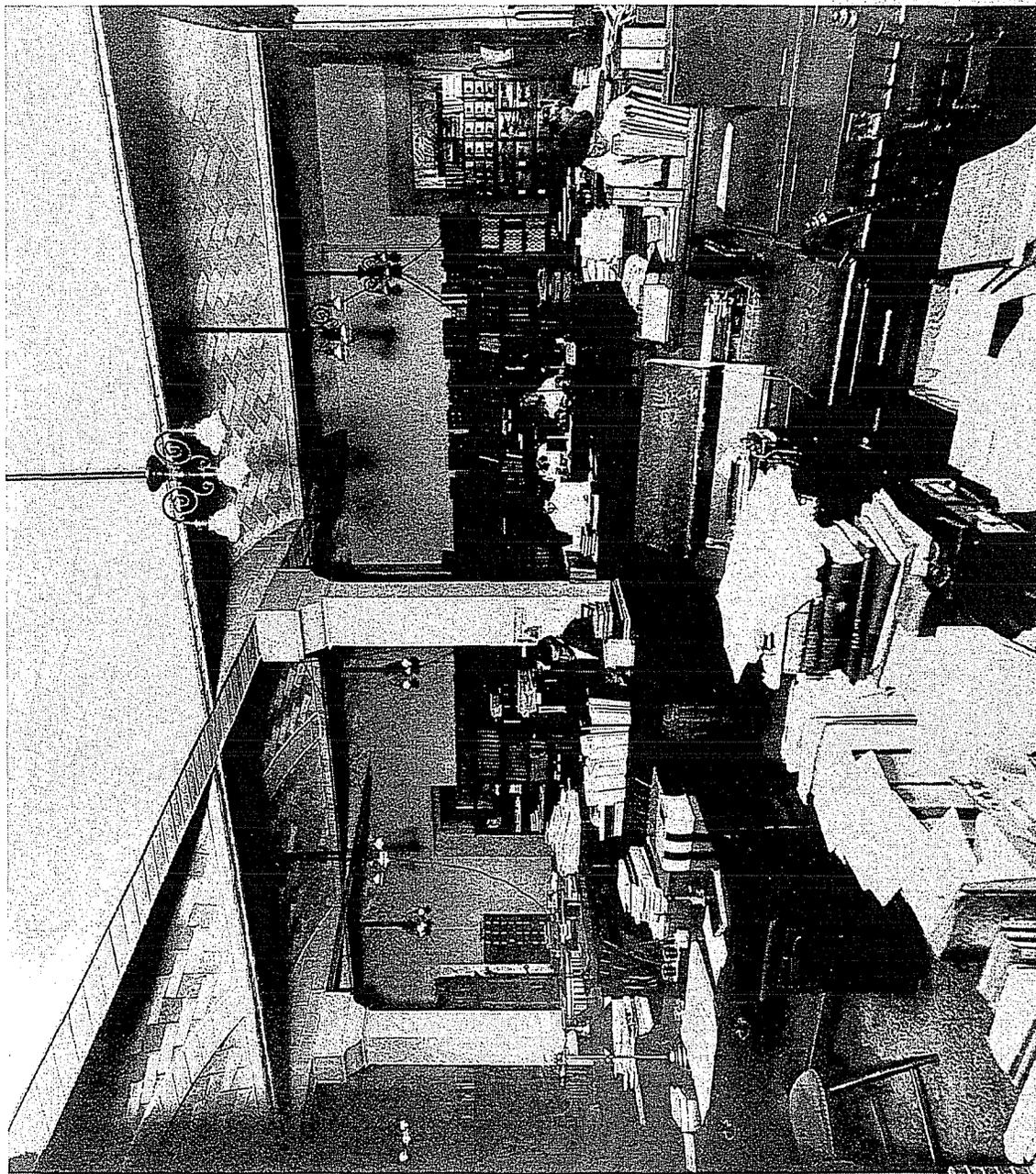


Photo Credit:  
N. L. Stebbins  
BPL Print Collection

## Figure I-22

### Ordering Room (201)

c. 1895

The original Ordering Room was a narrow space on the south side of the Ground Floor. By 1898, this room was expanded to include the service corridor and Men's locker room next door (See Figures I-23 and D-15).

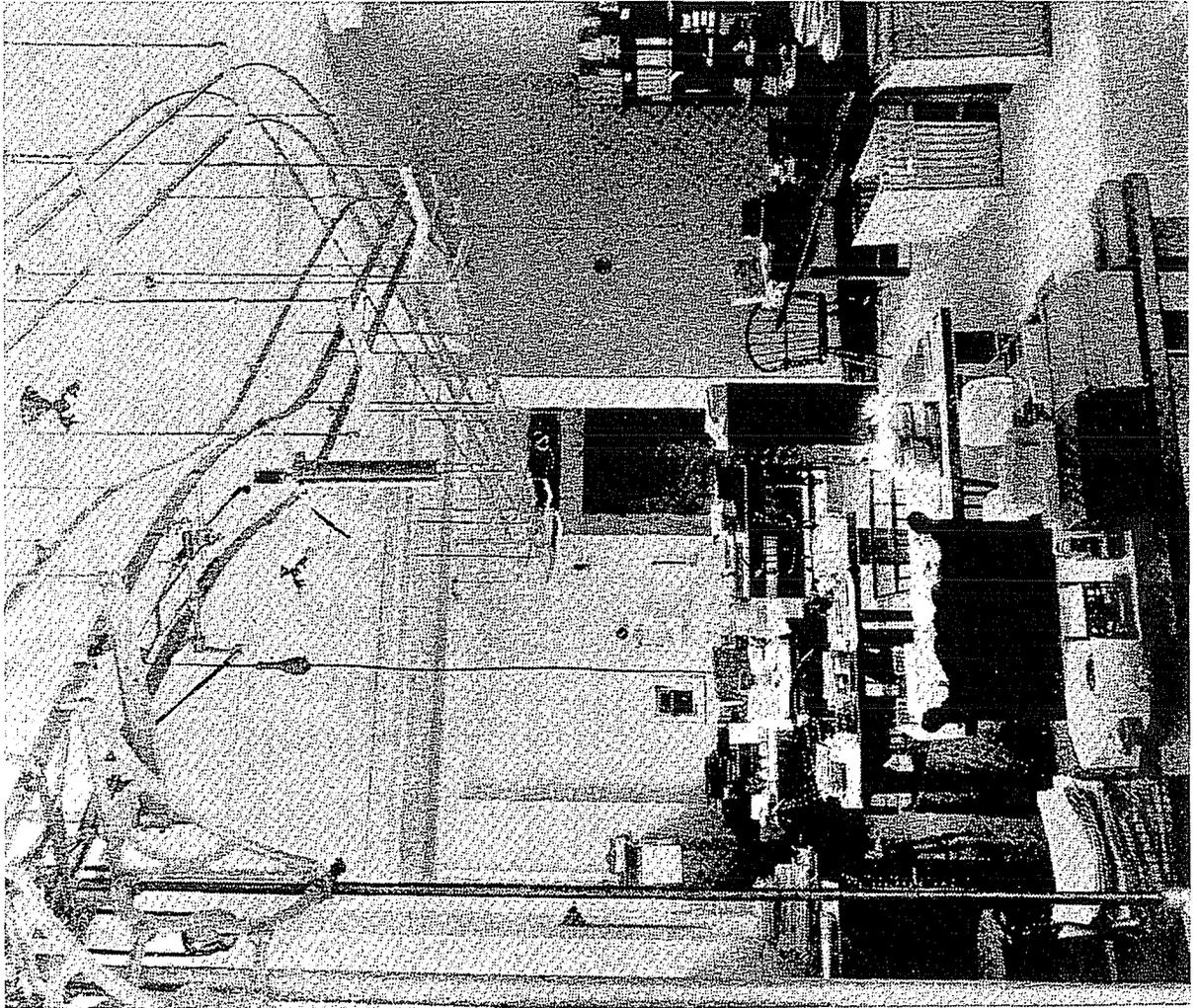


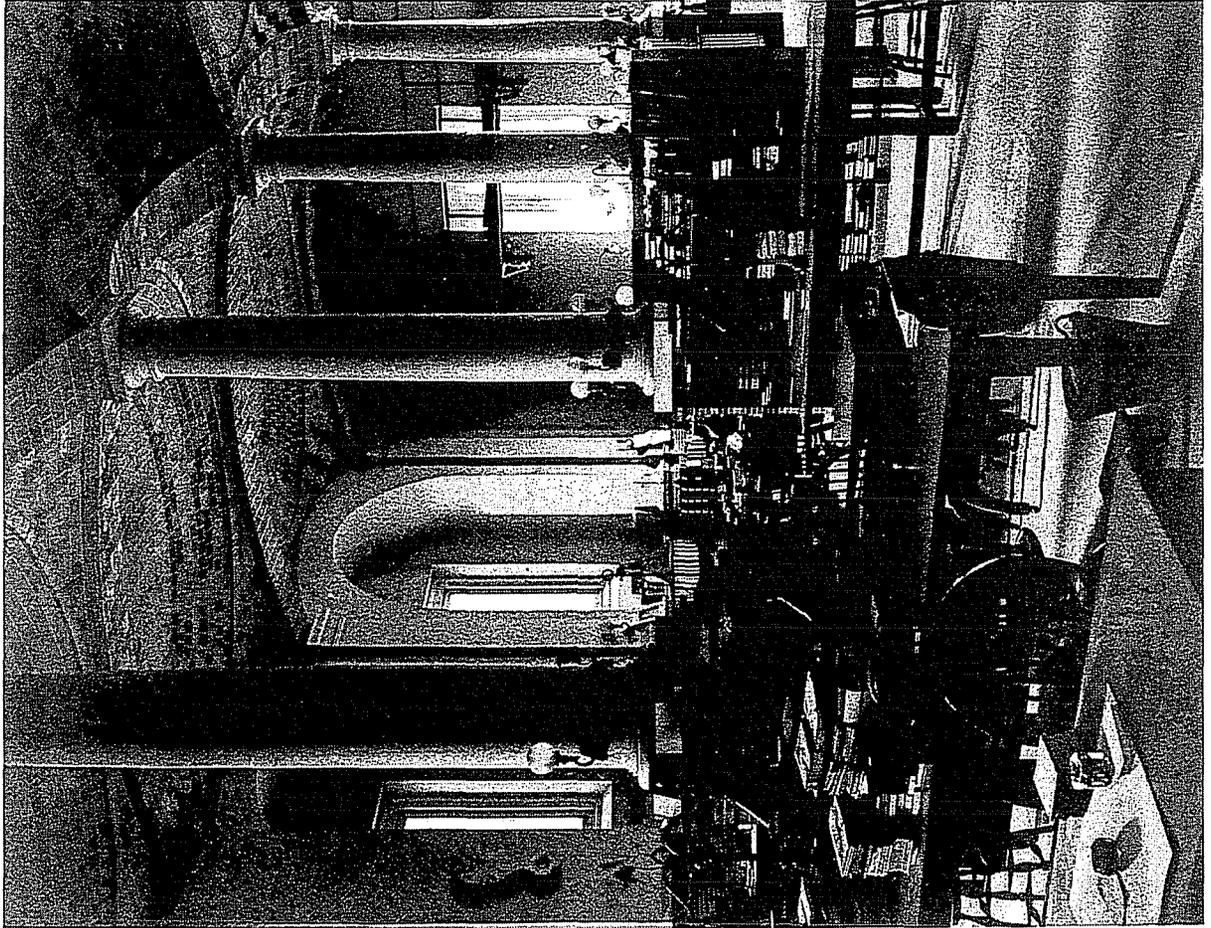
Photo Credit:  
Walker, C. Howard.  
"The Boston Public Library."  
*New England Magazine* 12  
(May 1895), 268.

**Figure I-20**

**Catalogue Room  
(202)**

**Before 1906**

The Catalogue Room was almost a mirror image of the Periodical Reading Room. The gallery along the south wall was shortened in the 1950s "Modernization" campaign.



**Photo Credit:**  
BPL Print Collection

Figure I-18

**New Periodical Room (Old Boylston Street Driveway) (216)**

1900

The need for more interior space, which arose almost immediately after the building opened, necessitated the enclosure of the porte cochere into another space for periodicals. The remodeling was done by Jenney & Fox.

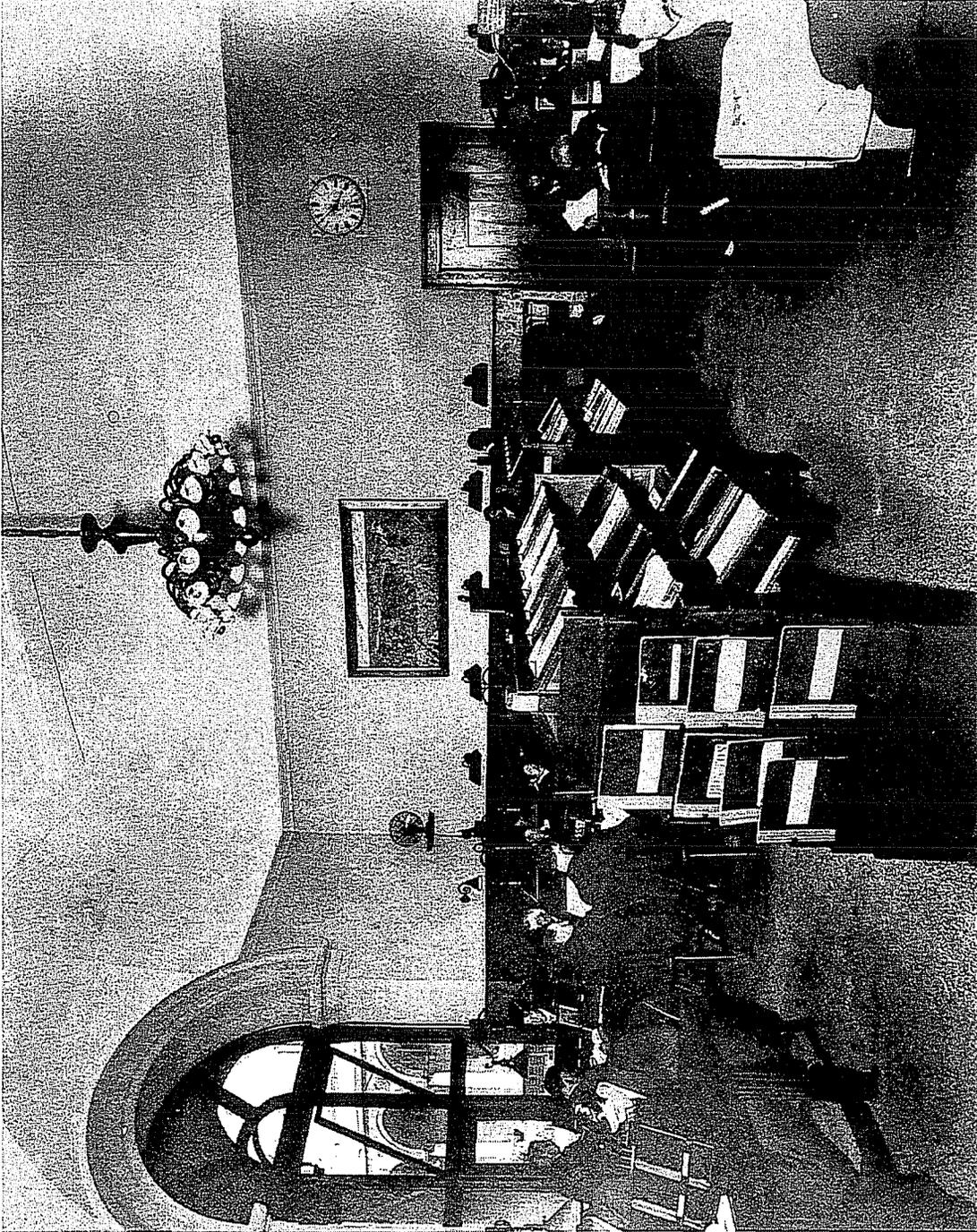


Photo Credit:  
N. L. Stebbins  
BPL Print Collection

Figure I-11

Periodical Reading  
Room  
(214)

c. 1895

This photo was taken prior to the opening of the Library building. No furniture had been placed yet, and the room appears to be a temporary storage location.

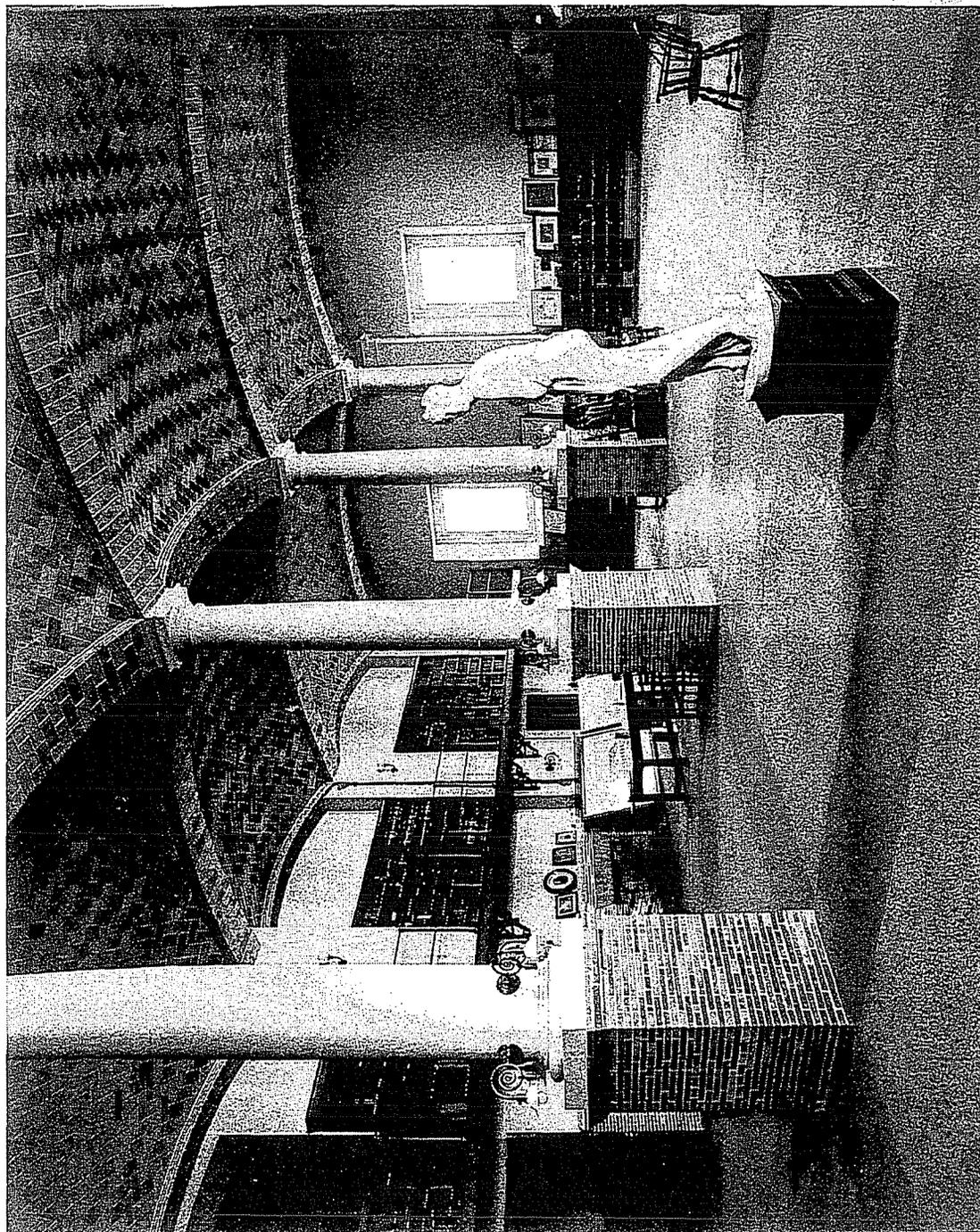
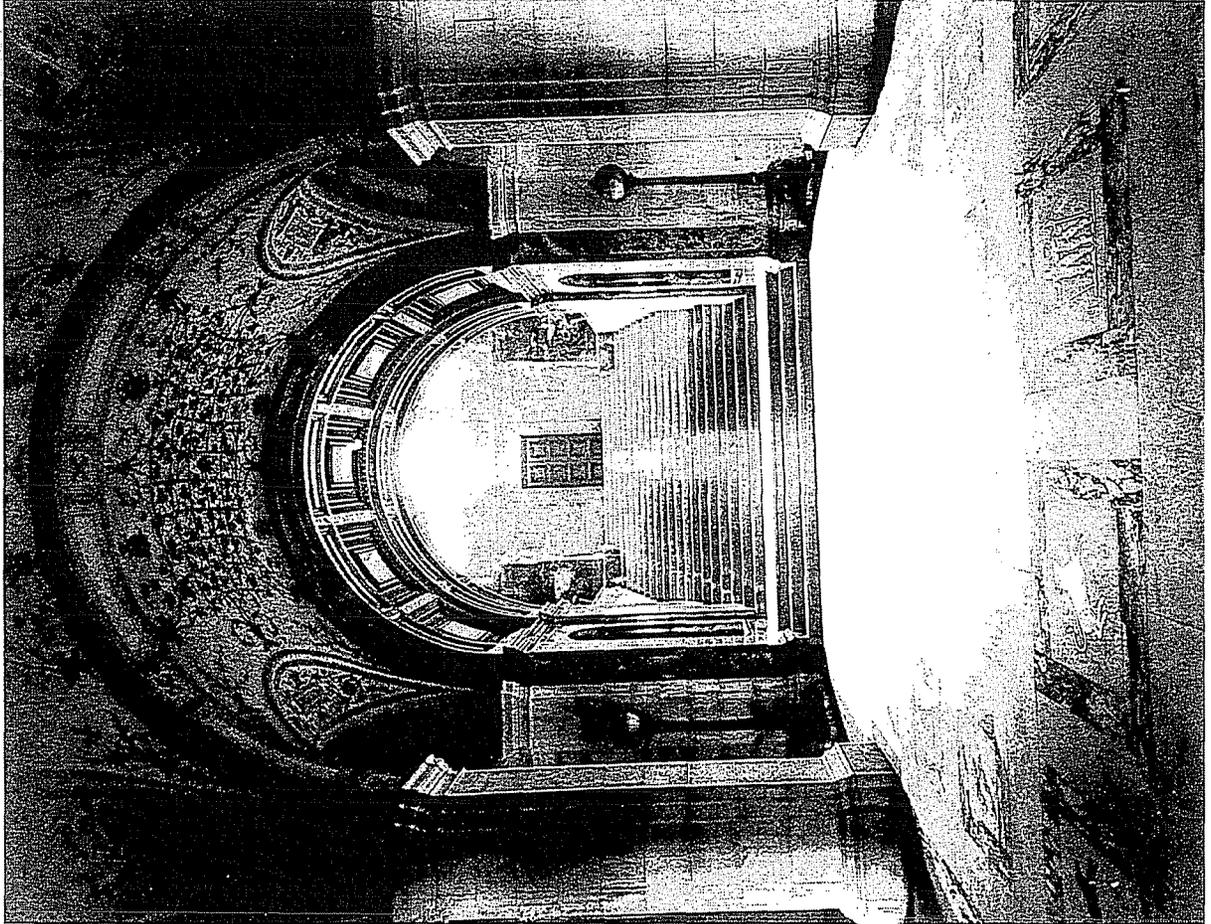


Photo Credit:  
Charles Pollock  
BPL Print Collection



**Figure I-6**

**Entrance Hall  
(210)**

c. 1895

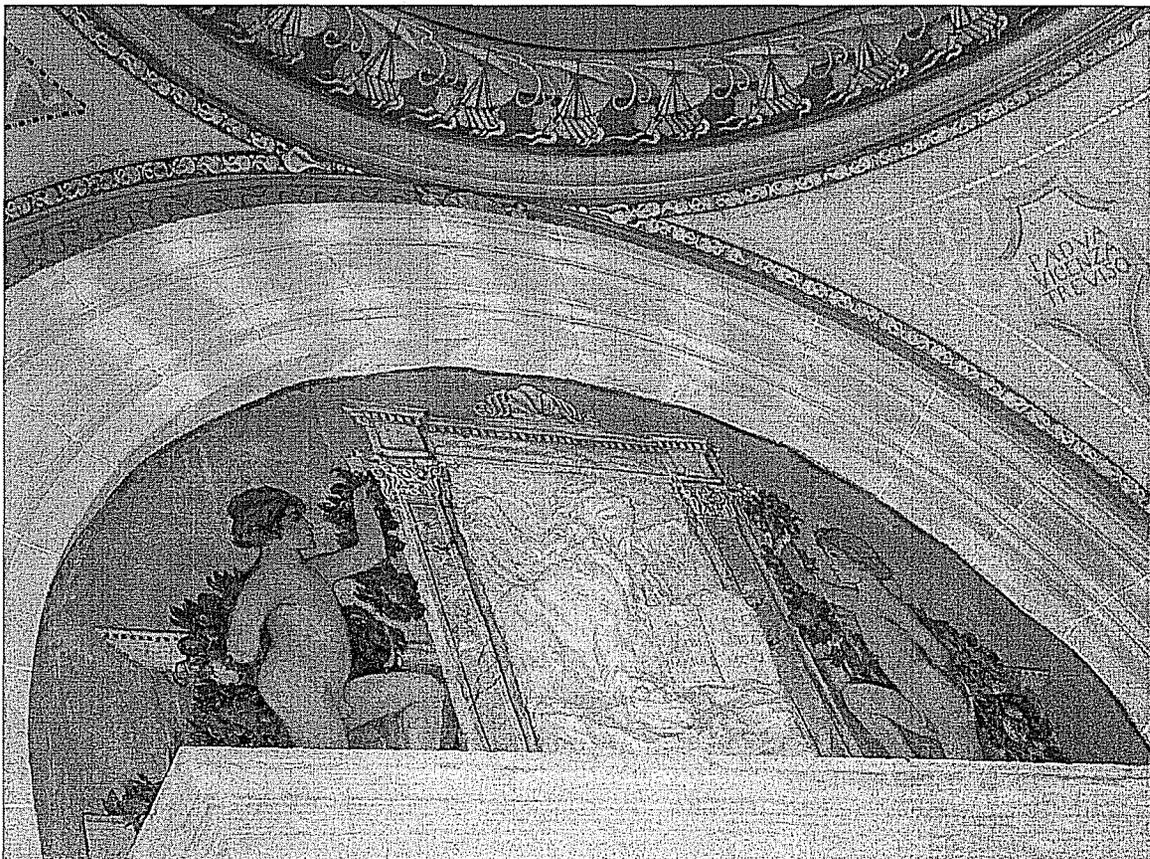
The low vaulted  
Entrance Hall leads  
to the light, open  
space of the Grand  
Staircase Hall.

**Photo Credit:**  
Charles Pollock  
BPL Print Collection

Figure N-1 The Grand Stair (2000)



Figure N-6 The Venetian Lobby (2000)

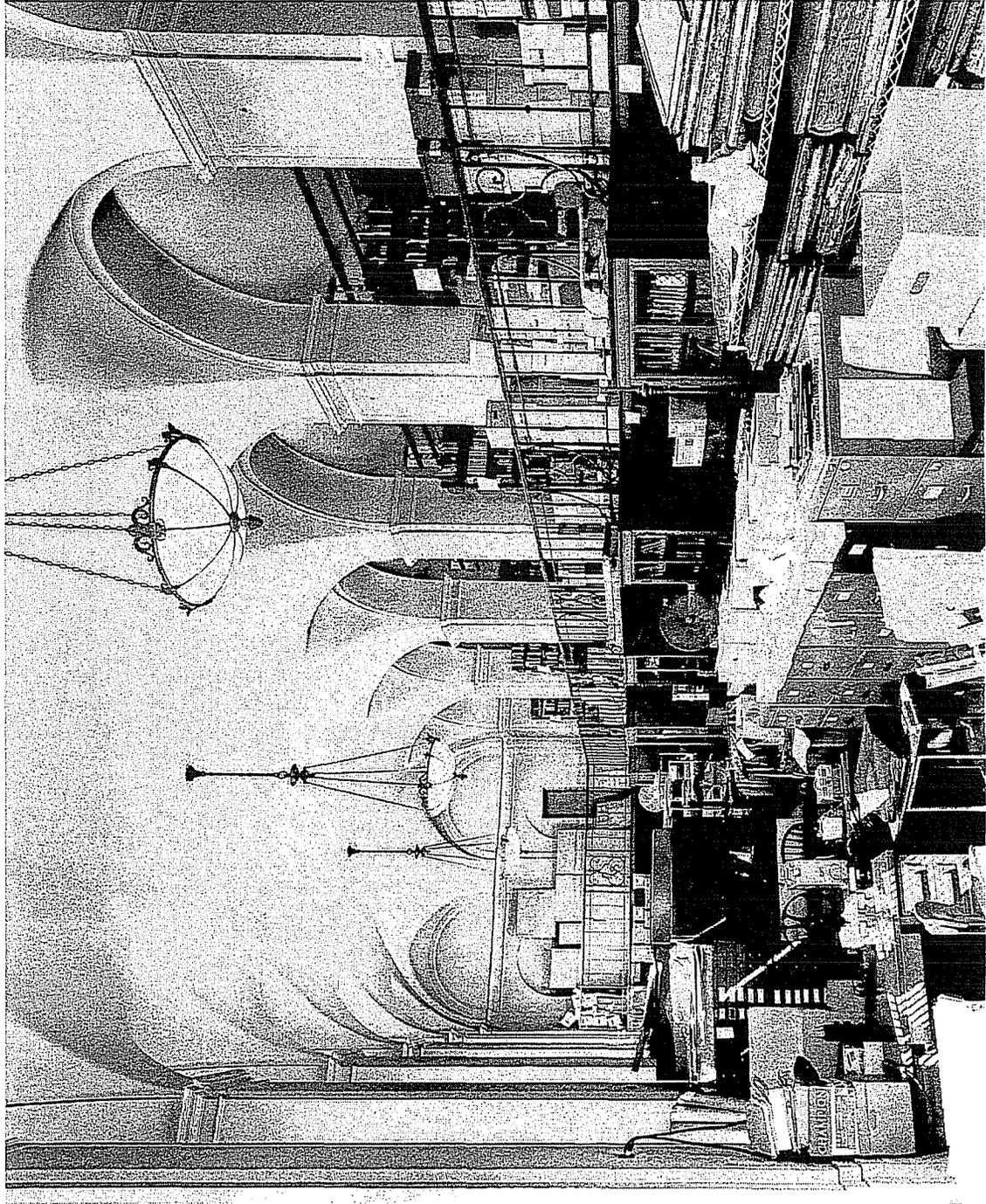


**Figure CI-29**

**Special Libraries  
(North Corridor)  
(706)**

**August 1997**

The general structure and fixtures of the North Corridor have remained the same throughout the years. Its use as a public reading area has ceased, however, due to the need for storage and administrative space. Compare to Figure I-87.



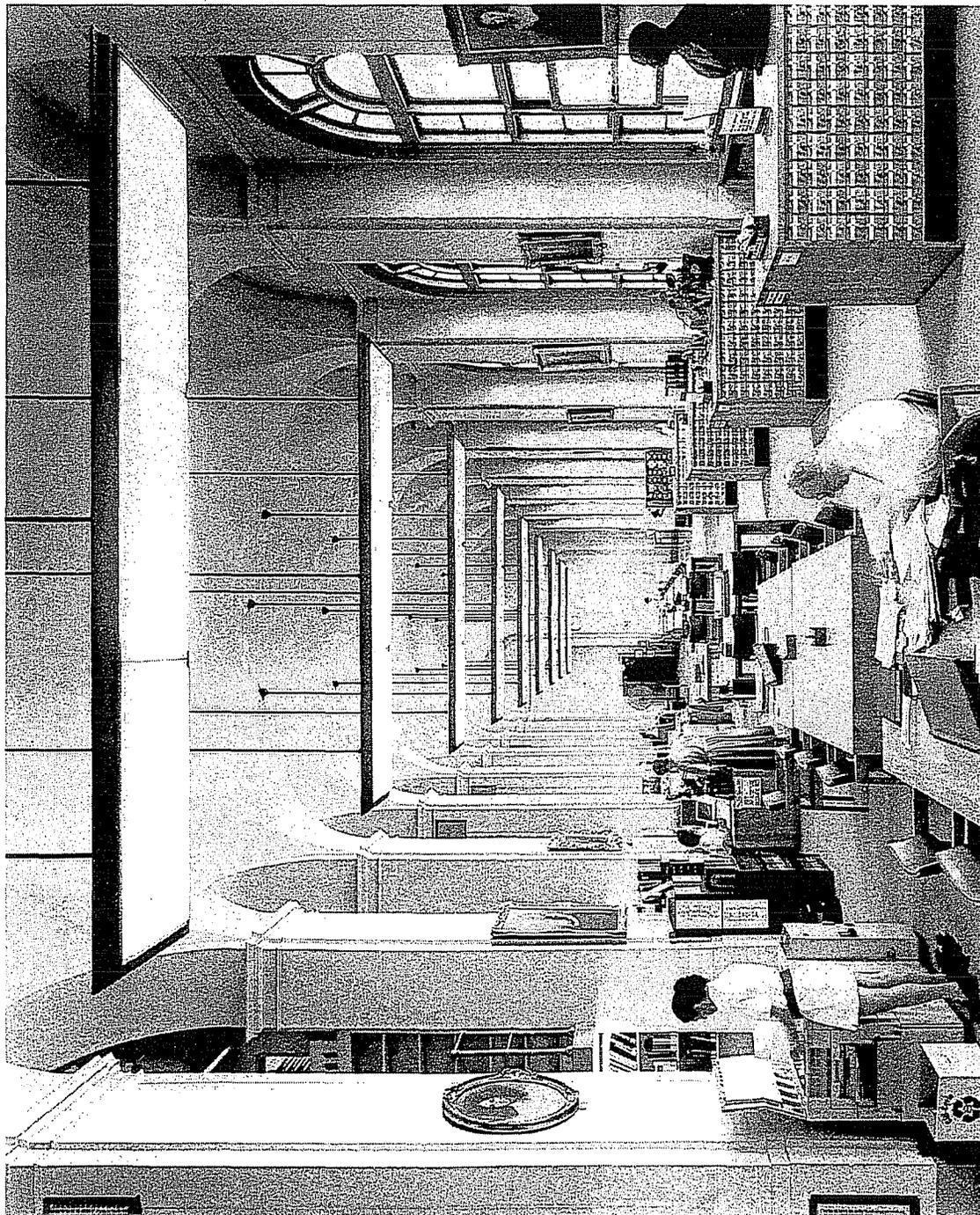
**Photo credit:**  
J. David Bohl

**Figure CI-28**

**Special Libraries  
(West Corridor)  
(712)**

**August 1997**

The general structure of the West Corridor has remained the same throughout the years. Lighting fixtures have been among the only alterations made in the space. The hanging fluorescent fixtures were installed in the 1930s. Original wall sconces have also been removed. Compare to Figure I-85.



**Photo credit:**  
J. David Bohi

**Figure CI-26**

**Fine Arts Room,  
a.k.a.  
Wiggin Gallery  
(702)**

**August 1997**

In 1941, when the Fine Arts Room was renamed the Wiggin Gallery, the doors at the end were changed from square openings to arched openings, trimmed with marble, and filled with wrought iron gates.

Other significant alterations visible in this photo were made in a 1962 Ames & Graves campaign, including the addition of the solid plywood balcony wall and new exhibition cases set into the walls. Compare to Figure I-81.

**Photo credit:  
J. David Bohi**



**Figure CI-25**

**Barton Library  
(705)**

**August 1997**

No major structural alterations have been made to the Barton Library over the years; however, the floor material was changed from terrazzo to linoleum tile, and the doors were removed from the lower level bookshelves. Compare to Figure I-75.



**Photo credit:  
J. David Bohl**

Figure CI-24

Music Library, a.k.a.  
Treasure Room,  
Cheverus Room  
(704)

August 1997

The Music Library has not been significantly altered since 1929 when it was changed into the Treasure Room. The same exhibition cases and glass-enclosed fireproof bookcases remain in the space today.

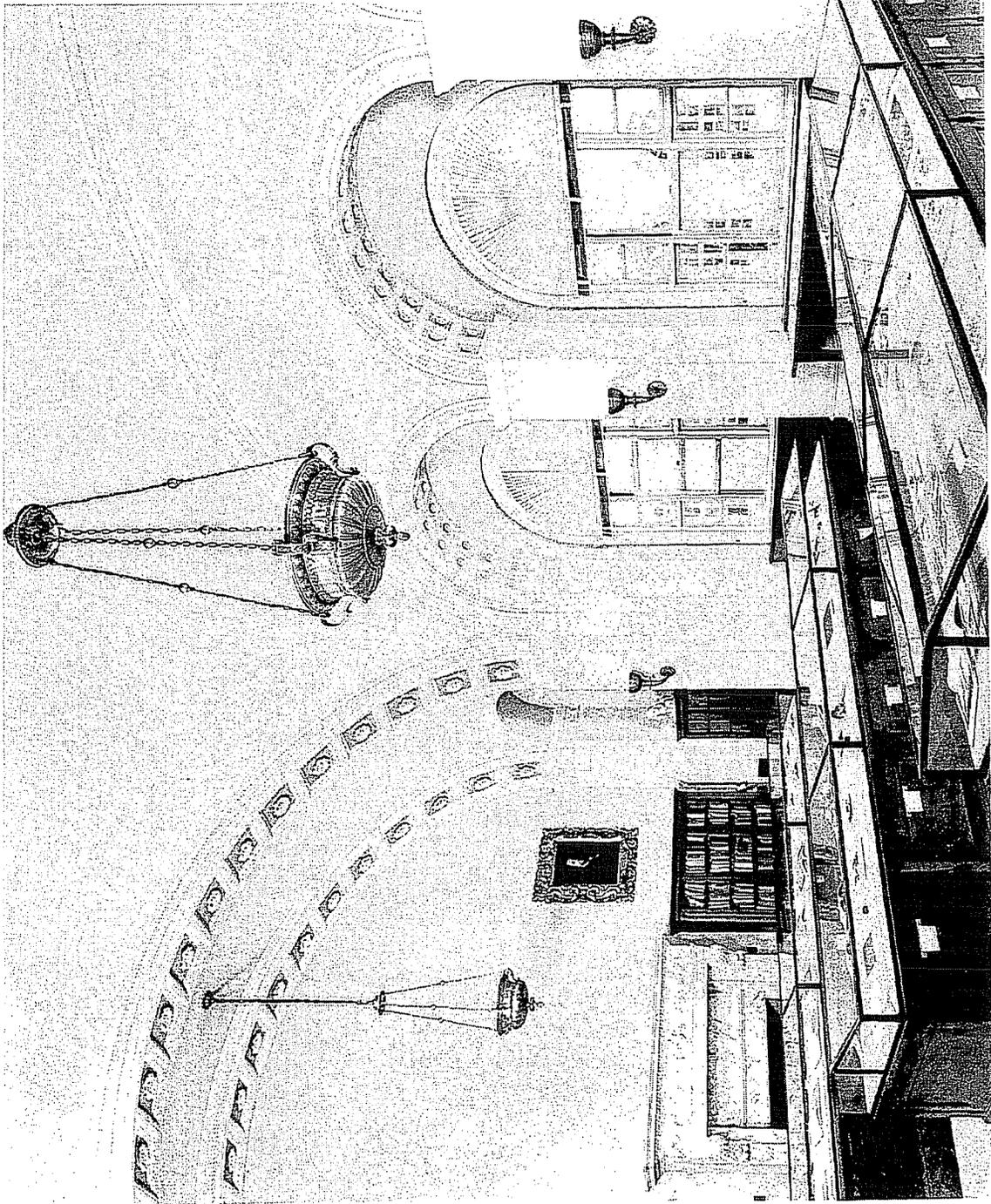


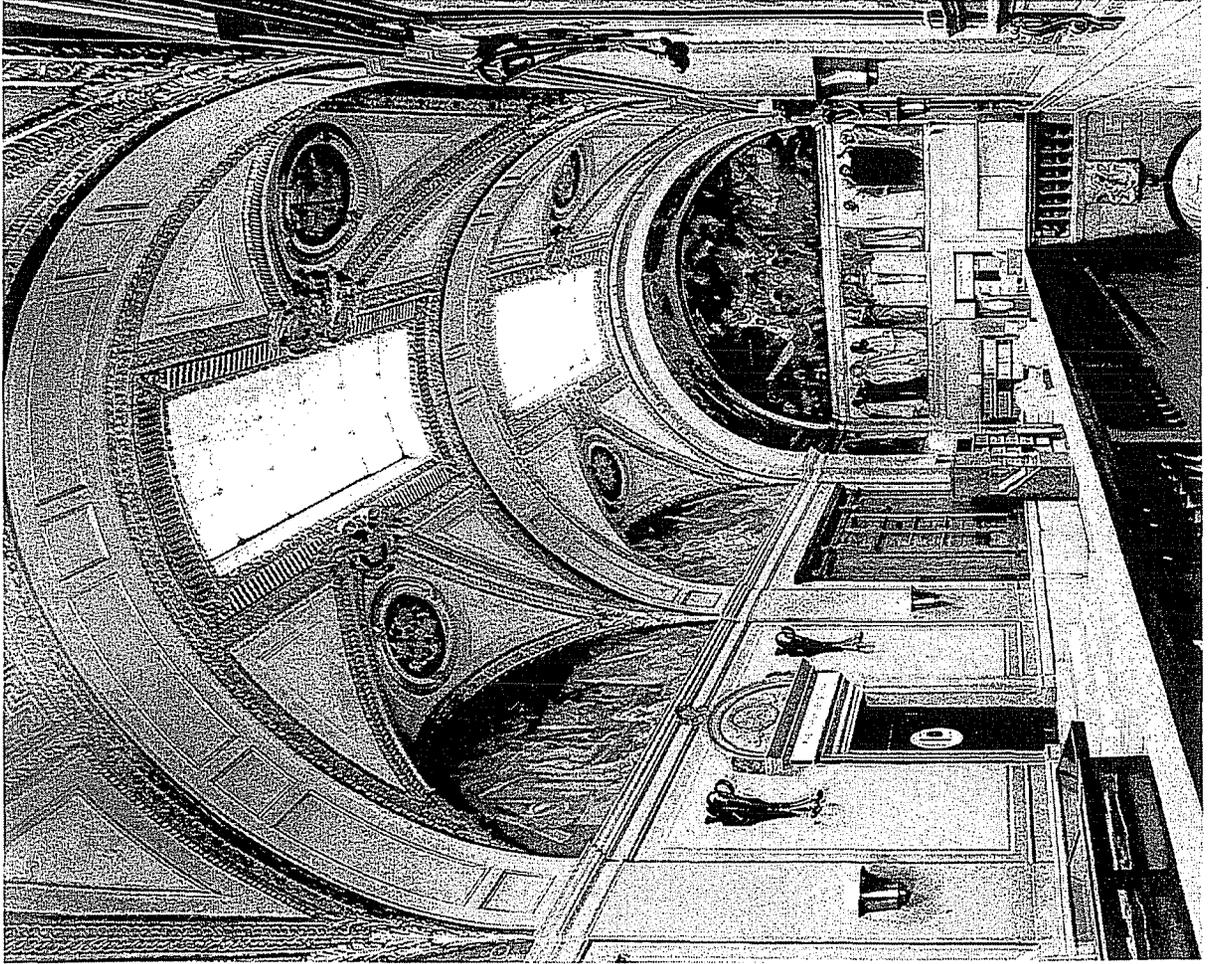
Photo credit:  
J. David Bohi

**Figure CI-23**

**Sargent Hall  
(703)**

**August 1997**

Some freestanding furniture has been added in the north end of Sargent Hall, but no major physical changes have been made over the years.



**Photo credit:  
J. David Bohi**

Figure CI-22

Sargent Hall  
(703)

August 1997

Except the wall sconces, little has been altered in Sargent Hall over the years. The south wall contains Sargent's composition "Dogma of the Redemption," installed in 1903.

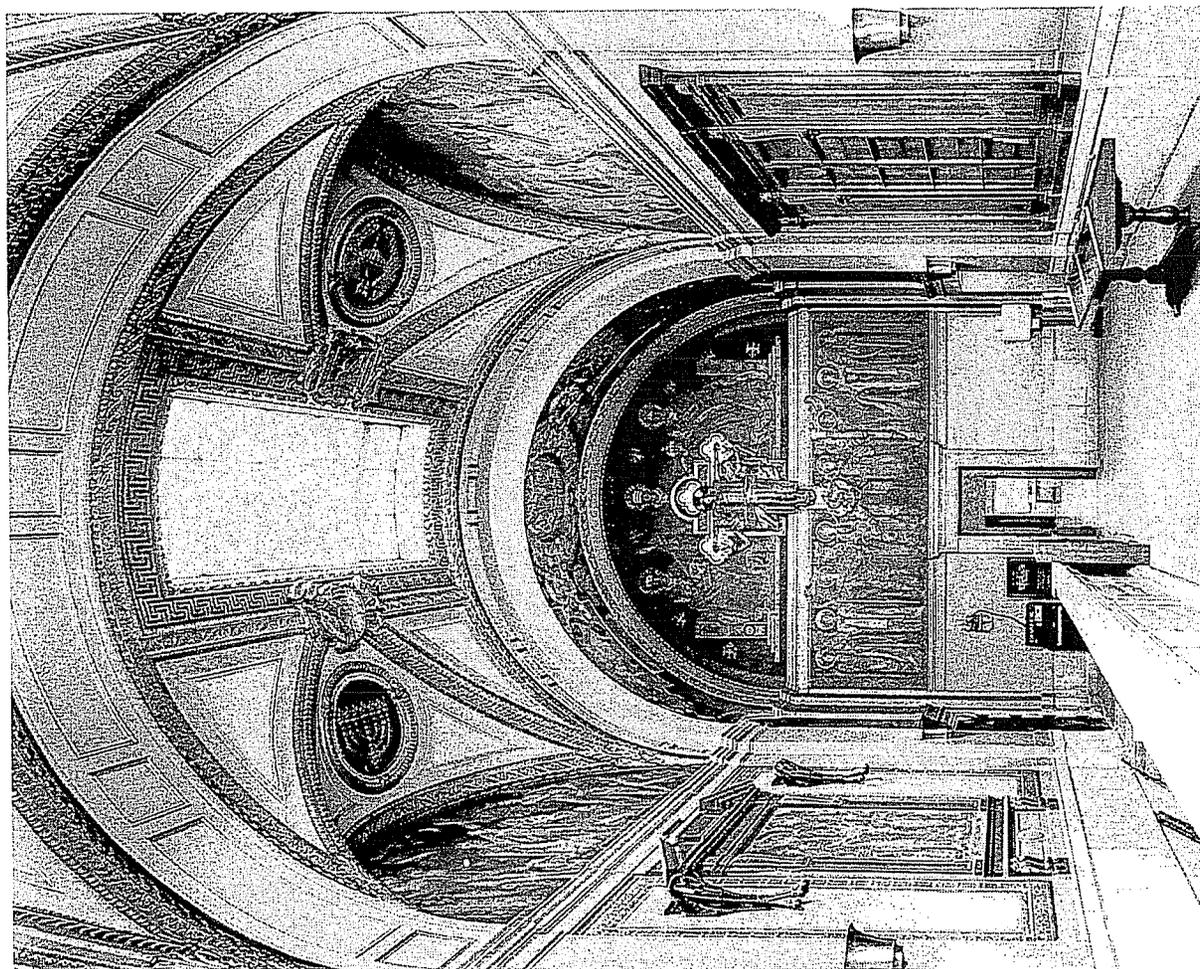


Photo credit:  
J. David Bohl

**Figure C-20**

**Delivery Room  
(401)**

**August 1997**

The Delivery Room has not been significantly altered from its original appearance. Changes evident in this photo include the hanging "mural light" and shields covering the original torchiere globes, both installed in the 1947 Ames & Graves work.



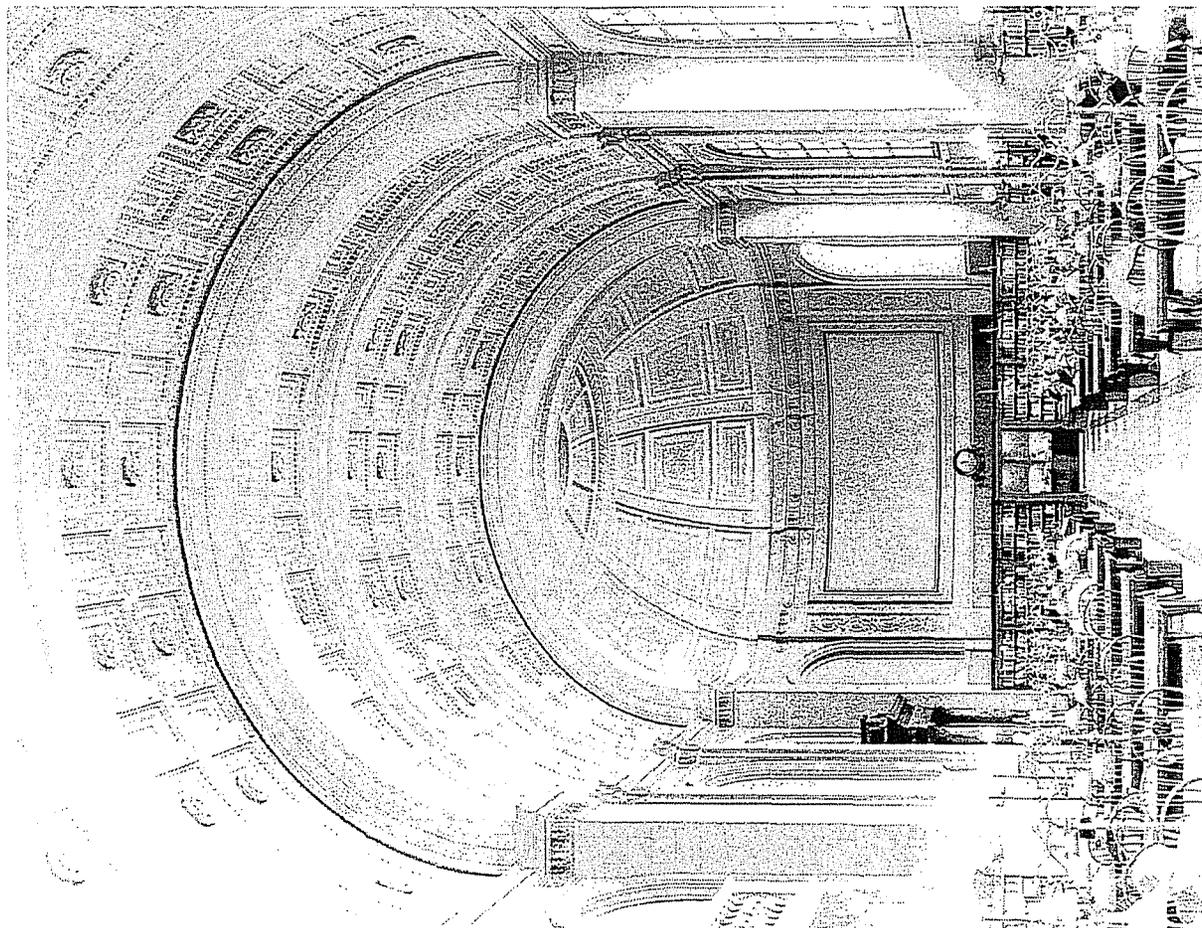
**Photo credit:**  
J. David Bohl

**Figure CI-13**

**Bates Hall:  
North Apse  
(405)**

**May 1998**

In Phase II of the 1990s Restoration, all decorative finishes from the floors to the coffered barrel vault ceiling were restored. Original furniture was also repaired and refinished as necessary.



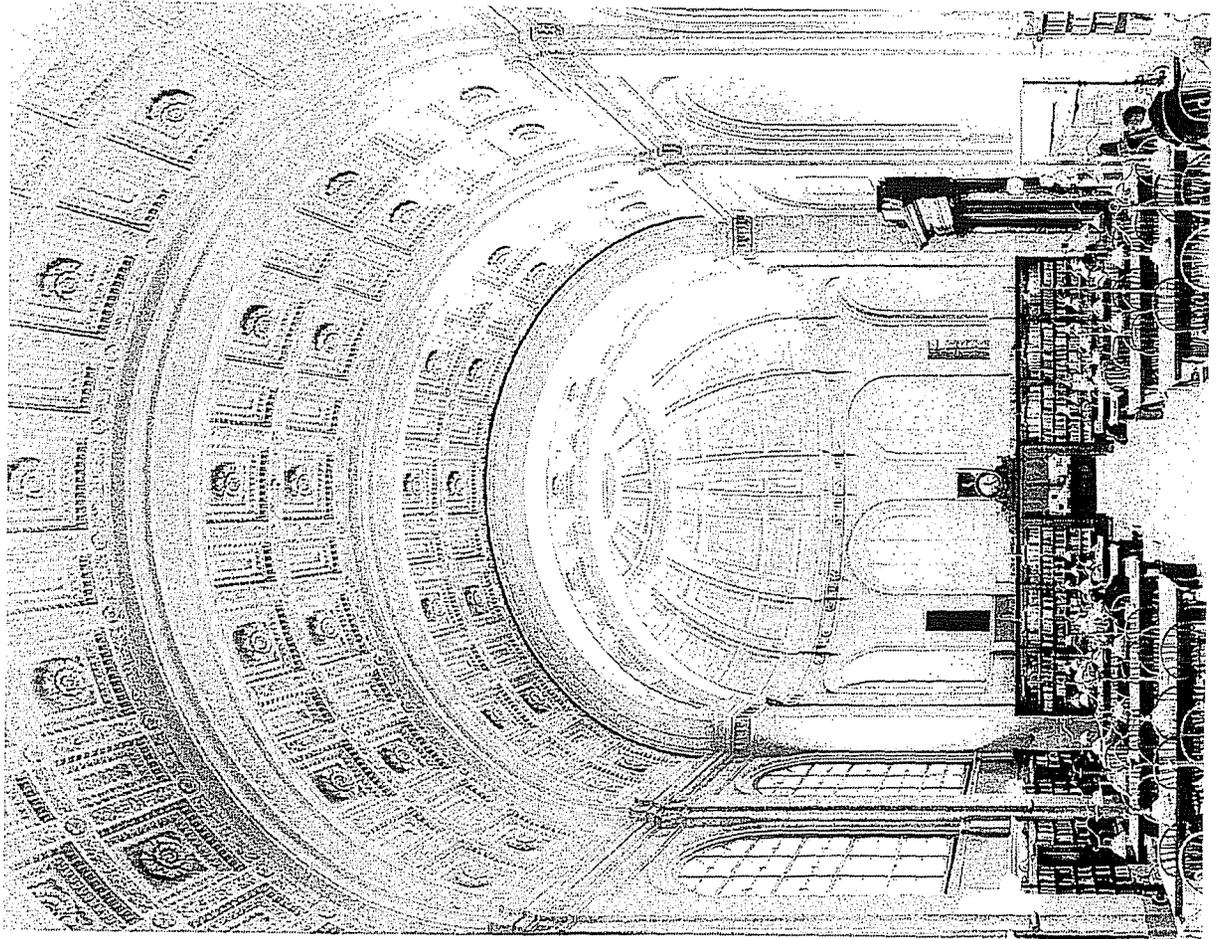
**Photo credit:  
J. David Bohl**

**Figure CI-12**

**Bates Hall:  
South Apse  
(405)**

**May 1998**

Bates Hall was restored as part of Phase II of the 1990s restoration, and was completed at the time of this photograph.



**Photo credit:  
J. David Bohl**

## Figure CI-11

### Receiving & Ordering Room (201)

August 1997

At the time of this photo, the original Receiving & Ordering Room was being used as the Microtext Department. The original architectural structure of the room is intact, but the light fixtures were installed around 1929. Compare to Figure I-23.

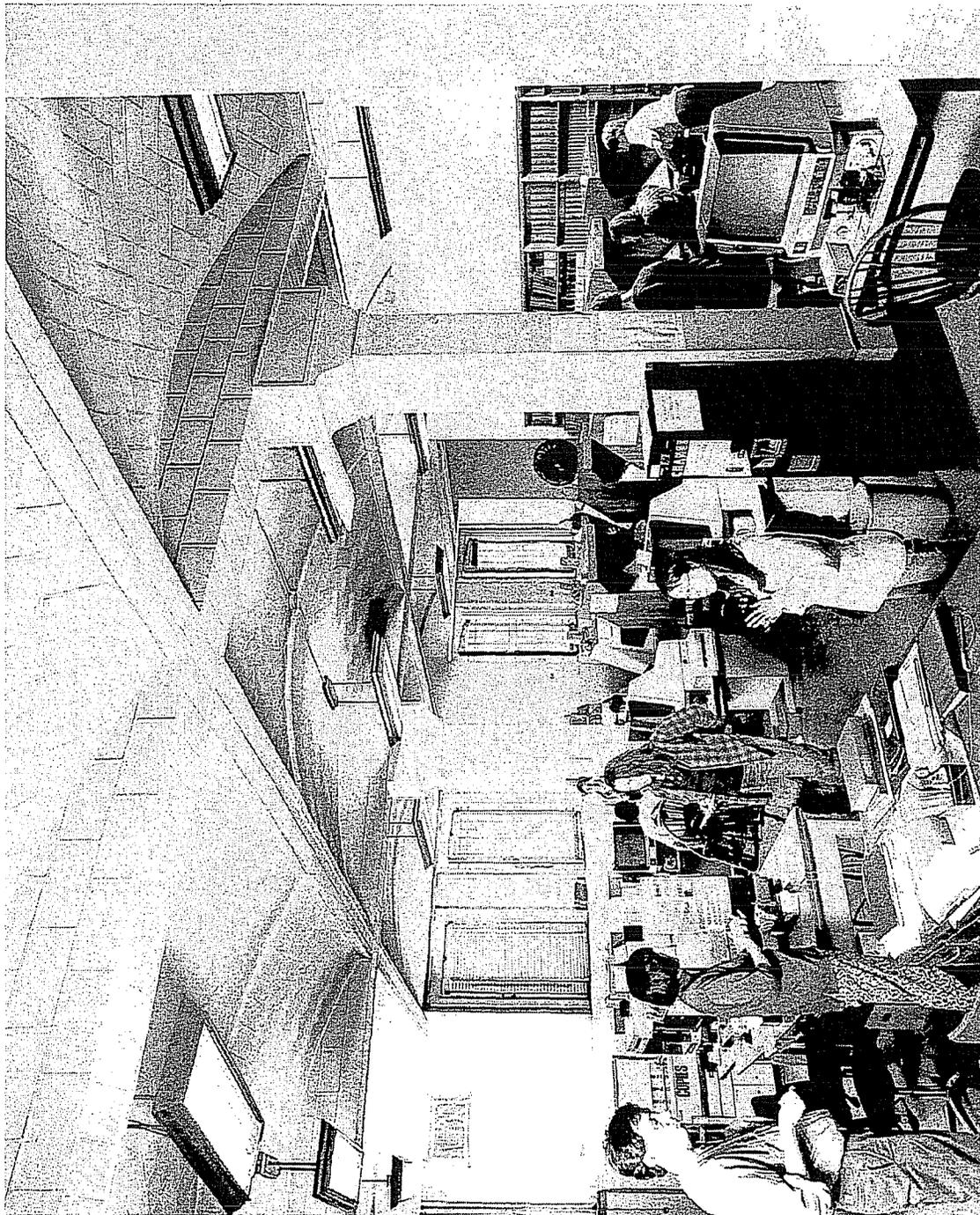


Photo credit:  
J. David Bohl

**Figure CI-8**

**Catalogue Room  
(202)**

**August 1997**

The original Catalogue Room was being used as storage space for the Microtext Department at the time of this photo. Remnants of alterations made in the 1950s modernization include the wood veneered balcony wall and hanging fluorescent light fixtures.

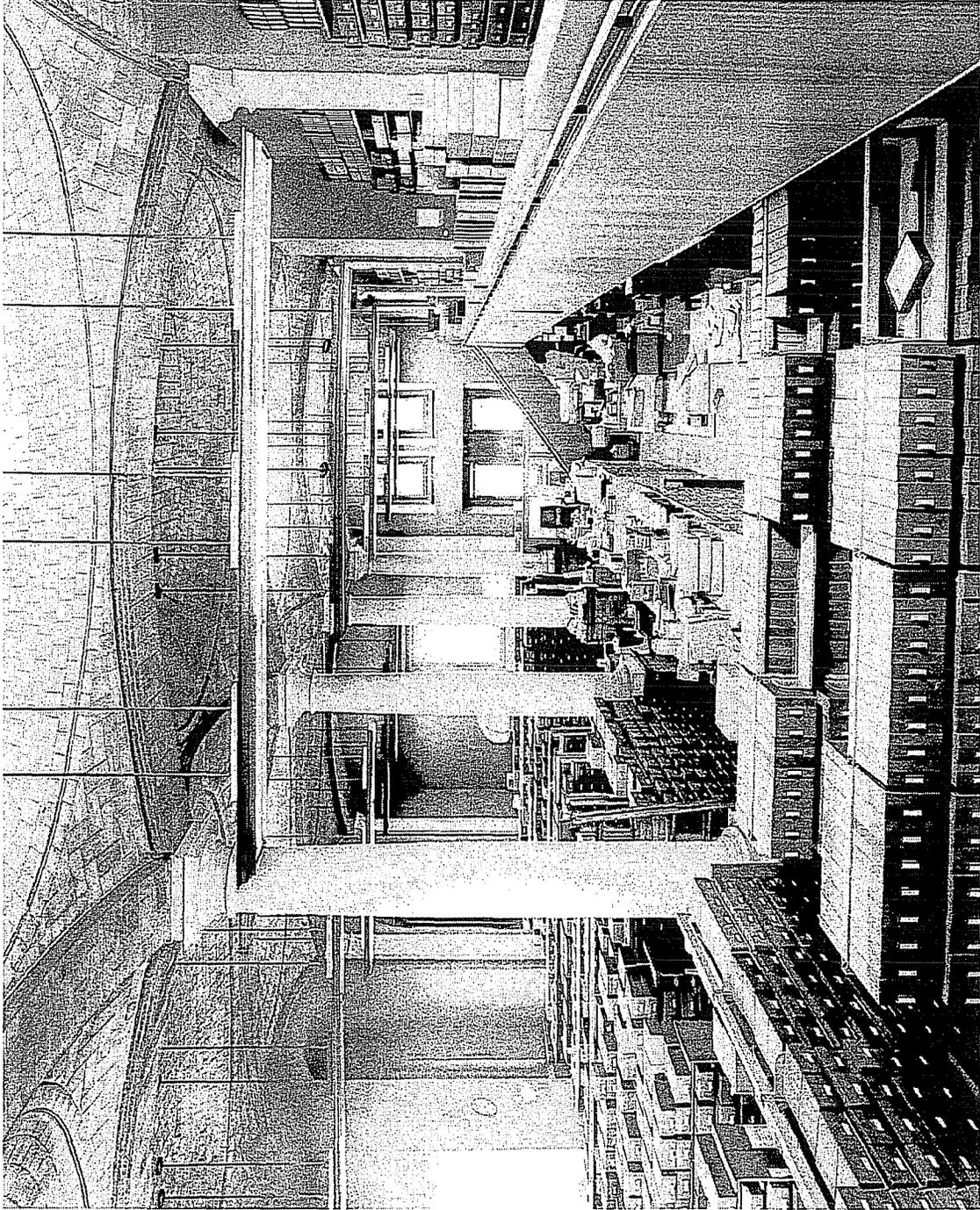


Photo credit:  
J. David Bohl

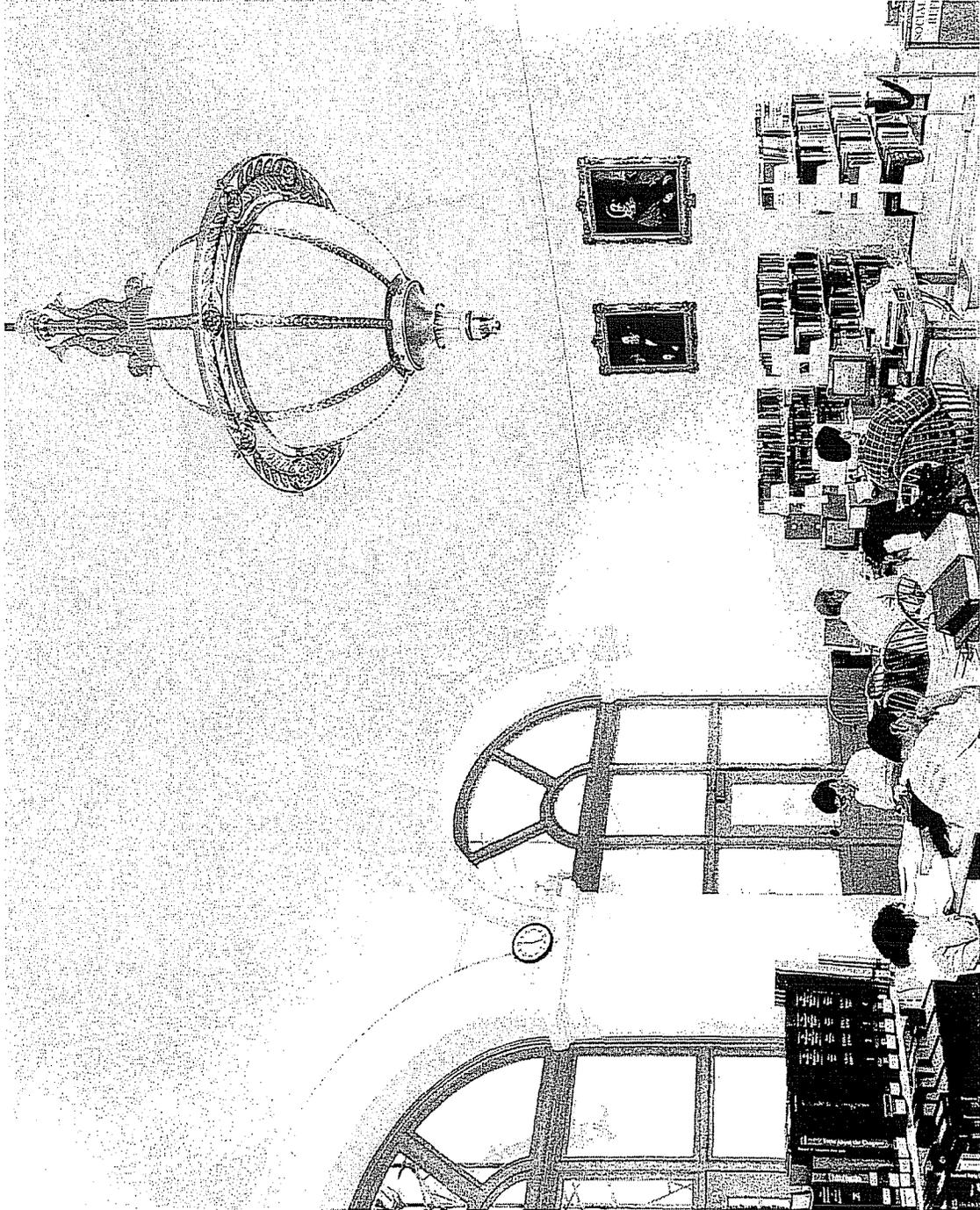
## Figure CI-7

### Boylston Street Driveway (216)

August 1997

In the converted driveway during the 1990s restoration, a new marble floor was installed, along with new marble dado, base, and door surround on the east wall. The walls received new plaster base and skim coats with a new lighting molding recessed into the existing plaster with concealed wiring beneath a new wooden picture molding. The chandelier was originally installed in the Grand Staircase Hall in the 1950s. This room was slated to become a Tea Room. Compare to Figure I-18.

Photo credit:  
J. David Bohl

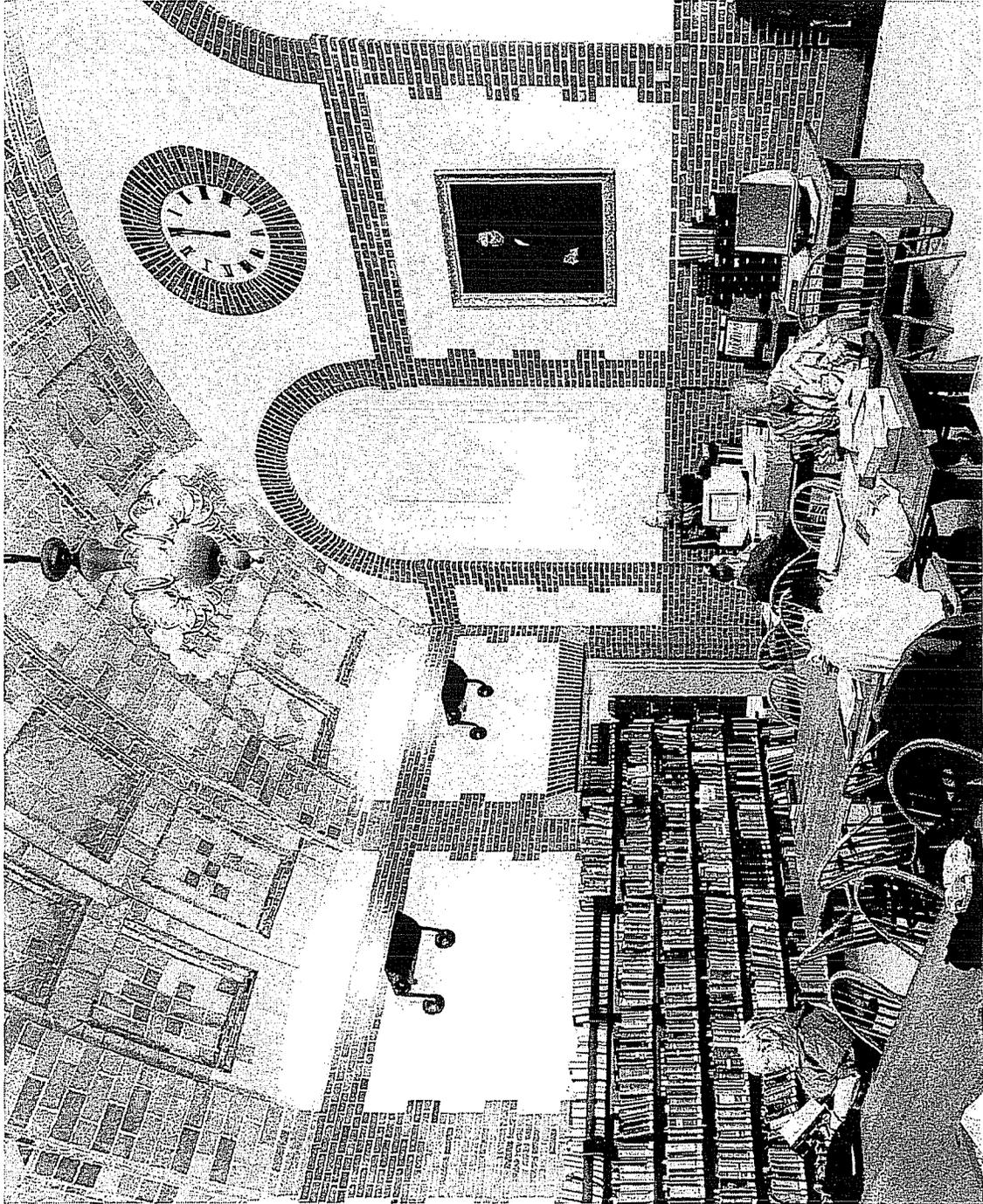


**Figure CI-6**

**Current Periodical Room (215)**

**August 1997**

The Current Periodical Room was significantly altered in the 1990s restoration. The north wall (with clock) is a new wall built inside of the original outer wall. This division was made to create a kitchen space to service the planned Tea Room. In addition, the gallery floor was removed and a chandelier, originally hung in the converted Driveway space, was installed. Compare to Figures I-17 and I-18.



**Photo credit:**  
J. David Bohi

Figure CI-5

**Periodical Reading  
Room  
(214)**

August 1997

The 1990s restoration of the Periodical Room was not an exact replication of the original design. The floor was changed from terrazzo to marble; new hanging lights were added; a straight stair was installed on the north wall for access to the gallery level; and special newspaper reading tables were not reinstalled around the perimeter of the room.

Photo credit:  
J. David Bohi

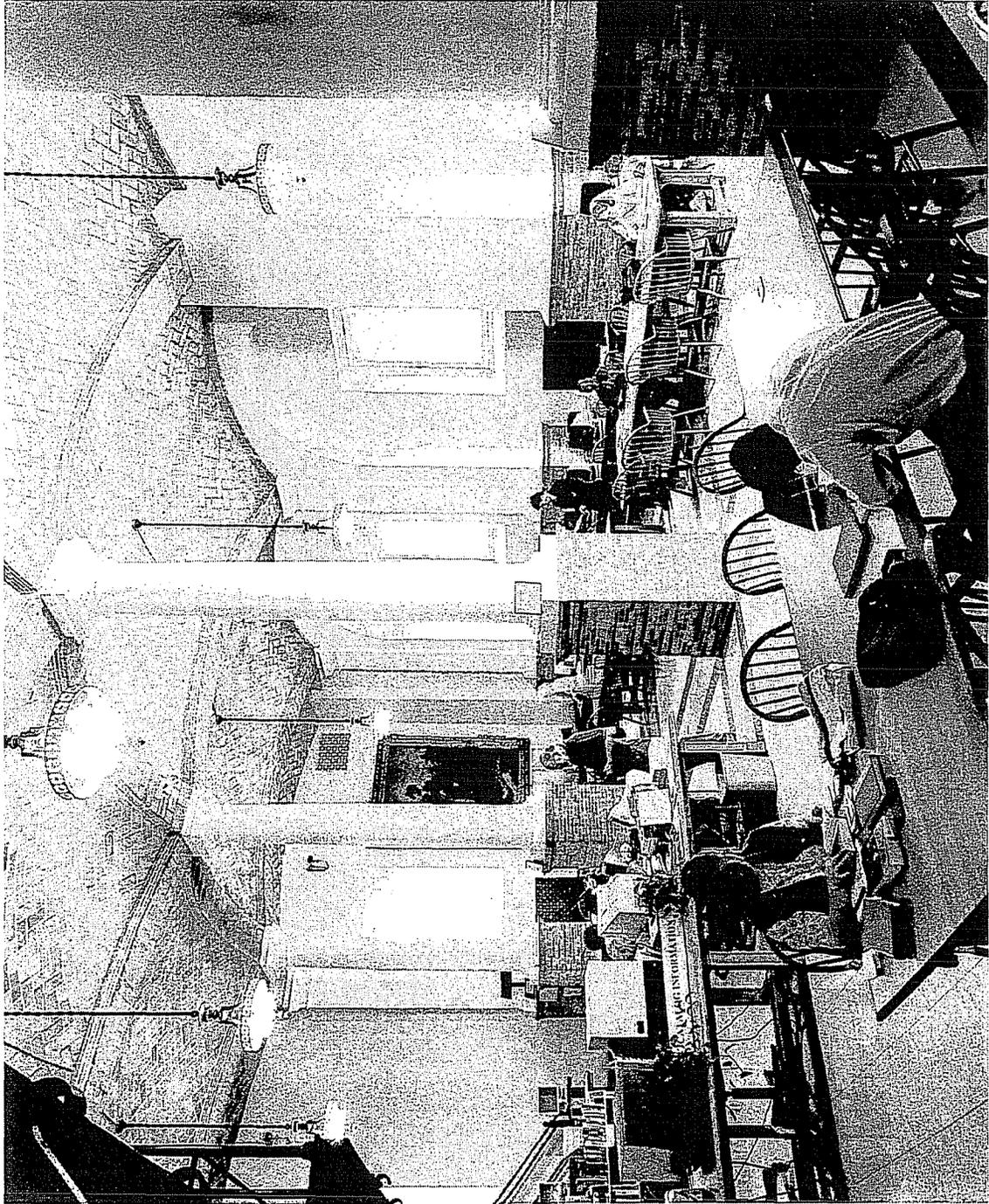


Figure N-2 Lobby to Librarian's Office (2000)



Figure N-3 Librarian's Office (2000)



Figure N-4 The Trustees Room (2000)



Figure N-5 The Trustees Waiting Room (2000)

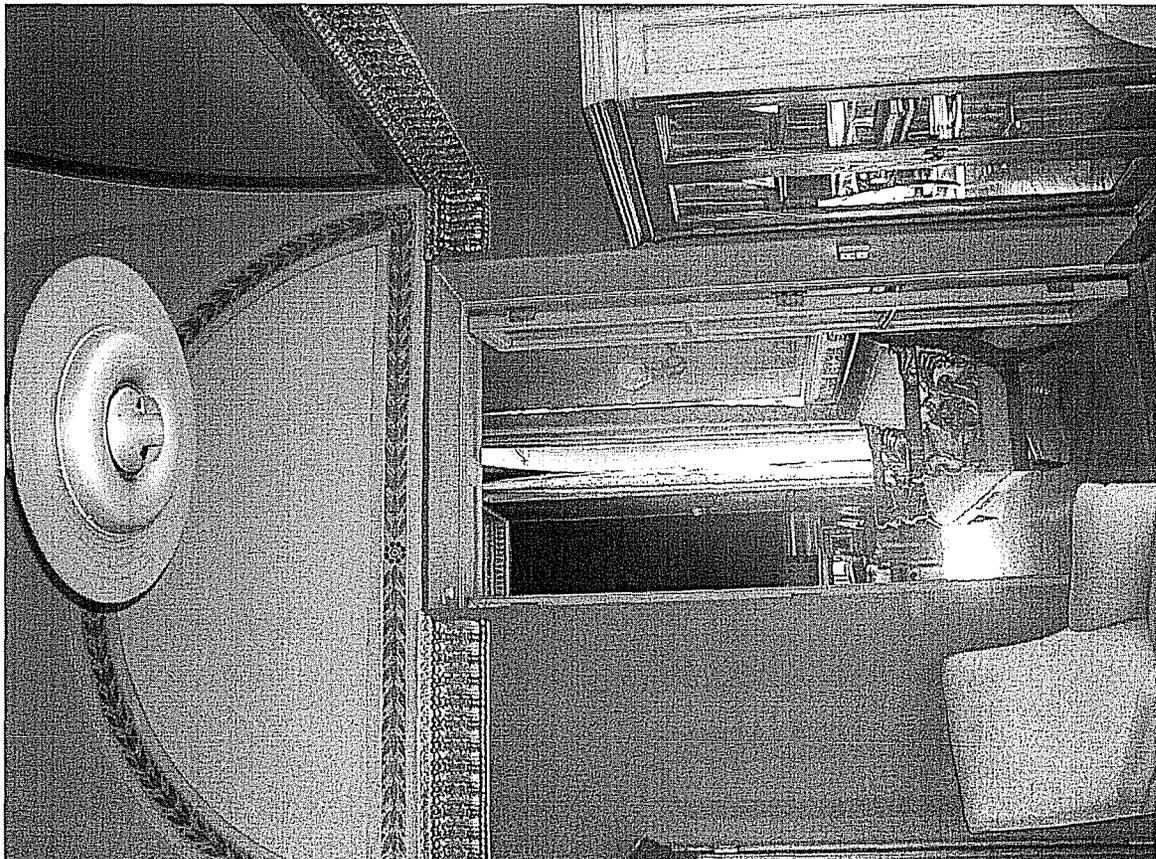


Figure N-7 The Johnson Building – Exterior (Architectural Forum, Jan-Feb 1973)

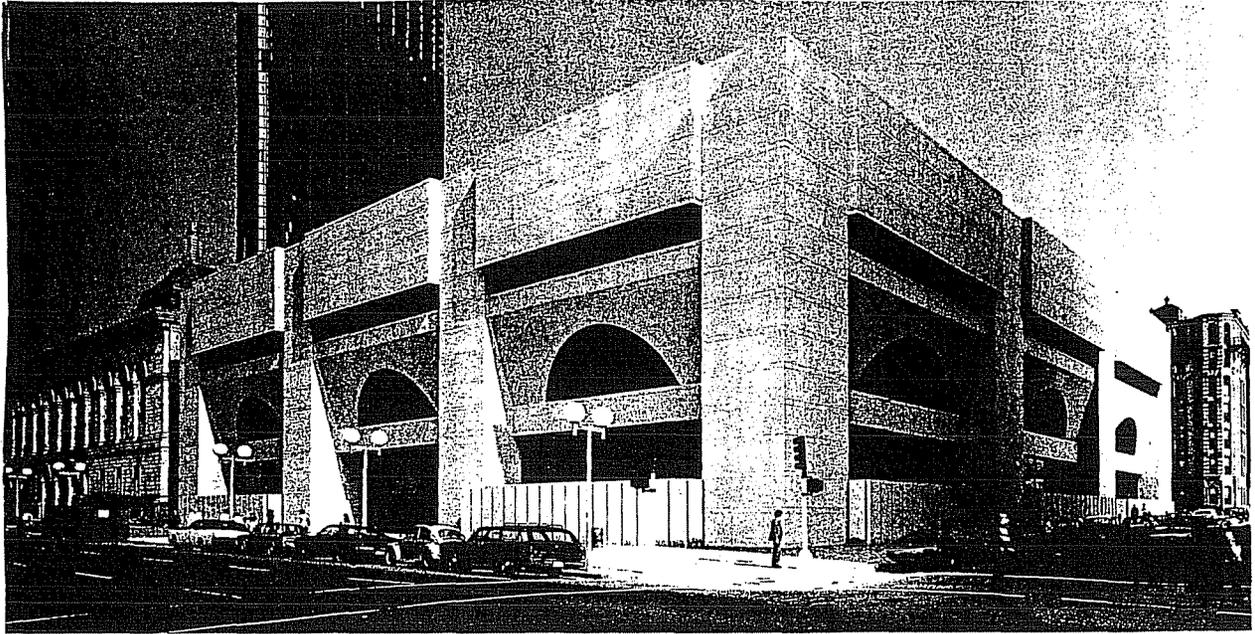
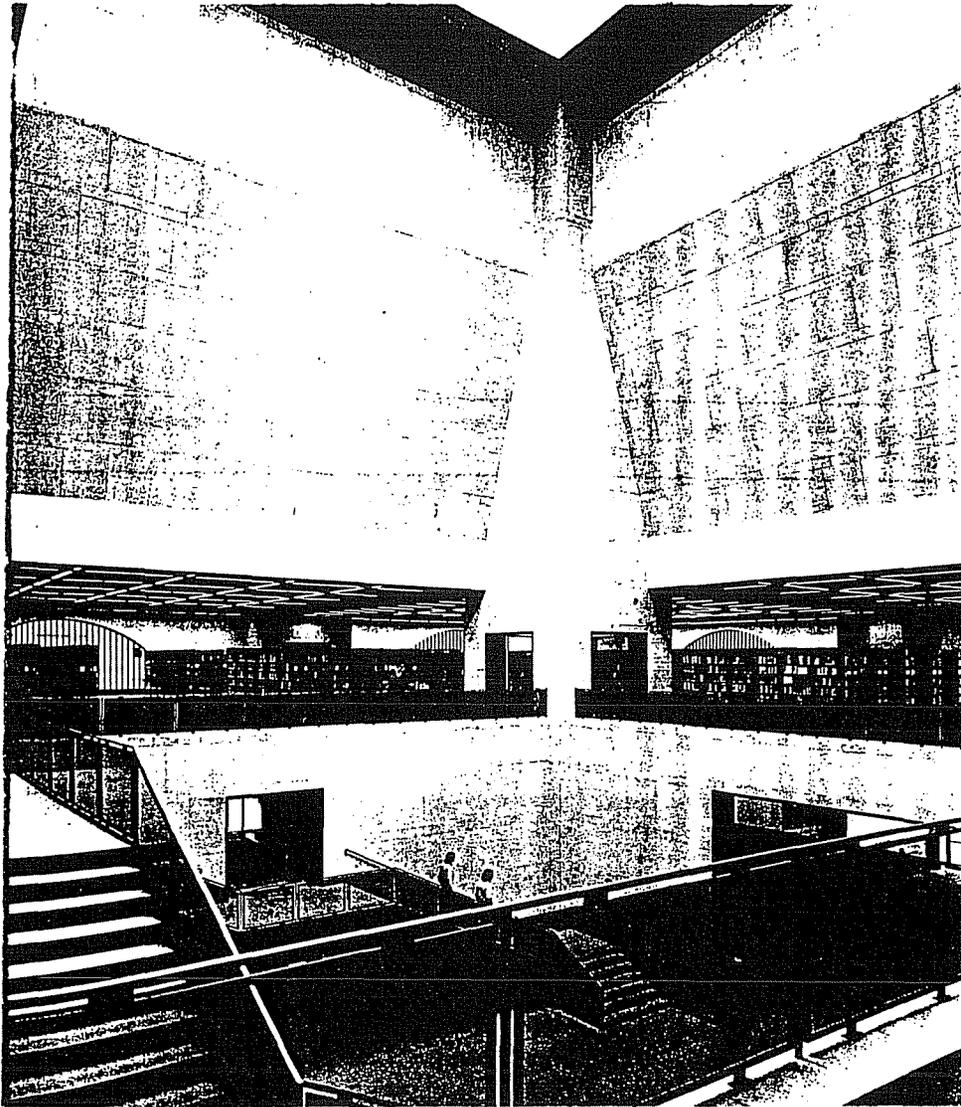


Figure N-8 The Johnson Building – Central Court



### 3.0 SIGNIFICANCE

#### 3.1 Historical Significance

##### *The Boston Public Library – Formation of a great American institution*

The establishment of municipal libraries in the United States began with the Boston Public Library. Though the construction of the first public library building in Boston did not occur until 1854, the concept was essentially launched by George Ticknor, Smith Professor of the French and Spanish Languages in Harvard College and Trustee of the Boston Athenaeum, in 1826. His vision is preserved in a letter to his friend, Daniel Webster, outlining his hopes for a library for all Bostonians.<sup>29</sup> The chief premises of this new library would be to unify all of the private libraries in Boston, eliminating the need for multiple copies of books, buildings, librarians, etc., and on a revolutionary note, to allow the books to circulate. The private libraries of Boston, however, were not prepared to subsume themselves in the name of democracy and nothing concrete happened on the public library topic for another fifteen years.

In 1841, a flamboyant French ventriloquist, Alexandre Vattemare, on a mission to promote the establishment of libraries and museums, made appearances in Boston in the course of European and American tours. The enthusiasm of Vattemare, a world-renowned performer, inspired Mayor Josiah Quincy, Jr. (who was also Treasurer of the Boston Athenaeum since 1837) and a great portion of the public who witnessed his impassioned presentations. In response to his proposal a letter was circulated outlining a plan for the union of the existing private libraries as a public circulating library, housed in a new building to be constructed by the people or the City and supported by taxation. Resistance to the loss of specialized identity was voiced by the collections in question. Furthermore, many of the esteemed leaders of these institutions, did not want to be connected to a plan engineered by Vattemare, whose reputation was flavored by his fervent nature and occupation in the popular theater.

Nonetheless, Vattemare engineered three donations of books to the City of Boston from the City of Paris, which eventually led to the Legislative establishment of the Boston Public Library. Upon the receipt of the second donation in 1847, the mayor, at the recommendation of a special committee, of which he was a member, installed the books in City Hall and planned to return the gift with volumes donated from local sources. The report of the Joint Special Committee completed their recommendations with a behest to the City Council to establish a public library, sweetened by an “anonymous” donation (later revealed to have been given by Mayor Quincy) of \$5000 towards that objective. The City Council responded, 22 November 1847, that legislative power should be sought to “establish, regulate, and control a library for the free use of every citizen,”<sup>30</sup> which would be funded by private subscription. Quincy, undeterred by the fiscal conservatism of the others considering the project, worked the library proposal into his inaugural speech on 3 January 1848, and the Legislation passed on 18 March 1848 the official “Authorization to Establish a Public Library,” the first of its kind in the nation.

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<sup>29</sup> This letter is excerpted in Walter Muir Whitehill. *Boston Public Library: A Centennial History*. (Cambridge, MA: Harvard University Press, 1956), p.2-3.

<sup>30</sup> Whitehill, p.12.

The collection of the Public Library soon began to expand beyond French municipal documents through local donations. Edward Everett, Harvard Master of Arts and Minister of the Brattle Street Church, Professor of Greek Literature in Harvard College, Congressman, four times Governor of Massachusetts and President of Harvard, was momentarily free from public duties in 1850 when he contacted Mayor Bigelow to donate his collection of public documents. Everett was a great proponent of the Public Schools system in Massachusetts, and was largely responsible for its relative excellence during the mid-nineteenth century. In his second offer of donation, Everett specifically noted that if the city built a simple building, no more complex than a school house, donations could probably be expected to keep the library going and such a place could act as the perfect continuation of the public school education provided in Boston.

At this same time, George Ticknor, the first to outwardly address a public library in Boston, became aware of Everett's correspondences and contacted him to begin a dialogue on what the nature of the new library should be. Ticknor's note to Everett once again defined his goal to make the library a place "open to all the citizens, and from which all, under proper restrictions, can take out books."<sup>31</sup> The organizational structure for the library described in this letter is not only quite different from what was then offered in private libraries, but representative of what was installed in the first library and to a large degree what can be found today in the Boston Public Library and public libraries nation-wide. He depicted a library where the main function would be to provide the popular literature of the day in such quantities that all those interested could take home copies to read. He felt that if you provided popular literature to all people, a love of reading could be engendered in the general population. The supplementary department to the circulating library would be a research and reference department for the examination of scholarly books within the library.

Mayor Benjamin Seaver proposed to City Council in February 1852 that a Librarian and Trustees be appointed and a set of rooms be set aside in some city building for the establishment of the library as a physical entity. City Council adopted the recommendations in May and appointed a Librarian only ten days later. Everett and Ticknor were both elected to the Board of Trustees; Ticknor with the provision that the library must circulate the majority of its books and that the economically disadvantaged would be the primary focus of activities. At the first meeting of the Trustees, it was decided that a sub-committee should make a report on the goals for the library. *City Document No. 37, Report of the Trustees of the Public Library of the City of Boston, July 1852* made the conception of Ticknor, as a man for the people, and Everett, as a proponent of education, manifest as the mission of the Boston Public Library.

The far-reaching nature of this document, which became the philosophical standard for the modern public library, had an immediate effect. Joshua Bates, a Weymouth-born resident of London, came across this document in his work as a Bank President and responded so favorably to the precepts outlined within that he immediately responded with an offer of \$50,000 to pay for the books required to make the library operational. The only conditions for this generous donation were that the City should construct an attractive building that would provide a reading room for at least 150 people and that it be perfectly free for all. Enclosed with this letter of donation, dated October 1, 1852, was a

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<sup>31</sup> Whitehill, p.23.

private letter outlining his motivation for contributing to the Boston Public Library. As a young man working in Boston he had a great desire for books, but could neither afford to buy his own books, nor the subscription to a private library. Thus it was only through the generosity of a local bookstore, which let him spend his evenings reading within the shop, that he was able to satisfy his desire to continue his education. It is of interest that Bates states in this more intimate correspondence: "it will not do to have the rooms in the proposed library much inferior to the rooms occupied for the object by the upper classes. Let the virtuous and industrious of the middle and mechanic class feel that there is not so much difference between them."<sup>32</sup>

Two years passed in quibbling, and it was not until March 1854, that two rooms in the Mason Street schoolhouse opened to the public as a lending library. The hours of operation were extensive, Monday through Saturday 9 a.m. to 9:30 p.m., and the lending guidelines generous. For a library of about 16,000 volumes, there were 35,000 books borrowed in the first 6 months alone. While the Trustees focused their purchases on useful books for lending, book donations continued to pour in. It was clear from the start that the temporary quarters were totally inadequate, and by the end of 1854, plans were underway to begin construction on the lot provided for the library on Boylston Street, across from the Common.

#### ***Boston's First Public Library Building (figs. E-1, E-2)***

The construction of the first public library in Boston is important to the future evolution of the library to be housed in the McKim Building, as it is within this first structure that the physical and organizational development of the library becomes concrete. It is the organization that is coalesced within the Boylston street building that must be housed within the McKim Building forty years down the road.

On January 26, 1855 a public invitation for submission of plans was issued. The proposal was to provide a library hall with alcoves that would hold at least 200,000 volumes, a general reading room with tables and seating for at least 150 patrons, a ladies' reading room for at least 50, a book delivery room for at least 200 and an adjacent space for book storage for 20,000 of the most circulated books, as well as space for both the librarian and trustees. The requested building was to be fireproof, constructed of brick with stone detailing, simple but refined, with a design reflecting its use. Plans submitted by Charles Kirk Kirby were selected and Nathan Drake was chosen as the builder

Again, Joshua Bates responded to the plans for the construction of the building with a generous donation. He offered another \$20,000 or \$30,000 to provide books immediately for the circulating library. With the prospect of so many additional books, the Trustees rented a house to receive, sort and catalog them. Charles Coffin Jewett was hired to undertake these duties. Jewett was Librarian of Brown University from 1841 to 1848 and Assistant Secretary and Librarian of the Smithsonian Institution from 1848 until the mid-1850s. In that position he prepared the first survey of American libraries and developed a system of national cataloguing; it is clear that he was a highly innovative librarian with a comprehensive grasp of the American library system.

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<sup>32</sup> Whitehill, p. 35.

Upon his arrival in Boston, Jewett spent two months with George Ticknor who had been consulting local experts in many scholarly fields and purchasing the books for the library. Jewett's arrival freed Ticknor to travel overseas from June 1856 to September 1857 (at his own expense) and begin spending Bates' most recent donation for additional books. During that time Jewett and assistants received, unpacked, and catalogued 142 boxes of books containing 21,374 volumes, costing \$38,393.

As both the building project and cataloguing moved forward, the Trustees became concerned with their lack of ability to choose a librarian, as set out by the ordinance of 1852. The Trustees submitted a memorial to the City Council requesting that the ordinance be amended to allow for the Trustees to appoint a superintendent to administrate the Library. The Council voted on 2 January 1858 to create this position, which would however, be appointed by the City Council at the recommendation of the Trustees. Jewett was immediately appointed Superintendent, a post he held until his death.

The new library building was opened on New Year's Day in 1858; finished at a cost of \$364,000. A celebration that included a parade from City Hall on School Street, a reception with a band, and speeches by Robert C. Winthrop, President of the Board of Commissioners on the erection of the library, Mayor Alexander H. Rice and Edward Everett, President of the Board of Trustees, marked the occasion.

The physical distinction of the upper hall and lower hall for the research collection and circulating collection directly reflects the dual purpose of the library as set out by Everett and Ticknor, a separation that continues to manifest itself; visible in the division between the collections at the McKim Building and the Johnson addition today. The appearance of the building seems to be a meeting of Everett's concept of one of the better schoolhouses and Joshua Bates imagery of an open space with alcoves of books that is at least as grand as the private libraries then found in the United States.

In the years before the opening of the Boylston Street building (1853-1858), the number of volumes increased from 9,688 volumes to 70,938. Ticknor made certain that the lower hall was accessible first, with the reading room open on 17 September 1858 and circulation beginning for the 15,000 lending books on 20 December 1858. The character of the books available for circulation was described as:

Of a more popular character, consisting of attractive works in departments of Biography, History, Voyages and Travels, Fiction and Poetry; but ... it is believed that the collection will be found eminently suited to promote the ultimate design of the Institution – the intellectual and moral advancement of the whole people.<sup>33</sup>

13,329 readers registered for the use of the library in the first fifteen months at Boylston Street. The first annual circulation was 179,000, for 15,000 volumes; the equivalent of each book being checked out once a month. The collection in the Upper Hall, named Bates Hall, could not be made available, with the demands of the functioning library, until 1861. Most of the 74,000 volumes in this collection were also available for circulation, on a separate system from the lower hall.

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<sup>33</sup> Whitehill, p.58.

Changes in the layout of the building occurred immediately, as the function of the library became clear. Separation of the sexes proved unnecessary and the ladies reading room was given over to periodicals. Some individual collections, such as the one donated by Nathaniel Bowditch, were specified by the donor to be installed separately from the general collection within the library, a trend that is still visible in the McKim library. The 1867 Examining Committee, working under the chairmanship of Justin Winsor, analyzed the effectiveness of the Boylston Street building and it was found wanting. The alcoves in Bates Hall were dim and the height of the shelves in the alcoves made it difficult to reach books. The building had no dedicated workspaces; collating, cataloging, preparation of books and binding all had to take place within the reading room and Bates Hall.

On the other hand, the Examining Committee found that the collection was expanding satisfactorily, with a total of 136,000 volumes, making the Boston Public Library the second largest collection in the United States, behind only to the Library of Congress. In 1866, Jewett established a slip system for checking out books, allowing for an accurate analysis of the 183,000 volumes circulating for the year, showing that 68.2% of the books being checked out were fiction and juveniles.

Jewett died on 8 January 1868. Justin Winsor, Trustee, was chosen as the Superintendent following his demonstration of acuity in the 1867 report. He immediately set to work on the deficiencies noted in that report, and began conducting an analysis of other libraries in the nation. His report found that there were 10 libraries in the U.S. with 50,000 or more volumes. Of those ten, the Boston Public Library was the only one primarily supported by municipal funding. He found just two other municipal libraries of any size at all, each with about 20,000 volumes. Three of the top five, which were the Library of Congress, the Boston Public Library, the Astor library in New York, the Harvard College Library and the Boston Athenaeum, were in Boston. In the comparative analysis of libraries conducted in this report, Winsor essentially took the first steps at establishing a library management science.

Winsor's tenure at the Boston Public Library continued in the same two veins established at the outset; in demonstrating the inadequacy of the existing building and in systematically documenting the administration and effectiveness of the Library in action. An analysis of user-ship, in 1869, demonstrated that almost half of the readers who subscribed in the previous year were women, and about 90% of the 63% who listed an occupation were non-professionals, indicating that the initial goals for the library were being implemented.

The 1867 Report extended the possibility of establishing a branch system for the Boston Public Library. Branch libraries were utilized at this date in Britain, but there were none in the United States. The City Ordinance was revised in 1869 to allow for the institution of branches. East Boston was chosen as the district of the city least accessible to the Library and the proportional membership from that neighborhood was the lowest. Rooms in a schoolhouse were opened as the East Boston branch in November 1870, circulating in 1871. Other branches quickly followed, with South Boston in 1872, Roxbury Branch in 1873. When Charlestown and Brighton were annexed in 1874, community libraries in those neighborhoods were brought into the Public Library System. The Dorchester branch at Field's corner opened in 1875. The branch libraries were extremely popular and circulation rose from 175,727 volumes from the central library

and 467,855 volumes system-wide in 1868 to 380,343, central library and 1,140,572 volumes system-wide less that five years later in 1872. With the six branch libraries, the Boston Public Library was the largest in the nation. While the budget for the library increased from \$19,890 in 1858 to \$117,800 in 1877, the cost of issue per volume was reduced from \$.25 to \$.10, due the efficiency of Winsor who was elected President of the American Library Association upon its organization in 1876.

Unfortunately, in 1877 the City Council adopted an order regulating the salary of many library employees, which would result in a cut in salary for Winsor, the person who had engineered the success of the Boston Public Library. At the same moment, Harvard University offered Winsor their Librarianship. The Trustees petitioned the City Council to rectify this negligent action and to guarantee his position beyond a yearly contract. The raise was approved, but the Council felt a multi-year contract would set a bad precedent for other departments. Winsor felt the lack of recognition for his years of work dearly and accepted the position at Harvard on 11 July 1877. The era of national pre-eminence of the Boston Public Library in library administration passed with Winsor's departure.

The *American Library Journal*, in the 31 July 1877 edition, aghast at the removal of Winsor, recommended that public libraries seek incorporation through state legislature to protect them from the whims of city government. Chapter 114 of the Acts of Massachusetts Legislature incorporated the Trustees of the Library giving them full administrative powers. In the fall of 1878, Judge Mellon Chamberlain was given the post of Librarian and the position of superintendent was left open. Judge Chamberlain was a sincere but uninspired leader and thus began almost two decades of coasting under the supervision of library staff who had been trained by Winsor and Trustees who took on additional power without additional abilities in library administration. A clear indication of the changes at the library can be observed in the fact that, for the first time since the library opened, circulation began to fall, even though the collection continued to increase. In 1877, circulation for the lower hall of the main branch was 405,732 for 312,010 volumes. By 1892 circulation had decreased to less than 50%, at 191,391, for almost twice the number of volumes, totaling 576,237. Judge Chamberlain resigned on 1 July 1890.

The position of Librarian was not filled until 1892, when Theodore Frelinghuysen Dwight, librarian to Adams family in Quincy, was elected. Mr. Dwight's job description as librarian was further restricted and he was no longer included in Trustee proceedings. Mr. Dwight left in 1893 completing the era of the Boylston Street library.

### ***A Palace for the People- the Boston Public Library at Copley Square***

The Boylston Street building was found inadequate within ten years of its construction and after another ten years of Examining Committee reports on the topic, they urged the Trustees to ask the State Legislature to give a plot of land to construct a new building in the Back Bay in 1878. Several municipal and religious institutions, including the Museum of Fine Arts, Trinity Church and Old South Church, had moved to Copley Square and it was suggested that this might be an appropriate location of the new library building. On April 22, 1880, Chapter 222, Acts of the Commonwealth, 1880, granted the City a parcel of land at the corner of Dartmouth and Boylston streets, under the condition that construction begin within three years.

The 1880 Examining Committee outlined some goals for the new building, to try to counteract the faults of the Boylston Street building, especially stating that appearances should not outweigh function. It states that the new building should have many medium-sized rooms with reasonable ceiling heights that are well-lit and accessible for research by the general public. They specified that the waiting and reading room should be separate from book-delivery and that there should be a general reference library that is accessible to readers.

The Trustees reported their opinion as to the requirements of the new building in 1881. They indicate that the form and detail of the building should be specifically derived from the arrangement of the organization and use of the resources. They commented that the Boylston Street library was constructed for an organization that, as of its date of construction, had no specific requirements, as no public libraries were then in existence. Considerable time was wasted in 1882 examining the appropriateness of an existing school for use as the library, while simultaneously, City Architect, George Clough, prepared a preliminary plan for the design of a new library. An extension to the three year limit was given for another three years in 1883, and in that same year the Mayor approved \$180,000 for the purchase of additional lots and \$450,000 for the erection of the library.

At this point, the plan was to relocate the Bates Hall collection to Copley Square, and allow the circulating collection to take over the entire old library. The committee advertised a competition, with plans submitted by June 1884, for the new library with specific requirement for the building including; three stories, brick with brownstone trim, seven-story iron book stack to hold at least 700,000 volumes. The first story was to house the patent library, public documents and periodicals, the second, a large hall on the front of the building, a public catalogue room and offices, the third for ordering, receiving and cataloguing plus an art and a photograph room. Additional spaces that were not assigned locations were seven rooms for special libraries and two for special students. A year was spent choosing winners, only to decide that none of the plans were appropriate to construct.

The Trustees decided to have City Architect, Arthur Vinal, prepare plans in 1885 as construction was required to begin by April 21, 1886. Vinal's plans were for an over-wrought Richardsonian building for which the first piling was driven about 40 minutes before 5 PM on the final day possible. Work was directly suspended, and on March 10, 1887 an amendment to the Incorporation of the Trustees was passed as Chapter 60 of the Acts of 1887, which gave them "full power and control of the design, construction, erection, and maintenance of the central public library building, to be erected in the city of Boston."<sup>34</sup> This act empowered the Trustees "to select and employ an architect or architects to design said building and supervise the construction."<sup>35</sup>

President of the Trustees, Samuel A.B. Abbott, a leading attorney and ex-Police Commissioner, immediately went to New York to speak with Charles Follen McKim of McKim Mead & White. Abbott was a cousin of McKim's second wife, Julia Appleton, a

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<sup>34</sup> Whitehill, p.139.

<sup>35</sup> Horace G. Wadlin. *The Public Library of the City of Boston*. (Boston: Boston Public Library, 1911), pp.92-93.

Bostonian. They met for several hours on Saturday March 19<sup>th</sup> and on the 20<sup>th</sup> made arrangements for McKim to meet the Trustees and the President the next day. The trustees voted to make a contract with McKim, Mead & White one week after the initial meeting on March 26<sup>th</sup>. President Greenough and McKim signed a contract on the 30<sup>th</sup> and design was launched.

Abbott had seen the Villard Houses in New York (1884), McKim, Mead & White's first Renaissance Revival project, and it was quickly established that the library would be designed as a Renaissance Beaux-Arts building. McKim began conversations with Augustus Saint-Gaudens, Pierre Puvis de Chavannes, John Singer Sargent and Edwin A. Abbey immediately after his first meeting with the Trustees. McKim's goal was to create a building that would be the perfect meeting of the fine arts through architecture, sculpture and painting; truly a modern-day Renaissance work recalling the height of Italian culture.

Exactly one year after the signing of the contract, the Trustees approved McKim, Mead & White's plans for the library on 30 March 1888. The proposal largely illustrated the building as it was to be constructed; a rectangular structure finished in granite surrounding an arcaded courtyard. The vaulted entry stair and barrel-vaulted Bates Hall at the front portion of the second floor were in place. The third story, invisible from the exterior façade, was given over to special libraries. An elegant Trustees' room was delineated, but there was no librarians' office. McKim stated in a *Herald* interview: "I think that [the library's] very simplicity, not severity, and the restful character of its lines will act as a counter and a balance to the already abundant variety of the square."<sup>36</sup>

It was clear that the original \$450,000 allotted for construction was totally inadequate to complete the grand scheme. McKim hastily provided an estimate of \$1,165,955, which was authorized by City Council on May 7, 1888. Woodbury and Leighton were chosen by competitive bid for the contractor. Legislature in Chapter 68, Acts of 1889 authorized the City to issue a bond for \$1,000,000 on March 1, 1889. McKim first estimate fell far short of actual costs and by the end of 1890, the estimate had risen to \$2,218,865 without furnishings. And the Legislature in Chapter 324, Acts of 1891 allowed for a second \$1,000,000 bond.

A model of the library was put on view at the State House in April 1888. The response was primarily positive although the *News* and *Globe* compared the design to Commerce Street warehouses and the City Morgue.<sup>37</sup> Mayor Hugh O'Brien proceeded over the laying of the cornerstone on Wednesday, 28 November 1888. Dr. Oliver Wendell Holmes, wired a poem in honor of the event, codifying the library as a "Palace for the People" when he wrote "This palace is the people's own!"<sup>38</sup> In 1889 the foundations was finished, the Guastavino tile fireproof structural system for the ground floor was constructed, the exterior walls were finished to a height of 11 feet above the Bates Hall floor, the Blagden and Dartmouth vestibules were almost complete and the marble piers in the entrance hall were set. A full size model of the Bates Hall ceiling was constructed

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<sup>36</sup> William H. Jordy. *American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century*. (Garden City, New York: Doubleday & Co., Inc., 1972), p.339. From undated (probably 1888) *Boston Herald* article in a scrapbook of the Trustees of the Boston Public Library.

<sup>37</sup> Jordy, p.329.

<sup>38</sup> Whitehill, p.147.

and a model of the cornice was attached on the building at the corner of Dartmouth and Blagden streets.

Criticism mounted as construction progressed. The basement level of the building is far more severe than the arcade or the cornice and the innovation of the academic design was initially disconcerting. The *Herald* stated that "as it grows the sense of disappointment in the architectural effect increases.... [The partially completed building] stands like a great block of white granite, severe, unbroken, in the midst of warm colors and richer forms...."<sup>39</sup> As the building reached completion, however, the more ornate portions of the building exterior and interior went on view and public opinion returned to the positive. In the *Century* magazine Mrs. Schuyler (Marianna Griswold) Van Rensselaer summarized that "It is not an eccentric building; it is not a picturesque building; it is not conspicuously original in design. It has no diversities of mass or outline, no strong contrast of color, no striking individual features, no showy decoration. Therefore the public, not finding it 'queer,' needed time to learn that it was very good."<sup>40</sup>

Another point of criticism surfaced in 1890 when the American Library Association met in Boston. William F. Poole, known for his *Poole's Index to Periodical Literature*, pointed out that not a single librarian had been consulted in the layout of the spaces and voiced an opinion that the building was likely to become a tourist destination but was not well thought out as a functioning library. Poole was ardently against the closed stack system for public libraries; a system that had newly emerged in the 1880s. Justin Winsor, the early librarian who had largely developed the Boston Public Library's system, however, had recommended a closed stack to the Trustee's in his report on the old library building and this design feature was included in the building requirements.

In 1891, following the second million dollar bond, city newspaper began attacking the library from other angles, including the quality of the buildings materials and the fact that the lower hall and upper hall were being merged in the new library, which could perhaps cause anxiety for the working classes. The Trustees responded in the 1891 report that the separation of the two sections in the old library developed in response to the physical layout of the building and that this building would allow them to return to the original precept of the library, to serve the public as a whole without acknowledgement of "class or condition". They stated that if it should prove that separation of classes was desired that it would be accommodated within the building. Mayor Matthews responded on 2 February 1892 by launching an investigation into the cost and function of the library, prior to allowing the second expenditure to occur delaying construction by five months in order to suggest the elimination of some ornamental work, which was eventually returned to the budget.

Up to this point, the Louis Saint-Gaudens Lions were the only artworks installed at the library. With the second million, the President of the Trustees contracted with Saint Gaudens for statuary to frame the entrance on the outside of the buildings in and to codify the verbal agreement with Sargent and Abbey for decorative painting for the interior in 1892 and 1893. In 1894, a contract that was never brought to fruition was initiated with James McNeill Whistler for decorative painting in Bates Hall. Daniel Chester French was

<sup>39</sup> *Boston Herald*, November 3, 1889.

<sup>40</sup> Mrs. Schuyler (Marianna Griswold) Van Rensselaer, "The New Public Library in Boston," *Century*, v.50, n.s. 28 (June 1895), p.261.

contracted to produce three sets of bronze doors for the main entrance. The first works of Edwin Abbey and John Singer Sargent were installed in April 1895 and McKim, Mead & White held a special reception at the library on the evening of April 25<sup>th</sup>.

When the library opened to public view for a week in February of 1895, the *Globe* raved "It is the finest library building in the world...."<sup>41</sup> The library was occupied and opened for public use on 11 March 1895. While the art works were not complete at that date, the library provided seating for 900 readers; 6000 volumes were on open shelves for reference in Bates Hall and 91,540 volumes in the Special Libraries. The Children's Room was installed with 3000 volumes in the reach of young readers. The opening hours were extended to 10 PM and books could be checked out on Sundays.

The kinks were worked out of the functions and spatial arrangement of the library between 1895 and 1898 under the direction of the new librarian, Herbert Putnam. This required a further appropriation of \$100,000. The issues addressed included improvements in ventilation, lighting and book delivery, and more space for administration and readers. The art works originally commissioned continued to be installed, but additional commissions were never initiated.

The work that would follow between 1902 and 1942, focused primarily on maintaining the building and expanding the stack space. The first addition was made to the building under Charles D. Belden's librarianship. A brick building was constructed as an extension of the stacks, off the back of the building along Blagden Street, in 1918, to create more book storage. Major repairs were completed in the McKim Building as well between 1925 and 1929 and many wooden features were replaced in metal for fireproofing.

Between 1942 and the construction of the Johnson addition, which was completed in 1972, the library was "modernized" and many of the public uses were moved to the ground floor. In 1942, 100,000 books were moved to the New England Deposit Library. The Cataloguing, Ordering and Receiving Department were moved into new administration space in the stacks and the open space on the ground level was utilized as an Open Shelf Department in the 1950s and 1960s. The Entrance Hall received extensive new casework to accommodate the Main Charging Area during this period, under the direction of Milton Lord.

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<sup>41</sup> "It Opens Today."

### 3.2 Historical Significance – *The Johnson Building*

The historical significance of the Johnson Addition is linked to the protection of the Central Branch as a premier library at the end of the 20<sup>th</sup> century. Library philosophy had evolved in the half-century since the completion of the Central Branch and the McKim Building was not suited to all of the contemporary needs. A combination of open shelves and closed stacks had become the standard of the modern library and an open shelf section was being squeezed into the ground floor of the library, radically changing the experience of visiting the building. More space, for users, administration and staff, was desperately needed. Large contributions to the Boston Public Library in the late 1940s and early 1950s from John Deferrari, the Lee M. Friedman Fund and the Dr. Samuel Abbott Green Fund prompted discussion among the Trustees, the Administration and the staff about expansion.

The land behind the library was purchased from Boston University in the mid-1950s. A building program was developed and Philip C. Johnson was selected as the architect in the early 1960s. Johnson stated that he thought the Trustees chose him because he, among the candidates for architect of the addition, best understood the design and significance of the McKim Building. He said:

I was chosen over I.M. Pei because [the Trustees] thought I was a Renaissance man. I was interested in the history. No other modern architect whom they interviewed would talk about it. But I was very much into it, and I loved McKim. I could talk more learnedly about McKim than others could.<sup>42</sup>

The original Johnson plan housed the research collection. Philip McNiff replaced Milton Lord as the Director of the Library in 1965 and the plans were changed. The addition was redesigned to house the circulating collection and the research collection would remain in the McKim Building. This division of collections is remarkably similar to that of the first Public Library Building in Boston, with the circulating collection downstairs and the research collection above in Bates Hall.

The City approved the new plans in 1967 for an estimated total of \$23,800,000. The building was completed in 1972. While the McKim Building was designed in partnership with the Trustees and reflects their ideals of patronage, the Johnson addition was constructed under the consultation of the Head Librarian and reflected more practical aspects. The functional layout of the building provides the complement to the McKim Building. The interior spaces are use-oriented with open shelving and reading space occupying the first two floors of the open plan with administration above.

The Johnson addition provided a 150,000 square foot facility with 400,000 books on open shelves with seating for 2000 people. The open-shelf system increased home borrowing by 75% in the first two months.<sup>43</sup>

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<sup>42</sup> Hilary Lewis and John C' Connor, *Philip Johnson: The Architect in His Own Words* (New York: Rizzoli, 1994), p. 91.

<sup>43</sup> Philip J. McNiff, "Reflecting the needs of diversity," *Boston Globe*, April 8, 1973, p. 4.

### 3.3 Architectural Significance

#### *McKim, Mead & White, the Architecture of the Boston Public Library and the Renaissance Revival in America*

Charles Follen McKim (1847-1909) began his architectural career in an apprenticeship in the offices of Russell Sturgis, after dropping out of Harvard. He later finished his architectural education at the Ecole des Beaux-Arts in Paris. Upon his return from Europe in 1870, he took a job with Gambrell and Richardson and worked on several Boston projects, including the preliminary plans for Trinity Church. In 1872, McKim set out on his own and was joined on most projects by William R. Mead (1846-1928). Mead received his B.A from Amherst College and also worked in the firm of Russell Sturgis. He traveled in Europe in 1871. Stanford White (1853-1906) graduated from the University of New York and entered the field of architecture in the office of Gambrell and Richardson. He started with that firm just after McKim left the office and also worked on the design for Trinity Church. White and McKim became acquainted while traveling in Europe in 1878 and spent two years together overseas. White established a firm with McKim and Mead upon their return to New York.

McKim, Mead & White designed their first Italian Renaissance style building, the Villard Houses, in 1883 for Henry Villard, a friend of the McKim family and president of the Northern Pacific Railroad. A designer on the staff of McKim, Mead & White, James M. Wells, was influential in the design of the Villard Houses and the Boston Public Library building and directed the interest of the firm to the architecture of the Italian Renaissance. Wells noted in a daybook in 1887, as they were working on the design for the Boston Public Library, that "The Renaissance ideal suggests a fine a cultivated society with its crowds of gay ladies and gentlemen devoted to the pleasures and elegances of life..." summarizing the appropriateness of the style.<sup>44</sup> For prominent men like Villard and the Trustees of the Boston Public Library the Renaissance style suggested that they were enlightened patrons of the art and members of a refined society. They depended on the academic training and taste of their architects to provide the aura of cultivation.

The Boston Public Library precisely displays the defining elements of the American Beaux-Arts Renaissance style. McKim carefully chose its features from great historical works. The façade arrangement was derived from the Bibliotheque Sainte Genevieve in Paris, designed by Henri Labrouste and constructed in 1843-1850. The monumentality and depth of the arcade show the influence of Leon Battista Alberti's San Francesco Rimini, c.1450 and the courtyard façade arrangement is a descendent of the Palazzo della Cancelleria, Rome (1486-96). The American solidity shows the modern influence of Richardson's Marshall Field Wholesale Store (1885-1887). This type of informed pictorialism displays McKim's discriminating taste and the ostentation of the American Beaux-Arts.

The arrangement of the Boylston and Dartmouth façades is masterly. Whereas, each of McKim's learned references embodies a single ideal: the Bibliotheque with its austere horizontality, structural ease and delicate Neo-Grec detail, the San Francesco's graphic simplicity and Richardson's dynamic Romanesque monumentality, the American Beaux-Arts style was essentially eclectic and McKim blends his chosen features in a

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<sup>44</sup> Jordy, p. 314.

composition that increases the pique of the design by their delicate opposition. The design of the library elegantly mates horizontal and vertical elements as well as massiveness and polish. This tension is most visible in the triple arched entrance bay. This break in the weighty rusticated basement exchanges the appearance of structural stability for decorative interest.

Several definitive sources confirm that McKim, Mead & White were the influential leaders of their profession at the turn of the century and that the Boston Public Library is the showpiece of their work in the Renaissance Revival Style. Only ten years after the completion of the Boston Public Library, in 1906, Henry C. Desmond and Herbert Croly commented in the *Architectural Record* that "...the work of McKim, Mead & White is representative, pervasive and formative.... They have made the rule; the others have constituted the exception."<sup>45</sup>

The high opinion of their influence has not wavered. Marcus Whiffen and Frederick Koeper state in *American Architecture: 1607-1976* that:

McKim, Mead & White's conclusive statement in the language of the Renaissance was made with the Boston Public Library, built in 1887-95. The high-minded patience and artistic conviction of Charles McKim over many years gave America one of its finest buildings, admired even by those doubtful of the validity of the revival of a dead language. It put McKim, Mead & White indisputably at the head of the profession. Their Italian translation of Beaux-Arts French was soon imitated.<sup>46</sup>

Historians further emphasize that the Boston Public Library is a pinnacle of McKim, Mead & White's work. William Jordy in *American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century* affirms:

The balance and clarity of the elevation of the Boston Public Library as a whole...complements the elegance and precision of the detail, to result in a façade which is certainly unsurpassed and probably unmatched, by any subsequent design from the firm.<sup>47</sup>

Furthermore, the impact of the McKim, Mead & White's Renaissance ideal of uniting art and architecture as the sign of cultured patronage is widely recognized. Richard Guy Wilson in *McKim, Mead & White Architects* claims that:

The centerpiece of McKim, Mead and White's architecture, the Boston Public Library, was a major procreating force of the American Renaissance. The library was the first public building that demonstrated the possibilities of collaborative art and was the first great example of "civic art."<sup>48</sup>

Whereas the exterior of Boston Public Library displays a unified design, the interior of the library adheres to the Picturesque standard of 'period rooms.' The library has variations on an Italian theme. The range of spatial arrangements and decorative schemes are loosely bound by a vocabulary of materials centered around marble finishes, arched and vaulted forms and rooms embellished with mural painting. The materials and decorative finishes are of extraordinary quality and were installed to McKim's exacting standards.

The art at the Boston Public Library was a fully integrated feature in the design of the building. Effective mural painting requires equilibrium of meaning and graphic impact that must complement the architectural space. The three main mural installations at the

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<sup>45</sup> Henry C. Desmond and Herbert Croly, "The Work of Messrs. McKim, Mead & White," *Architectural Record*, v. 20 (Sept. 1906), p.175.

<sup>46</sup> Marcus Whiffen and Frederick Koeper. *American Architecture 1607-1976*. (Cambridge, MA: The MIT Press, 1981), p.270.

<sup>47</sup> Jordy, p.337.

<sup>48</sup> Richard Guy Wilson. *McKim, Mead & White Architects*. (New York: Rizzoli, 1983), p.134.

Boston Public Library, by Pierre Puvis de Chavannes, Edward Austin Abbey and John Singer Sargent succeed in this mission to varying degrees.

De Chavannes' was a respected muralist. His neo-Grec/pre-Raphaelite Muses and Learned Arts are beautifully arranged and the scale is precisely tuned to the Grand Stair, but the delicate colors do not stand up to the intensity of McKim's palette of marble finishes and are light on intellectual content. Abbey's pre-Raphaelite Quest for the Grail, on the other hand is so dense with detail that it is impossible to get any sweeping comprehension of the tale. The rich colors are gorgeous in the shadowy hall, but the scale of the figures and scenes reside uncomfortably in the full volume of the space.

It is widely accepted the John Singer Sargent is one of America's great artists and Sargent himself made it known that he felt the murals at the Boston Public Library, which he worked on steadily for over twenty years, were to be his masterpiece. The great charm of his portraiture lies in his gloriously immediate technique and the refined taste of both the subjects and the artist, working in combination with the informality of the compositional arrangements. The stylized figures and intensely scholarly subject matter in the *Triumph of Religion*, therefore, appear to divide the murals from the body of Sargent's work.

The *Triumph of Religion* is, however, the artistic equivalent of the erudite quotations of the McKim façade. It is work intended for the society he captured in his portraits, rather than of them. The widely varied sources, from ancient and Renaissance art and antique and modern cultures are combined in a wholly contemporary fashion. This work implies that religious iconography can act purely as a decorative vocabulary in contemporary culture. The connection between the Bible as book and the word of God as a vehicle for language throughout the history of Christian and Jewish culture as the subject for a library mural, a "temple of learning" is sophisticated and intriguing, although perhaps difficult to penetrate.

The failure of this work to fully reveal Sargent's complex concepts backfired dramatically in 1919, with the installation of *Church* and *Synagogue*. Sargent chose medieval iconography that had an anti-Semitic history as a source for the cycle. *Church* depicts the apparent triumph of Christianity in the death of Christ and *Synagogue* a bandaged or blindfolded Judaism whose crown is toppling. There was a national outcry against the works and Americans were clearly not so removed from a culture of religion as Sargent thought they were. Sargent abandoned his work at the library in the face of this controversy.

Sargent's *Synagogue* was not the first controversial work to be installed at the Boston Public Library. A sculpture that McKim donated for the courtyard fountain prompted a moral uprising a year after the library opened (E-52). Designed by M. Frederick MacMonnies, the *Bacchante* depicts a nude woman frolicking in the spray of a fountain and holding a bunch of grapes aloft in one hand. The other arm cradles a nude baby boy who reaches up toward the grapes.

All art work for the Library was reviewed and approved by the Boston Art Commission, who assembled a group of experts, including St. Gaudens and Daniel Chester French, to examine the *Bacchante* when they received a model of the work in 1896. The experts

were in favor of the sculpture, five to four, which was not a strong enough endorsement for the Commission who voted four to one against it. The supporting Commissioner, F.O. Prince commented that the Commission was opposed to the piece, not as a work of art, but as a monument to drunkenness. The press took up the topic nationwide; criticism of Boston for its Puritanical views was pitted against the opinion that the statue was immoral.

The Trustees were uncomfortable about returning a gift from McKim, especially a statue dedicated to his deceased wife, a Boston native, and convinced the Art Commission to allow the statue to be installed for a temporary viewing on November 15, 1896. After viewing the piece in situ, the panel of experts voted seven to two to accept the *Bacchante*, which was confirmed by the Art Commission, who reversed their decision, voting four to one in favor of the sculpture. The statue remained in the courtyard for public viewing until the end of the month, when it was removed to construct a base for it. The criticism of the piece continued through the winter and spring and led to the Trustees and the Art Commission request that McKim rescind his offer.

McKim subsequently gave *Bacchante* to the Metropolitan Museum of Art, which has prominently displayed the piece ever since. McKim noted the conclusion of the controversy in a letter to MacMonnies dated October 27, 1897:

After the Boston Battle, in which all the decent people were arrayed on one side, and all of the long haired men and short haired women, and other cranks, on the other, I asked permission to withdraw the statue from an absurd newspaper contention, and after consulting with St. Gaudens, White and others, determined to present the statue to the Metropolitan Museum, at the earnest request of one of the Trustees. The offer was accepted immediately, in terms that were most flattering to you, and the statue has become the much valued property of the Museum. ...Removed from Puritan surroundings to the Metropolis, where she belongs, I think we may regard this question of her virtue as settled for all time.<sup>49</sup>

A reproduction of the *Bacchante*, cast from a second cast of the original now held at the Boston Museum of Fine Arts, has been installed this year as part of the restoration of the courtyard.

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<sup>49</sup> McKim to MacMonnies, 27 October 1897, MMW MSS. M-9 cited in *Boston Public Library McKim Building: Historic Structure Report* (Dedham, MA: Building Conservation Associates Inc.), p. 85.

### 3.4 Architectural Significance - *The Johnson Building*

Philip Johnson (1906- ) is considered one of the 20<sup>th</sup> century's most influential architects, critics and taste-makers. After studying philosophy at Harvard College, Johnson traveled in Europe and came into contact with the most significant European modern architects including Mies van der Rohe and Le Corbusier. He became the first director of the Department of Architecture at the Museum of Modern Art (MOMA) in New York in 1932 and the first architecture exhibition at MOMA premiered Mies and Le Corbusier in the United States. The exhibition was accompanied by a book written by Johnson with Henry-Russell Hitchcock entitled *The International Style: Architecture Since 1922*, which coined the style name and acted as a primer for the dissemination of modernist architecture in America.

Johnson returned to Harvard to study architecture under Marcel Breuer in 1940 and was thirty-six year old when his first building was constructed. He is credited with the design of numerous major works in American architecture that range from Modernist masterpieces, such as his own house in New Canaan, CT (1949) and the Seagram Building in New York (1958), designed in partnership with his mentor Mies van der Rohe, to Post-Modern polemics such as the American Telephone and Telegraph headquarters (New York, 1982), designed with his partner John Burgee. Philip Johnson was awarded the Pritzker Architecture prize in 1979.

Philip Johnson has profoundly influenced the path of American architectural design in the Modern and Post-Modern movements. He is an historian and a critic, and historical architecture has always influenced his designs. Whiffen and Koeper comment that "With his scholarly mind, Johnson was an anomaly among the rank-and-file architects who viewed themselves as futurists or at least fully contemporary practitioners.... In particular, Johnson's sympathy with the Beaux-Arts and his awareness of the processional element in design and siting gave his work an altogether more serious character."<sup>50</sup> Johnson was, therefore, a highly relevant choice for the architect for an addition to the McKim Building at the Boston Public Library in 1964.

Johnson stated that the McKim Building was the best public building in America and his design is reverential of the McKim Building to a certain degree. Being who he is, though, it is not really a contextual design. Poised on the cusp between modernism and post-modernism, the neo-classical design of the Johnson addition takes the form and material of the McKim Building and transforms the scale by directly revealing the structural system of the building in the facades.

While the form of the structure and horizontal façade divisions are derived from the McKim Building, the three giant bays and open core are pure Johnson monumentality. Johnson defined monuments as "buildings of unusual size and expenditure of effort that have roused pride and enjoyment as well as utility."<sup>51</sup> He was an appropriate designer for the addition to the Boston Public Library, a profoundly monumental building, because he was not afraid to call forth this quality in architecture during a period when it was not considered a progressive trait.

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<sup>50</sup> Whiffen and Koeper, p.387.

<sup>51</sup> Philip Johnson, "Beyond Monuments," *The Architectural Forum*. v. 138 (January-February 1973), p.54.

The central features of Johnson's intellectual monumentality during his formalist phase closely follow classical tenets, including symmetry, unity of interior and exterior form and repetition of architectural elements on a regularized façade. Open interior space and grand stairs were utilized whenever possible. These traits are clearly visible in the addition to the Boston Public Library, as they are in the McKim Building.

The building only has 36 structural columns, located around the perimeter walls of the building and the center court. Trusses are hung from the columns and the third through the sixth floors are hung from the trusses. The concrete construction technology utilized in the structure can comfortably span sixty feet, which defines the module for the building. Each of the three bays on each façade is sixty feet wide and the plan consists of nine sixty-foot squares

The interior is divided into nine equal squares, with the center square open from bottom to top and capped with a nine-square skylight. The grand, open stair is the focal point of the interior space; as it is in the McKim Building, but the stair actually wraps the central court in Johnson's design combining two ritual spaces into the defining core of the space. Johnson hid the elevator in the back to encourage the stair processional. The second floor is a post-tensioned concrete slab and the mezzanine bridges employ highway technology, which allows for the acre-sized open plans of those floors.

The exterior and interior of the building envelope are continuous. The facades, ground floor, grand stair and central court are entirely faced in Milford granite quarried from the same site as the materials of the McKim Building. The structural system that establishes the plan is reflected in the façade. The exterior of the building supports the interior use, rather than the pedestrian experience of the building. For example, the slabs that create a high wall between the sidewalk and the structure were designed from an interior perspective, to create a garden view rather than a street view.

Many critics condemned the design of the building for neither fully abiding the McKim design, nor completely rejecting it. Ada Louise Huxtable, architecture critic for the New York Times, however, raved about the addition. When the building opened, she said:

This city has a sleeping giant. The new wing of the Boston Public Library on Copley Square by Philip Johnson and John Burgee opened...watched only by architects and librarians who have rightly guessed that it would be one of the country's more important new buildings. In the curious mess that is this part of Boston's Back Bay...the library is outstanding. But it would be outstanding anywhere. It poses and solves, a number of functional, structural, environmental and aesthetic problems with mastery, and represents the kind of unity of program and solution that is what the best architecture has always been about.<sup>52</sup>

Regardless of contemporary criticism, however, the Johnson Building is significant to the region as an important example of the work of an internationally recognized architect and critic.

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<sup>52</sup> Ada Louise Huxtable, "New Wing of Boston's Public Library Quietly Embodies Architecture's Best," *The New York Times*, September 24, 1973.

### 3.5 RELATIONSHIP TO CRITERIA FOR LANDMARK DESIGNATION

The main branch of the Boston Public Library, known as the McKim and Johnson Buildings, meet the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975 as amended, under the following criteria:

**A. *As a property listed on the National Register of Historic Places, - specifically;***

- the McKim Building was individually listed on the National Register of Historic Places in May of 1973, as part of the Back Bay Historic District in August of 1973 and was granted National Historic Landmark status in February, 1986.

**B. *as a property identified prominently with an important aspect of the cultural and social history of the city, commonwealth and nation, - specifically;***

(both buildings)

- as the main branch of the first municipally supported library system in America, (McKim Building)
- as the building created to house the largest public library collection in America and,
- as a monument of municipal munificence of mid- and late-nineteenth century Boston as conducted by some of the greatest leaders of that period. (Johnson Building)
- as the addition to the McKim Building constructed to serve the contemporary needs of the main branch of the regional library system.

**C. *as a property representative of elements of architectural design and craftsmanship which embodies distinctive characteristics of a type valuable for study, - specifically;***

(McKim Building)

- as, perhaps, the outstanding building designed by Charles Follen McKim of McKim, Mead & White; the most prominent architectural firm in America designing Classical and Renaissance Revival style Beaux-Arts buildings in the last quarter of the nineteenth and first decade of the twentieth century,
- as the first grand-scale public library building constructed in America,
- as a primary progenitor of the Renaissance Revival style in America, and
- as a unique example of a late nineteenth century architectural work that integrated architecture and art with integral works by John Singer Sargent, Puvis de Chavannes, Edwin Austin Abbey, Daniel Chester French, Augustus and Louis Saint Gaudens, Domingo Mora and Frederick MacMonnies. (Johnson addition)
- as a regionally important building designed by internationally recognized architect and critic Philip Johnson,
- as a regionally important example of 1960s formalist neo-classical design.

#### **4.0 ECONOMIC STATUS**

##### **4.1 Current Assessed Value**

According to the City of Boston's Assessor's records, the property at 700 Boylston Street has a total assessed value of \$198,593,000, with land valued at \$22,559,000 and the buildings at \$176,034,000.

##### **4.2 Current Ownership**

This property is owned by the City of Boston, 230 Dartmouth, Boston, MA 02116.

## **5.0 PLANNING CONTEXT**

### **5.1 Background (fig. E-4)**

The land on which the Boston Public Library stands was tidal salt marsh until the filling of the Back Bay. 1857 legislature authorized the Commissioners of the Back Bay to fill and sell the Commonwealth's land there. Work began in 1858 and the land on which the library was constructed was filled after 1872. Construction of Trinity Church began in that year. The New Old South Church went up in 1874-5 and Sturgis and Brigham's Museum of Fine Arts, at the current site of the Copley Plaza Hotel was finished in 1877. The land for the library was granted to the City in 1880.

Copley Square was simply a triangular lot created by the diagonal intersection of Huntington Avenue with Dartmouth and Boylston Streets, purchased by the City in 1883. The city bought the complementary triangle bound by Huntington Avenue, Trinity Place and St. James Avenue two years later, but the roadway still ran through the space. Copley Square remained two blank grassy triangles with Huntington Avenue running through the space until 1968. Sasaki, Dawson, DeMay Associates, Inc., won a design contest for a park that was a formalist 1960s open space with hard surfaces and a large fountain. The park was re-landscaped in the late 1980s as a simple grassy open space with a fountain along Boylston Street and plenty of benches.

Copley Square is bounded by dynamic architecture, much of which has been constructed in the 20<sup>th</sup> century. The John Hancock Tower, I.M. Pei (1972-1975), at the corner of St. James and Clarendon streets is one of the finest skyscrapers in America. The Copley Plaza Hotel, Blackall and Hardenberg (1910-1912), replaced the Ruskinian Romanesque Museum of Fine Arts with a Renaissance Revival hotel. Copley Place, constructed in 1980-1984, is large mixed-use development built over the Massachusetts Turnpike and railroad tracks at the corner of Dartmouth and Blagden streets that incorporates a low-rise section nearest to Copley Square in respect to its historic neighbors.

### **5.2 Current Planning Issues**

A plan is in place to close the southbound lanes of Dartmouth Street, directly in front of the Boston Public Library, and repave the street and brick sidewalk area in granite. The historic bollards would move to the front edge of the newly paved area and an interpretive kiosk would be incorporated in the area. Handicap ramps would also be integrated into the stepped plinth of the Library.

### **5.3 Current Zoning**

The Boston Public Library is zoned B-6-90A, which is a business district with a maximum FAR of 6.0 and maximum height of 90 feet. B-6-90 zoning requires a 20' front yard setback on east-west streets.

## **6.0 ALTERNATIVE APPROACHES**

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

#### **A. Individual Landmark Designation**

The Boston Public Library, McKim and Johnson buildings, is of sufficient importance to merit individual Landmark designation under Chapter 772 of the Acts of 1975, as amended. Designation of Boston Public Library shall address the following elements hereinafter referred to as the **Specified Exterior Features** for the **McKim and Johnson buildings**:

1. **All facades, both roofs, McKim courtyard, courtyard elevations and site**

**Interior Features for the McKim Building, named by their historic name(fig. P-2):**

2. **First Floor - Vestibule, Entrance Hall, North and South Arcade Corridors, Periodical Reading Room, Current Periodicals Room, Driveway, Catalogue Room and Ordering Room; Grand Staircase;**  
**Second Floor – Bates Hall, Delivery Room, Delivery Alcove, Librarian’s Room, chamber off the Librarian’s Room, Pompeiian Lobby, Staircase Corridor, Bates Hall Lobby, Venetian Lobby, Children’s Room, Patent Room and Newspaper Reading Room;**  
**Entresol B – Trustees’ Waiting Room, Trustees’ Room, Trustees’ Ante Room and Trustees’ Lavatory;**  
**Third Floor – Sargent Hall, Barton Library, Music Library, Fine Arts Room, Fine Arts Reading Room, Photography Room and Special Libraries**

**and Interior Features for the Johnson addition:**

3. **First Floor Entrance Hall, Grand Stair, and Central Court.**

#### **B. Denial of Individual Landmark Designation**

The Commission retains the option of not designating any or all of the Specified Features of the Boston Public Library as a Landmark.

#### **C. Preservation Restriction**

The Massachusetts Historical Commission holds an active Preservation Restriction Agreement on the Boston Public Library through February 25, 2019.

#### **D. Preservation Plan**

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

#### **E. National Register Listing**

The McKim Building of the Boston Public Library is listed on the National Register of Historic Places individually, as a contributing building in the Back Bay Historic District and as a National Historic Landmark.

### **6.2 IMPACT OF ALTERNATIVES**

**A. Individual Landmark Designation**

Landmark designation represents the City's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance.

Landmark designation under Chapter 772 would require review of physical changes to the Specified Features of the bridge as described in Sec. 6.1A of this report, in accordance with the standards and criteria adopted as part of the designation.

**B. Denial of Individual Landmark Designation**

Without Landmark designation, the City would be unable to offer protection to the Specified Features of The Boston Public Library, or extend guidance to present and future owners.

**C. Preservation Restriction**

Under the terms of the 1999 Preservation Restriction Agreement, the Massachusetts Historical Commission is empowered to review proposed changes to the library's interior and exterior through February 25, 2019.

**E. Preservation Plan**

A preservation plan would allow the 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.

**E. National Register**

National Register listing provides an investment tax credit for certified rehabilitation of income-producing properties. The Tax Reform Act of 1986 established:

- a 20% tax credit for the substantial rehabilitation of historic buildings for commercial, industrial, and rental residential uses, and
- a straight-line depreciation period of 27.5 years for residential property and 31.5 years for non-residential property for the depreciable basis of the rehabilitated building reduced by the amount of the tax credit claimed.

## 7.0 RECOMMENDATIONS

The Boston Public Library was the first municipally supported Public Library in America (1848) and grew to be the second largest library in the United States. The library system developed at the Boston Public Library was substantially replicated nationwide through the Public Library Movement in the 19<sup>th</sup> century. The McKim Building of the Boston Public Library was designed by Charles Follen McKim of McKim, Mead & White, the foremost architects of Renaissance Revival Beaux-Arts buildings at the turn of the century. This firm widely influenced architectural design nationwide between 1890 and 1930. The Boston Public Library was their first large commission designed in the Renaissance Revival style in 1888 and is considered by many to be their best. The Johnson addition, designed by Philip Johnson in 1964 and finished in 1971, is an important addition to the McKim Building. The Boston Public Library is truly one of the architectural gems of Boston and the United States.

Therefore, the staff of the Boston Landmarks Commission recommends the Boston Public Library, McKim and Johnson buildings, as described in Section 6.1A of this report, be designated a Landmark under Chapter 772 of the Acts of 1975, as amended.

## **8.0 GENERAL STANDARDS AND CRITERIA**

### **8.1 Introduction**

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

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

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

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

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

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

- ◆ **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structure or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- ◆ **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- ◆ **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- ◆ **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.
- ◆ **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.
- ◆ **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

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

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

- ◆ **Section 8.3** - Those general ones that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- ◆ **Section 9.0** - Those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

## 8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark owner, manager or

developer and the Commission, the activities that might be construed as causing an alteration to the physical character of the exterior have been categorized into:

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

1. Activities associated with routine maintenance, including such items as: Housekeeping, pruning, fertilizing, mulching, etc.
2. Routine activities associated with seasonal installations that do not result in any permanent alterations or fixtures.

**B. Activities which may be determined by the Executive Director to be eligible for a Certificate of Exemption:**

1. Ordinary maintenance and repair involving no change in design, material, color and outward appearance, including such items as: surface cleaning programs, minor repainting; addition or removal of vegetation.
2. In-kind replacement or repair.

**C. Activities requiring Landmarks Commission review:**

Any reconstruction, restoration, replacement, alteration or demolition (This includes but is not limited to surface treatments, fixtures and ornaments) such as: New construction of any type; removal of existing features or element; any alteration involving change in design, material color, location or outward appearance; major planting or removal of trees or shrubs, changes in landforms.

**D. Activities not explicitly listed above:**

In the case of any activity not explicitly covered in these Standards and Criteria, the Executive Director 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, coordinated review will be arranged.

**8.3 General Standards and Criteria**

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed.

2. Changes and additions to the property and its environment that have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term "**later contributing features**" shall be used to convey this concept.)
3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions or related new construction should be differentiated from the existing thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Surface cleaning shall use **the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.**
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archeological resources affected by a project shall be protected and preserved.

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

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## 9.0 BOSTON PUBLIC LIBRARY: McKIM AND JOHNSON BUILDINGS EXTERIORS SPECIFIC STANDARDS AND CRITERIA

### 9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions that are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Boston Public Library, McKim and Johnson Buildings, including its exterior form, its mass and its richness of detail.
3. The standards and criteria acknowledge that there will be changes to the exterior of the building and are intended to make the changes sensitive to the architectural character of the building.
4. The Boston Public Library commissioned a Master Plan from Hardy Holzman Pfeiffer Associates in 1998. The Master Plan is an evolving document that will analyze the functional requirements of the Library and determine service and planning goals for the facility and guide investment in the building and institution. The Commission recognizes that the findings, of the current and subsequent editions, of the Master Plan may recommend architectural change to designated areas of the Boston Public Library.
5. Each property will be separately studied to determine if a later addition(s) and/or alteration(s) can, or should, be removed.
6. Since it is not possible to provide one general guideline, the following factors that will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
  - a. Compatibility with the original property's integrity in scale, materials and character.
  - b. Historic association with the property.
  - c. Quality in the design and execution of the addition/alteration.
  - d. Functional usefulness.
7. The following **Specified Exterior Features** of both the **McKim and Johnson** buildings are subject to the terms of the guidelines herein stated: **all facades, both roofs, McKim courtyard and courtyard elevations** and **site** are subject to the terms of the exterior guidelines herein stated.
8. The Blagden Street façade of both the McKim and Johnson buildings are recognized as secondary/service facades and may be able to accommodate changes required by library function.
9. Items under Commission review include but are not limited to the following:

## 9.2 Exterior Walls

### A. General

1. No new openings shall be allowed.
2. No original existing openings shall be filled or changed in size.
3. No exposed conduit shall be allowed on any elevation.
4. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

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

1. All masonry materials, features, details and ornamentation of the Specified Exterior Features, such as: granite walls and pillars, foundation and bollards; brick, concrete and marble paving; granite, sandstone and terra cotta door and window surrounds; granite, marble, terra cotta and sandstone ornamentation; and mortar shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical saws and hammers shall not be allowed.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.

12. If the building is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. **Sandblasting (wet or dry), wire brushing or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. Painting masonry surfaces shall not be allowed.

### C. Wood

1. All wood materials, features, details and ornamentation of the Specified Exterior Features, such as: doors, window frames and grilles shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.

9. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

**D. Architectural Metals (Cast Iron, Steel, Pressed Tin, Copper, Aluminum and Zinc)**

1. All metal materials, features, details and ornamentation of the Specified Exterior Features, such as: iron gates and lighting fixtures and copper cresting and cheneau shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible**.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for iron features as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

### 9.3 Windows

**Refer to Sections 9.2 A, B, C and D regarding treatment of materials and features.**

1. All window elements, details and features (functional and decorative), such as: stone and terra cotta surrounds, wood sash and frames and glazing shall be preserved.
2. The original window design and arrangement of window openings shall be retained.
3. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
4. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
5. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
6. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
7. When replacement is necessary, it should be based on physical or documentary evidence.
8. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
9. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.
10. Tinted or reflective-coated glass (i.e.: low "e") shall not be allowed.
11. Metal or vinyl panning of the wood frame and molding shall not be allowed.
12. Window frames and sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

### 9.4 Storefronts

**Not Applicable.**

## 9.5 Entrances/Doors

**Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.6, 9.12 and 9.14 for additional Standards and Criteria that may apply.**

1. All entrance elements, materials, details and features (functional and decorative), such as the wrought iron gates and light fixtures, and Daniel Chester French bronze doors shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. 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 (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
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. Replacement door hardware should replicate the original.
10. Entry lighting shall be located in traditional locations (e.g., suspended from the vestibule ceiling, or attached to the side panels of the entrance.).
11. Additional light fixtures shall not be affixed to the face of the building.
12. Light fixtures shall be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures will be considered, however.
13. Buzzers, alarms and intercom panels shall be flush mounted inside the recess of the entrance and not on the face of the building.

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

## **9.6 Stepped Plinth**

**Refer to Sections 9.2 B and D regarding treatment of materials and features and Sections 9.5, 9.13 and 9.14 for additional Standards and Criteria that may apply.**

1. All plinth elements, materials, details and features (functional and decorative) such as the granite steps and bollards, Bela Pratt statues of Art and Science and their benches shall be preserved.
2. Original or later contributing plinth materials, elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
3. Deteriorated or missing plinth 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. The Commission does anticipate changes to the plinth to accommodate accessibility requirements.

## **9.7 Ironwork (includes Fire Escapes, Balconies and Window Grilles.)**

**Refer to Section 9.2 B, C, D and 9.3 regarding treatment of materials and features.**

1. All ironwork elements, materials and features (functional and decorative), such as: window grilles, entry gates and lighting fixtures shall be preserved.
2. Original or later contributing ironwork materials, elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing ironwork materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and

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

4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing ironwork materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. New balconies shall not be permitted on primary elevations.
8. Fixed diagonal fire stairways shall not be allowed.
9. The installation of security grilles may be allowed.
10. Window grilles shall be mounted within the window reveal and secured into the mortar joints rather into the masonry or onto the face of the building.
11. Window grilles shall have pierced horizontal rails or butt-welded joints.
12. Overlapping welded joints shall not be allowed.
13. Ironwork elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## 9.8 Roofs

**Refer to Section 9.2 B, C and D regarding treatment of materials and features; and Sections 9.9 and 9.10 for additional Standards and Criteria that may apply.**

1. The roof shape with double pitch and flat center portion, which is punctured by skylights over the Sargent Hall, in the McKim Building and the pitched roof with flat center and skylights over the center court of the Johnson Building shall be preserved.
2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. 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.
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.
9. New skylights may be allowed if they have a flat profile or have a traditional mullion shape. In addition, skylights shall be located so that they are not visible from a public way.

**9.9 Roof Projections  
(includes Penthouses, Roof Decks, Mechanical or Electrical Equipment, Satellite Dishes, Antennas and other Communication Devices)**

**Refer to Sections 9.8 and 9.10 for additional Standards and Criteria that may apply.**

1. Due to the characteristic horizontal mass of the McKim and Johnson buildings, no roof projections visible from a public way shall be allowed.

**9.10 Additions**

1. Due to the Boston Public Library's architectural significance, no additions shall be permitted.

**9.11 Signs and Banners**

**Refer to Section 9.2B and 9.12 for additional Standards and Criteria that may apply.**

1. Signs integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. No new signs shall be allowed on the Boylston or Dartmouth facades of the McKim Building of the Boston Public Library.
3. New signs and banners shall not detract from the essential form of the building nor obscure its architectural features.

4. New signs and/or banners shall not be mounted or hung perpendicular to the building facades.
5. New banners and/or signs shall be hung or mounted flush to the building façade.
6. New banners shall be hung over the entry bays of the Johnson and/or the McKim buildings.
7. New signs and banners shall be of a size and material compatible with the building and its current use.
8. The design and material of new signs should reinforce the architectural character of the building.
9. Signs and banners applied to the building shall be applied in such a way that they could be removed without damaging the building.
10. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
11. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.
12. Lighting of signs and banners shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
13. No backlit or plastic signs shall be allowed on the exterior of the building.

## 9.12 Exterior Lighting

**Refer to Section 9.2 B, D regarding treatment of materials and features. Refer to Sections 9.5, 9.11 and 9.13 for additional Standards and Criteria that may apply.**

1. There are three aspects of lighting related to the exterior of the building:
  - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b. Quality of illumination on building exterior
  - c. Interior lighting as seen from the exterior.
2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing-in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and

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

4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the building.
8. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
  - a. Accurate representation of the original period, based on physical or documentary evidence.
  - b. Retention or restoration of fixtures that date from an interim installation and which are considered to be appropriate to the building and use.
  - c. 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.
  - d. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
9. Interior lighting shall be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.
10. No exposed conduit shall be allowed.
11. As a Landmark, architectural night lighting that enhances exterior features is recommended.

### **9.13 Landscape/Building Site**

**Refer to Sections 9.2 B, C, and D regarding treatment of materials and features. Refer to Sections 9.10, 9.12, 9.14 and 9.15 for additional Standards and Criteria that may apply.**

1. The general intent is to preserve the existing or later contributing landscape and site features that enhance the landmark property.

2. All landscape and site features of the Specified Exterior Features, such as the courtyard arcade, the courtyard, landscaping including, the fountain, plantings, paving, etc., all of the property's perimeter sidewalks shall be preserved.
3. Original or later contributing site features (decorative and functional), materials, elements, details and ornamentation shall be retained and, if necessary, repaired using recognized preservation methods.
4. Deteriorated or missing site features (decorative and functional), materials, elements, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. New additions/alterations to the site (such as handicap access) shall be as unobtrusive as possible and preserve any original or later contributing site features.
8. The Commission recognizes that there may be changes to the granite screen walls on the Boylston and Exeter street facades of the Johnson Building to allow for visual penetration and new uses, such as a café.
9. Removal of non-historic site features from the existing site, including non-historic paving and non-grassy plant materials in the courtyard, is encouraged.
10. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the Landmark.

#### 9.14 Accessibility

**Refer to Sections 9.2 A, B, C, and D regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.10, 9.11, 9.12 and 9.13 for additional Standards and Criteria that may apply.**

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and required level of accessibility;
  - c. Evaluate accessibility options within a preservation context.

2. Because of the complex nature of accessibility the commission will review proposals on a case-by-case bases. The commission recommends consulting with the following document which is available from the commission office:

U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

### 9.15 Archaeology

**Refer to Sections 9.2 B, C, and D regarding treatment of materials. Refer to Section 9.13 for additional Standards and Criteria that may apply.**

1. Disturbance of the terrain around the building or site shall be kept to a minimum so as not to disturb any unknown archeological materials
2. The building site should be surveyed for potential archeological sites prior to the beginning of any construction project.
3. Known archeological sites shall be protected during any construction project.
4. All planning, any necessary site investigation, or data recovery shall be conducted by a professional archeologist.

The Exteriors - Specific Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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## BOSTON PUBLIC LIBRARY: McKIM BUILDING INTERIORS SPECIFIC STANDARDS AND CRITERIA

### 10.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions that are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the interior, including its size, configuration, proportions; relationship of rooms and corridors; relationship of features to spaces; and the spaces themselves.
3. The standards and criteria acknowledge that there will be changes to the interior of the building and are intended to make the changes sensitive to the architectural character of the building.
4. The Boston Public commissioned a Master Plan from Hardy Holzman Pfeiffer Associates in 1998. The Master Plan is an evolving document that will analyze the functional requirements of the Library and determine service and planning goals for the facility and guide investment in the building and institution. The Commission recognizes that the findings, of the current and subsequent editions, of the Master Plan may recommend architectural change to designated areas of the Boston Public Library.
5. Each property will be separately studied to determine if later addition(s) and alteration(s) can, or should, be removed.
6. Since it is not possible to provide one general guideline, the following factors that 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(s)/alteration(s).
  - d. Functional usefulness.
7. The following **Specified Interior Spaces**, named by their original name, of the **McKim Building** are subject to the terms of the guidelines herein stated: are subject to the terms of the interior guidelines herein stated: **First Floor - Vestibule, Entrance Hall, North and South Arcade Corridors, Periodical Reading Room, Current Periodicals Room, Driveway; Grand Staircase; Second Floor - Bates Hall, Delivery Room, Delivery Alcove, Librarian's Room, chamber off the Librarian's Room, Pompeiian Lobby, Staircase Corridor, Bates Hall Lobby, Venetian Lobby, Children's Room, Patent Room and Newspaper Reading Room; Entresol B - Trustees' Waiting Room, Trustees' Room, Trustees' Ante Room and Trustees' Lavatory;**

**Third Floor – Sargent Hall, Barton Library, Music Library, Fine Arts Room, Fine Arts Reading Room, Photography Room and Special Libraries**

**And of the Johnson Building: First Floor Entrance Hall, Grand Stair, and Central Court.**

8. Items under Commission review include but are not limited to the following:

**10.2 Interior Volume**

1. The full, unobstructed volume and spatial relationships of the designated interior spaces shall be maintained.
2. Existing designated interior spaces shall not be subdivided.
3. No new openings in walls, ceilings and floors shall be allowed.
4. No original existing openings in walls, ceilings and floors shall be filled or changed in size.
5. No exposed conduit shall be allowed on any interior surface.

**10.3 Interior Finishes**

**A. General**

1. All materials and finishes within the designated interior spaces shall be retained except insofar as their replacement or reinterpretation may be proposed, based on the existence of reliable physical or documentary evidence.
2. Except as provided with these Standards and Criteria, no existing surface material shall be removed, altered, or covered.
3. Cleaning of the interior surfaces shall be completed using **the mildest methods possible**.
4. The Boston Landmarks Commission recommends that the work outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

**B. Wood**

1. All wood materials, features, details and ornamentation of the Specified Exterior Features, such as: doors, paneling, casework and wood ceilings shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.

3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Natural wood surfaces and elements shall not be painted.
8. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
9. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
10. **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.
11. 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 interior.

**C. Architectural Metals  
(Cast Iron, Steel, Pressed Tin, Copper, Aluminum and Zinc)**

1. All metal materials, features, details and ornamentation of the Specified Interior Features, such as: hardware, bronze capitals and intarsia and lighting fixtures shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible**.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

#### **D. Plaster**

1. All plaster materials, features, details and ornamentation of the Specified Interior Features, such as plaster walls and ceilings shall be preserved.
2. Original or later contributing plaster materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the plaster using recognized preservation methods.
3. Deteriorated or missing plaster materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. If the plaster is to be cleaned, **the mildest method possible** shall be used.
7. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.

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

**E. Masonry  
(Brick, Stone, Terra Cotta, Concrete, Terrazzo and Mortar)**

1. All masonry materials, features, details and ornamentation of the Specified Interior Features, such as marble, terrazzo and sandstone floors, walls and ornamental features such as columns, door and window surrounds and mantels and Guastivino tile ceilings shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical saws and hammers shall not be allowed.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the masonry is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.

14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

**F. Fabrics  
(Wallpaper, Tapestry, Drapery, etc.)**

1. All textile materials, features, details and ornamentation of the Specified Interior Features, such as velvet wall coverings shall be preserved.
2. Original or later contributing fabric materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the fabric using recognized preservation methods.
3. Deteriorated or missing fabric materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. If the fabric is to be cleaned, **the mildest method possible** shall be used.
7. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.
8. **Abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.

**10.4 Interior Walls**

**Refer to Section 9.3 B, C, D, E, F regarding treatment of materials and features; and Sections 9.2, 9.7, 9.9, 9.11, 9.13, 9.14 9.15 and 9.16 for additional Standards and Criteria that may apply.**

1. All wall materials, features, details (functional and decorative) of the Specified Interior Features, such as stone or wood wainscoting and/or paneling and/or ornamentation, plaster finish or ornamentation, and painted or mural finishes shall be preserved.
2. Original or later contributing wall materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing wall 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 wall materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Wall 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 interior.

## 10.5 Ceilings

**Refer to Section 9.3 B, C, D, E, F regarding treatment of materials and features; and Sections 9.2, 9.13 and 9.14 for additional Standards and Criteria that may apply.**

1. All ceiling materials, shapes, elements and features (functional and decorative) of the Specified Interior Features, such as coves, vaults, domes, arches, coffers, beams, decorative moldings, carvings, patterning, murals, paint colors and gilding shall be preserved.
2. Original or later contributing ceiling materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing ceiling 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 ceiling materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Ceilings 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 interior.

## 10.6 Floors

**Refer to Section 9.3 B, C, D, E, F regarding treatment of materials and features; and Sections 9.2, 9.9, 9.10, 9.11, 9.14 and 9.16 for additional Standards and Criteria that may apply.**

1. All floor materials, elements and features (functional and decorative), such as: terrazzo, marble and sandstone shall be preserved.
2. Original or later contributing floor materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing floor 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 floor materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

## 10.7 Windows

**Refer to Sections 9.3 B, C, D, E, F regarding treatment of materials and features and Section 9.11 and 9.16 for additional Standards and Criteria that may apply..**

1. All interior window elements, details and features (functional and decorative), such as frames, muntins, moldings, hardware and glass shall be preserved. shall be preserved.
2. The original window design and arrangement of window openings shall be retained.
3. Original or later contributing interior 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.
4. Deteriorated or missing interior 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.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. Interior storm windows may be allowed provided the installation has a minimal visual impact.
7. Interior storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the muntins of an interior storm window must align with that of the primary window.
8. Interior storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
9. Clear or mill finished aluminum frames shall not be allowed.
10. Interior storm windows may be allowed for arched windows.
11. Window frames and sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

#### **10.8 Storefronts**

**Not Applicable.**

#### **10.9 Entrances/Doors**

**Refer to Sections 9.3 B, C, D, E, F regarding treatment of materials and features; and Sections 9.6, 9.8, 9.10, 9.13 and 9.16 for additional Standards and Criteria that may apply.**

1. All entrance and interior door materials, details, features (functional and decorative), such as: the bronze Daniel Chester French doors, wood paneled doors, "leather" covered doors, glazing, paint colors and finishes shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance/door 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/door elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
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/door materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Only paneled doors of appropriate design, material and assembly shall be allowed.
10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
11. Replacement door hardware should replicate the original.
12. Buzzers, alarms and intercom panels should be flush mounted inside the recess of the entrance.
13. Entrance elements should be of a color based on paint seriation studies.

#### 10.10 Stairs

**Refer to Sections 9.3 B, C, D, and E, regarding treatment of materials and features; and Sections 9.4 9.6, 9.9, 9.11, 9.13 and 9.16 for additional Standards and Criteria that may apply.**

1. All stair materials, elements, details and features (functional and decorative), such as the marble or sandstone steps, balustrades, railing, columns, posts and finishes shall be preserved.
2. Original or later contributing stair materials, elements features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
3. Deteriorated or missing stair 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 stair materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Stair 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 interior.

#### **10.11 Ironwork (includes Balconies, Window Grilles, Mechanical Grilles)**

**Refer to Section 9.3 B, C, and D regarding treatment of materials and features.**

1. All iron materials, elements, details and features (functional and decorative), such as the cast iron galleries, railings and stairs shall be preserved.
2. Original or later contributing ironwork materials, elements, features (functional and decorative), details and ornamentation, shall be retained and, if necessary, repaired by patching, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing ironwork materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. Original or later contributing ironwork materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. The installation of security grilles may be allowed.
8. Painted ironwork elements should be repainted with 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 interior.
9. Unpainted ironwork shall not be painted unless based on documentary evidence.

#### **10.12 Additions**

1. Due to the Boston Public Library's architectural significance, no additions shall be permitted.

#### **10.13 Interior Lighting**

**Refer to Sections 9.3, 9.4, 9.5 and 9.14 for additional Standards and Criteria that may apply.**

1. There are three aspects of lighting related to the interior of the building:
  - a. Lighting fixtures as appurtenances to the interior or elements of architectural ornamentation.
  - b. Quality of illumination.
  - c. Interior lighting as seen from the exterior.
2. Wherever integral to the interior, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing-in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

7. Supplementary illumination may be added where appropriate to the current use of the interior.
8. New lighting shall conform to any of the following approaches as appropriate to the interior and to the current or projected use:
  - a. Accurate representation of the original period, based on physical or documentary evidence.
  - b. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the interior and use.
  - c. New lighting fixtures which are differentiated from the original or later contributing features.
  - d. The new interior lighting location shall fulfill the functional intent of the current use without obscuring the interior volume or architectural detailing.
9. No exposed conduit shall be allowed.

**10.14 Systems  
(Heating, Air Conditioning, Electrical, Security, Fire Suppression, Plumbing, Book Delivery, etc.)**

**Refer to Section 9.3 A, B, C, D, E regarding treatment of materials. Refer to Sections 9.2, 9.4, 9.5, 9.6, 9.11 and 9.13 for additional Standards and Criteria that may apply.**

1. The commission acknowledges that the systems themselves (i.e. the compressors, boilers, generators and their ductwork, wiring, pipes, etc.) will generally either need to be upgraded, augmented, or entirely replaced in order to accommodate a new use and to meet code requirements. Therefore, the following Standards and Criteria are written to guide the changes so that they shall not destroy the historic character of the interior.
2. Original or later contributing systems, materials, elements, features (functional and decorative) and details shall be retained and, if necessary, repaired by patching, piecing-in, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing system materials, elements, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
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 system materials, elements, features (functional and decorative) and details and shall not be sheathed or otherwise obscured by other materials.
7. Installation of new systems shall cause the least alteration possible to the building's floor plan, interior volume and to the historic building material.
8. Vertical runs of ducts, pipes and cables should be in closets, service rooms, wall cavities or other inconspicuous locations.

#### **10.15 Equipment (Statuary, Clocks, Furniture, etc.)**

**Refer to Section 9.3 B, C, D and F regarding treatment of materials. Refer to Sections 9.4, 9.5, 9.6, 9.11 and 9.13 for additional Standards and Criteria that may apply.**

1. Original and later contributing statuary, casework, furnishings, and clocks (functional and decorative), such as wood McKim bookcases in Bates Hall, original tables and chairs and the furnishings in the Trustees' Room shall be retained and, if necessary, repaired by patching, piecing in, splicing or reinforcing using recognized preservation methods.
2. Deteriorated or missing system materials, elements, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
3. When replacement is necessary, it should be based on physical or documentary evidence.
4. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing system materials, elements, features (functional and decorative) and details and shall not be sheathed or otherwise obscured by other materials.
6. The commission will review addition of elements that affect the appearance of the designated spaces. Items include, but are not limited to additional casework, desks, tables, chairs, and statuary.

#### **10.16 Accessibility**

**Refer to Sections 9.3 B, C, D, E and F regarding treatment of materials. Refer to Sections 9.4, 9.5, 9.6, 9.7, 9.8, 9.9, 9.10 and 9.12 for additional Standards and Criteria that may apply.**

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and required level of accessibility;
  - c. Evaluate accessibility options within a preservation context.
  
2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. 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.

The Interiors - Specific Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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