

THE COPLEY PLAZA HOTEL

138 St. James Avenue (205 Dartmouth Street), Boston

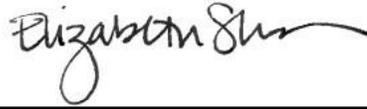


BOSTON LANDMARKS COMMISSION STUDY REPORT

Petition # 147.89

Boston Landmarks Commission | Office of Historic Preservation
City of Boston

Approved by:



3/3/2026

Elizabeth Sherva, Executive Director

Date

Approved by:



3/3/2026

Bradford C. Walker, Chair

Date

BOSTON LANDMARKS COMMISSION

Bradford C. Walker, Chair

Justine Orlando, Vice-Chair

John Amodeo

Celina Barrios-Millner

John Freeman

Jeffrey Gonyeau

Christopher Hart

Jeffrey Heyne

Kirsten Hoffman

Felicia Jacques

Senam Kumahia

Lindsey Mac-Jones

Angela Ward-Hyatt

STAFF

Katherine Kottaridis, Director of the Office of Historic Preservation

Elizabeth Sherva, Deputy Director of the Office of Historic Preservation & Executive Director of the
Boston Landmarks Commission

Jennifer Gaugler, Architectural Historian

Joseph Bagley, City Archaeologist

E. Nadia Kline, Public Archaeologist

CONSULTANT

The Public Archaeology Lab, Inc.

~*~

Report posted on March 3, 2026

Cover image: The Fairmont Copley Plaza Hotel in Boston, June 2024, Gretchen Pineo

TABLE OF CONTENTS

| | |
|---|-----------|
| 1. DESIGNATION..... | 1 |
| 2. LOCATION AND ZONING..... | 3 |
| 3. OWNERSHIP AND OCCUPANCY..... | 4 |
| 4. IMAGES..... | 5 |
| 5. ARCHITECTURAL DESCRIPTION..... | 31 |
| 6. HISTORY AND SIGNIFICANCE..... | 46 |
| 6.1 Historic Significance..... | 46 |
| 6.2 Architectural Significance..... | 48 |
| 6.3 Archaeological Sensitivity..... | 50 |
| 6.4 Planning Context..... | 51 |
| 7. STANDARDS AND CRITERIA..... | 52 |
| 7.1 Introduction..... | 52 |
| 7.2 Levels of Review..... | 52 |
| 7.3 List of Character-defining Features..... | 54 |
| 7.4 Standards and Criteria..... | 55 |
| BIBLIOGRAPHY..... | 66 |

1. DESIGNATION

The Boston Landmarks Commission was established by Ch. 772 of the Acts of 1975 as amended to identify and safeguard the public's interest in preserving historic sites that represent distinctive features of the political, economic, social, cultural or architectural history of the city. As part of the process of designating a new Landmark or District, a Study Report is prepared to locate and describe the site; to provide a record of the rationale for creating the designation; to identify the character-defining features; and to list Standards and Criteria that will guide the Boston Landmarks Commission in evaluating proposed changes in the future.

The designation of the Copley Plaza Hotel (known today as the Fairmont Copley Plaza Hotel) was initiated in 1989 after a petition was submitted by ten registered voters to the Boston Landmarks Commission asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended (hereinafter "Chapter 772"). The purpose of such a designation is to recognize and protect a physical feature or improvement that in whole or part has historical, cultural, social, architectural, or aesthetic significance.

The Copley Plaza Hotel meets the following criteria for designation as a Boston Landmark as established in Section 4 of Chapter 772:

A. Inclusion in the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.

The Copley Plaza Hotel is a contributing building to the Back Bay Historic District which was listed as a National Register District on August 14, 1973.

B. Structures, sites, objects, man-made or natural, at which events occurred that have made an outstanding contribution to, and are identified prominently with, or that best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation.

The Copley Plaza Hotel is significant to the city, the commonwealth, and the New England region as one of Boston's most prominent hotels for over 110 years. The hotel has notable historical associations with the evolution of the hospitality industry as it was the first hotel in the world to have an international reservation system and to accept credit cards, in addition to other advances. The hotel has hosted many notable events and guests, including most American presidents since 1912 and many foreign dignitaries and entertainment celebrities.

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

The Copley Plaza Hotel is a monumental and architecturally significant example of the Italian Renaissance Revival style. It is also known for its structural innovations and exceptionally elaborate interiors. The hotel is a prominent character-defining element of one of Boston's most iconic urban spaces, Copley Plaza.

Therefore, Boston Landmarks Commission staff recommends that the Commission designate the Copley Plaza Hotel as a Landmark under Chapter 772; and further recommends that the boundaries

corresponding to the Assessor's parcel 0401087000 be adopted without modification. The effect of this designation shall be that review by the Boston Landmarks Commission and/or Commission staff shall be required for any proposed alterations to the following elements:

- The exterior envelope of the building.
- Certain interior character-defining features in the following spaces on the lobby level (see section 7.3 for List of Character-Defining Features):
 - Lobby and connecting concourses (such as Peacock Alley) and foyers
 - Grand Ballroom, including Grand Ballroom Foyer and Rostrum
 - Oval Room
 - St. James Room
 - Singleton Room

If designated, the Standards and Criteria in this report will serve as guidelines for the Commission's review of proposed changes to the property, with the goal of protecting the historic integrity of the landmark and its setting. The designation would not regulate use.

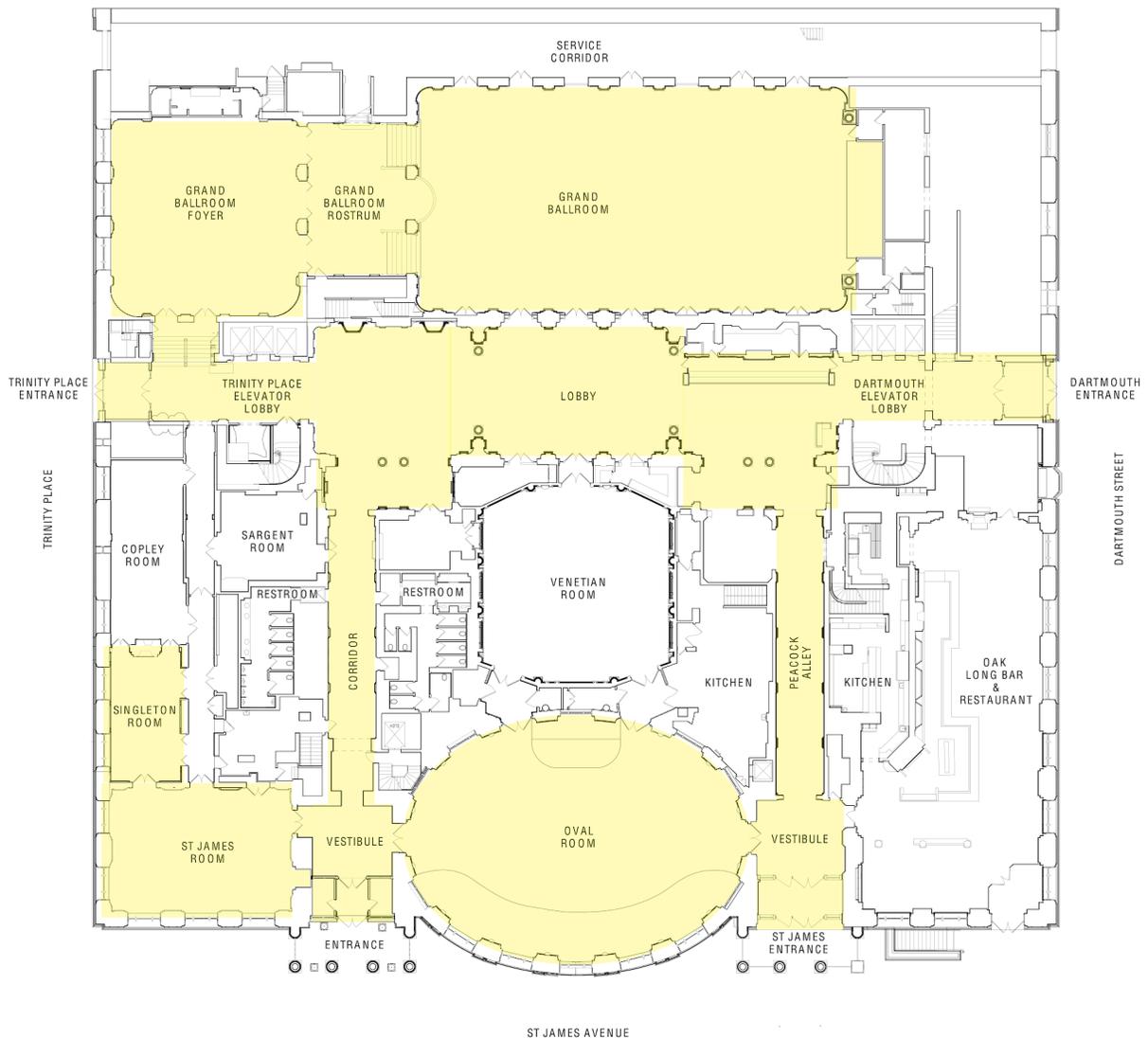


Figure 1. Ground floor plan of the Copley Plaza Hotel. Areas that are highlighted in yellow are included in the proposed designation.

2. LOCATION AND ZONING

According to the City of Boston's Assessing Department, the Copley Plaza Hotel is located at 205 Dartmouth Street, Boston, MA 02116. The address used by the Fairmont Copley Plaza Hotel is 138 St. James Avenue, Boston, MA 02116.

The designation corresponds to Assessor's Parcel Number is 0401087000, which is the parcel described in Exhibit A of the most recent deed for the property (Suffolk County Register of Deeds Book 58947 Page 75):

“NORTHERLY: on the Southerly line of St. James Avenue by three lines, one a straight line measuring 44.01 feet, another straight line measuring 151.78 feet and another straight line measuring 43.82 feet;

EASTERLY: on the Westerly line of Trinity Place, 222.58 feet;

SOUTHERLY: by land now or formerly of New England Power Co., by two lines, one a straight line measuring 76.86 feet and another a straight line measuring 159.14 feet; and

WESTERLY: on the Easterly line of Dartmouth Street, 222.52 feet.”

The Copley Plaza Hotel is a contributing building to the Back Bay Historic District which was listed on the National Register in 1973. The hotel is a character-defining element of Copley Square, which is also bordered by the Boston Public Library and Trinity Church. By the 1870s, Copley Square had begun to emerge as a new civic center lined by monumental institutional and religious buildings. In response to controversy over the proposed height of the Westminster Chambers apartment building (located where I.M. Pei's John Hancock Tower now stands), a height restriction of ninety feet was established in 1898 to preserve the character and proportions of Copley Square.¹ The Copley Plaza Hotel conforms to this restriction.

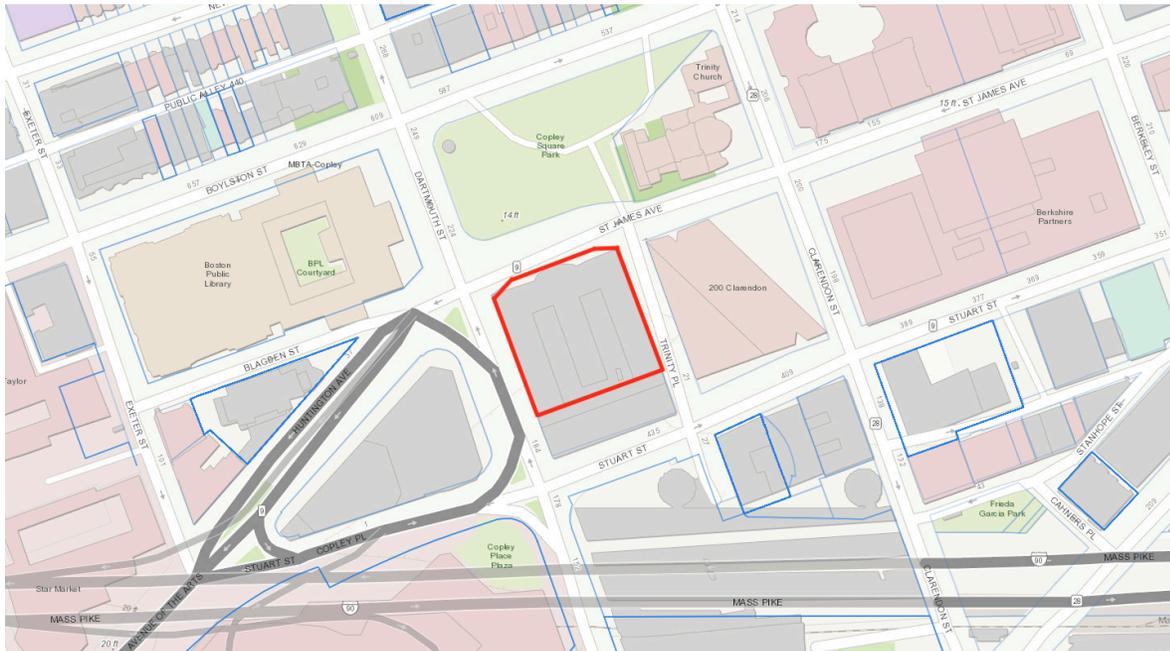


Figure 2. Map showing the proposed boundary of the designation which corresponds to the boundary of parcel #0401087000.

¹ Michael Holleran, *Boston's "Changeful Times": Origins of Preservation and Planning in America*, (The Johns Hopkins University Press, 1998), 176-77.

3. OWNERSHIP AND OCCUPANCY

According to the City of Boston's Assessor's records, the Copley Plaza Hotel is owned by Iconic Copley Plaza Hotel LLC, with a mailing address directed to the care of Perelson Weiner LLP at 299 Park Avenue, 2nd floor, New York, NY 10171.

According to the Assessor's records, the property has a total assessed value of \$139,826,700, with the land valued at \$48,534,700 and the building valued at \$91,292,000 for fiscal year 2025.

The property has always been a hotel since it opened in 1912.

4. IMAGES

Photographs



Figure 3. Copley Plaza Hotel, north facade and west elevation, looking southeast (G. Pineo, PAL, photographer, May 2024).



Figure 4. Copley Plaza Hotel, east elevation and north facade, looking southwest (G. Pineo, PAL, photographer, May 2024).



Figure 5. Detail of the St. James Avenue facade (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 6. Detail of a St. James Avenue window (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 7. Primary entrance on St. James Avenue (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 8. Looking up at the facade above the primary entrance on St. James Avenue (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 9. Entrance and non-original marquee on Dartmouth Street (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 10. Non-original projecting oriel window on Dartmouth Street (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 11. Photo taken from Trinity Place showing the rear (south) facade of the hotel in the unadorned brick (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).

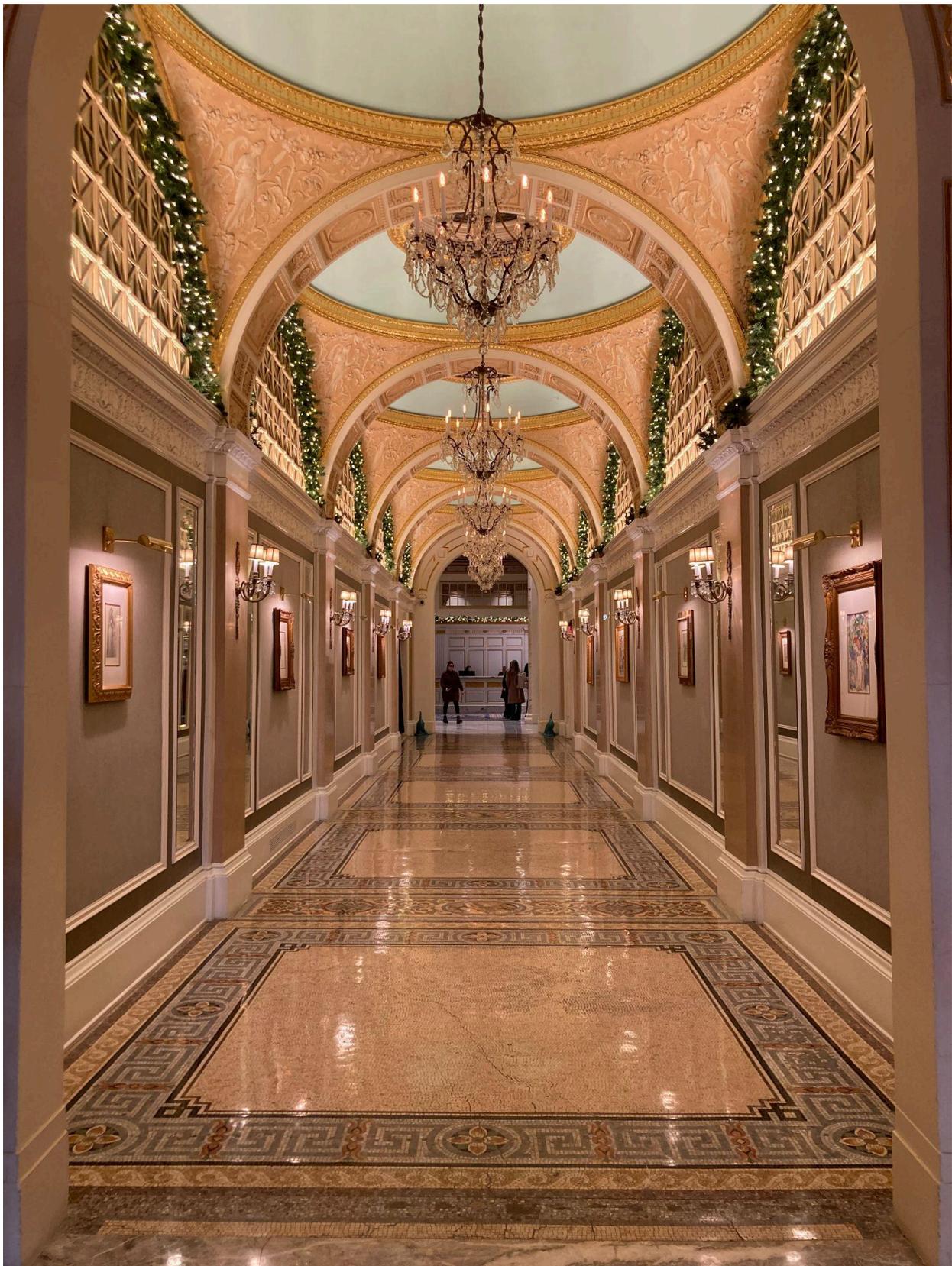


Figure 12. Peacock Alley (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025). Note that the chandeliers are not original.



Figure 13. The ceiling of Peacock Alley (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025). Note that the chandeliers are not original.

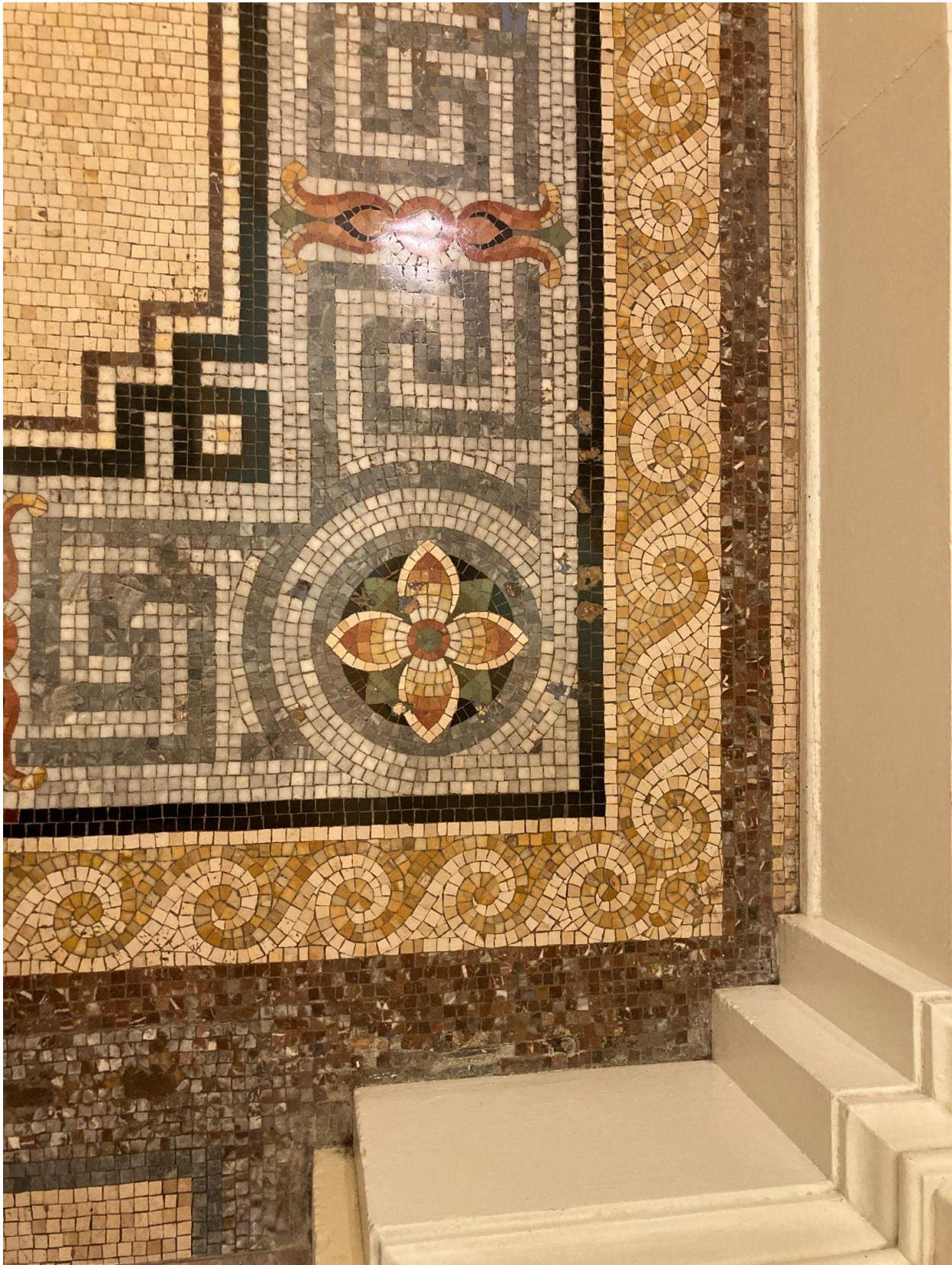


Figure 14. Detail of mosaic tile floor in Peacock Alley (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 15. Looking from the foyer into the corridor at the secondary entrance on St. James Avenue (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 16. Detail of mosaic tile floor in the foyer of the secondary entrance on St. James Avenue (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 17. Lobby interior looking east (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).

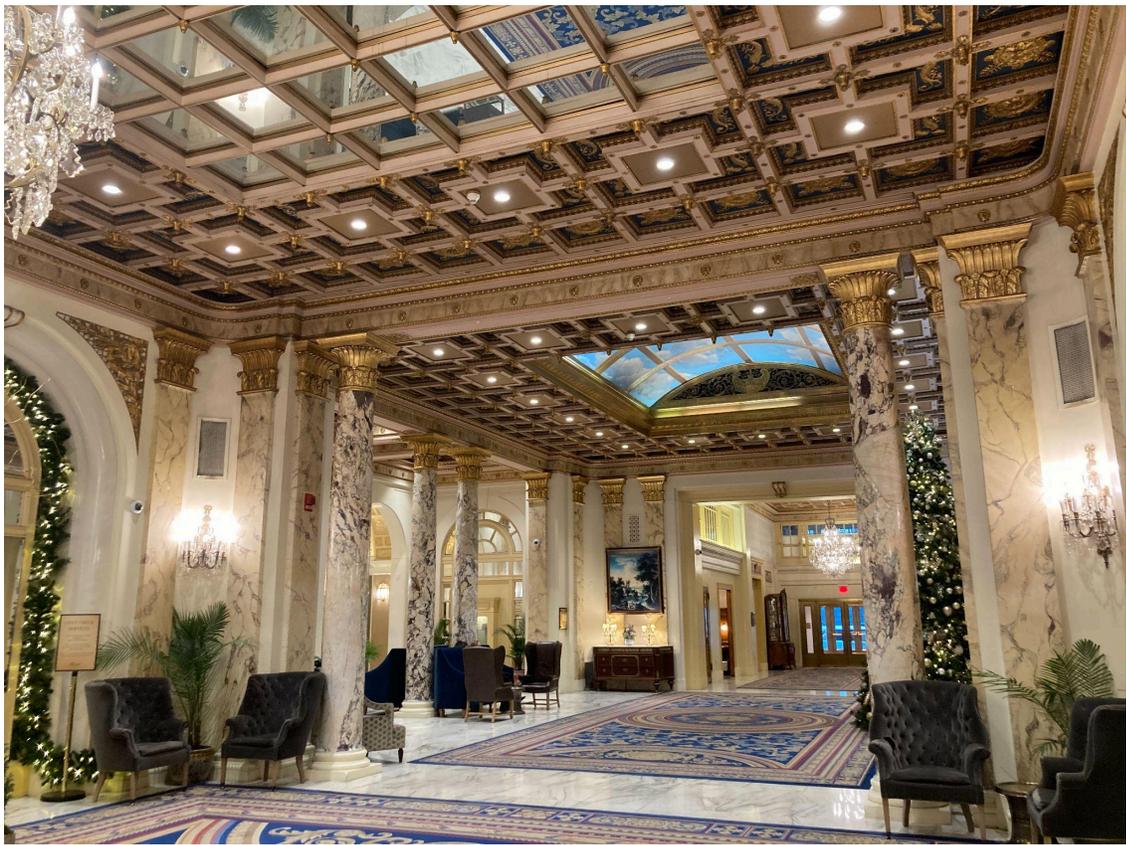


Figure 18. Lobby interior looking east (J. Gaugler, BLC staff, photographer, December 2025).



Figure 19. Lobby looking east toward Trinity Place exit (J. Gaugler, BLC staff, photographer, December 2025). Note the different placement of grilles on the left and the right.



Figure 20. Detail of lobby interior looking east (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 21. Lobby interior looking west (J. Gaugler, BLC staff, photographer, December 2025). Front desk is visible.

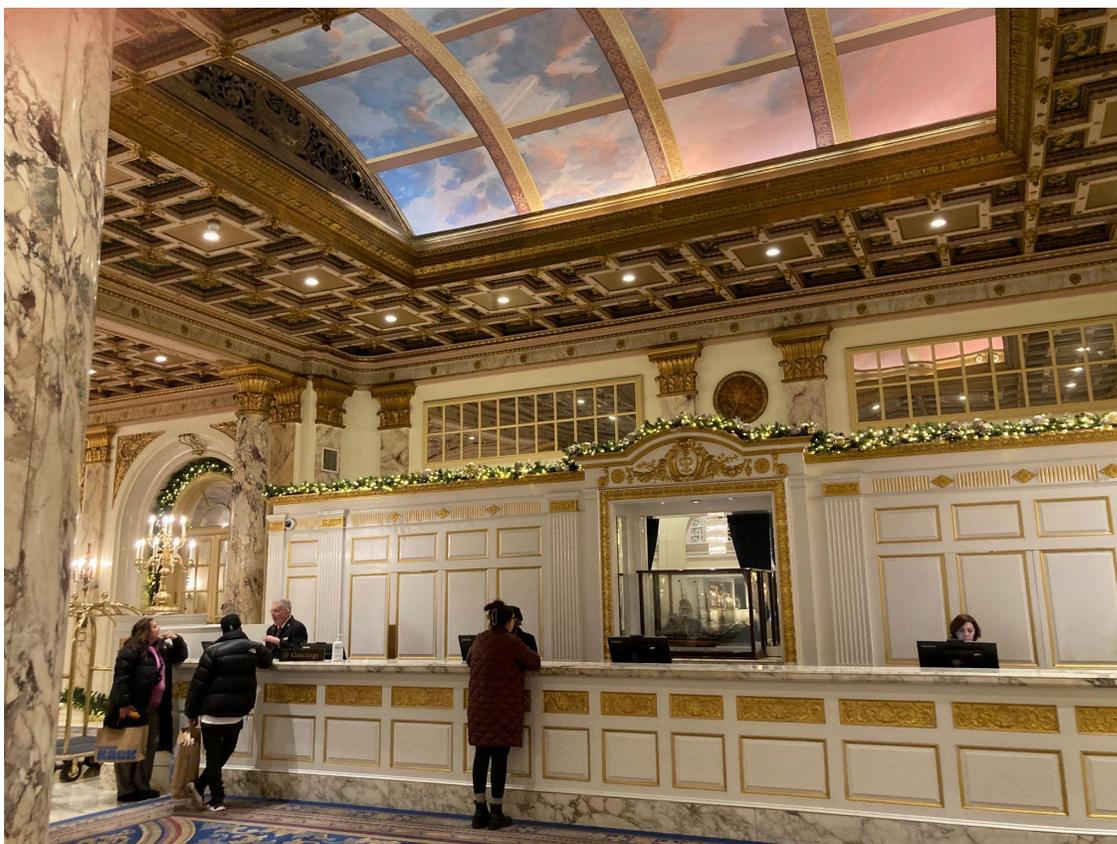


Figure 22. Front desk (J. Gaugler, BLC staff, photographer, December 2025). Not original.



Figure 23. Detail of lobby ceiling (J. Gaugler, BLC staff, photographer, December 2025).



Figure 24. Grand Ballroom looking into the rostrum (J. Gaugler, BLC staff, photographer, December 2025).

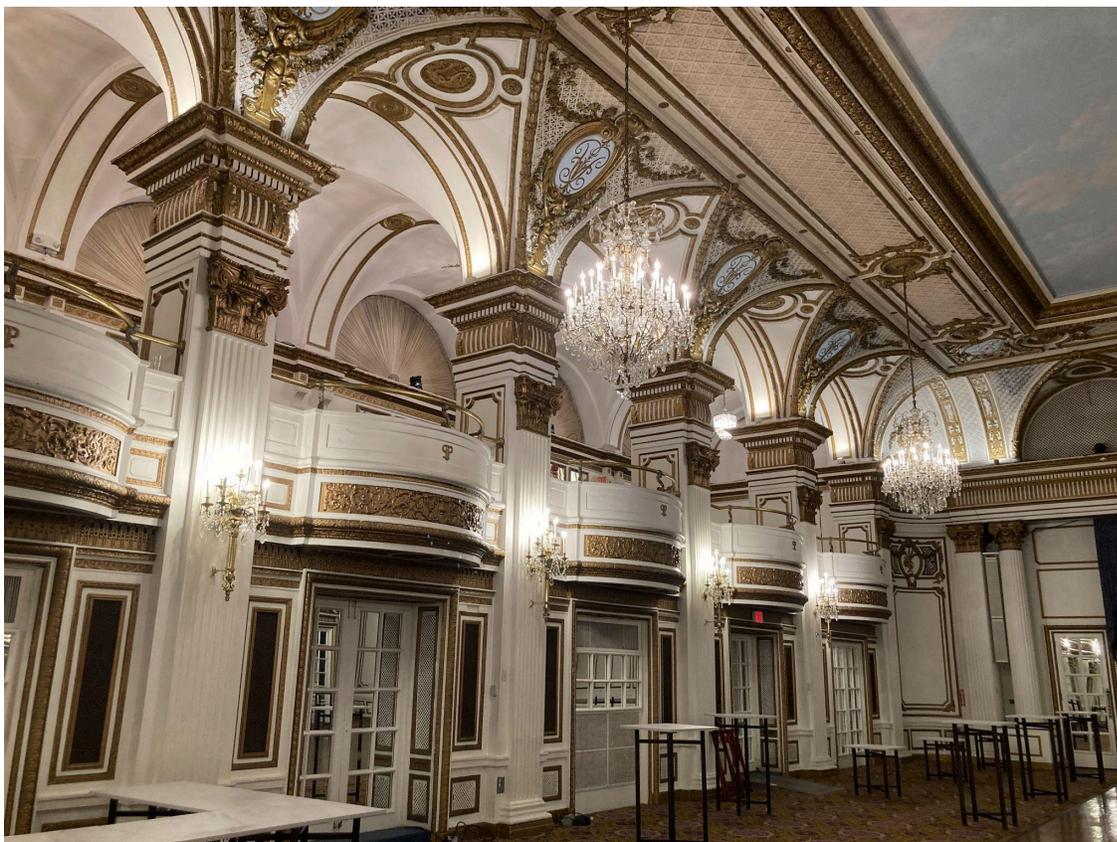


Figure 25. Grand Ballroom (J. Gaugler, BLC staff, photographer, December 2025).



Figure 26. Oval Room (J. Gaugler, BLC staff, photographer, December 2025). See Section 5 for a discussion of alterations to this room.



Figure 27. Oval Room ceiling detail (J. Gaugler, BLC staff, photographer, December 2025).



Figure 28. St. James Room (J. Gaugler, BLC staff, photographer, December 2025).

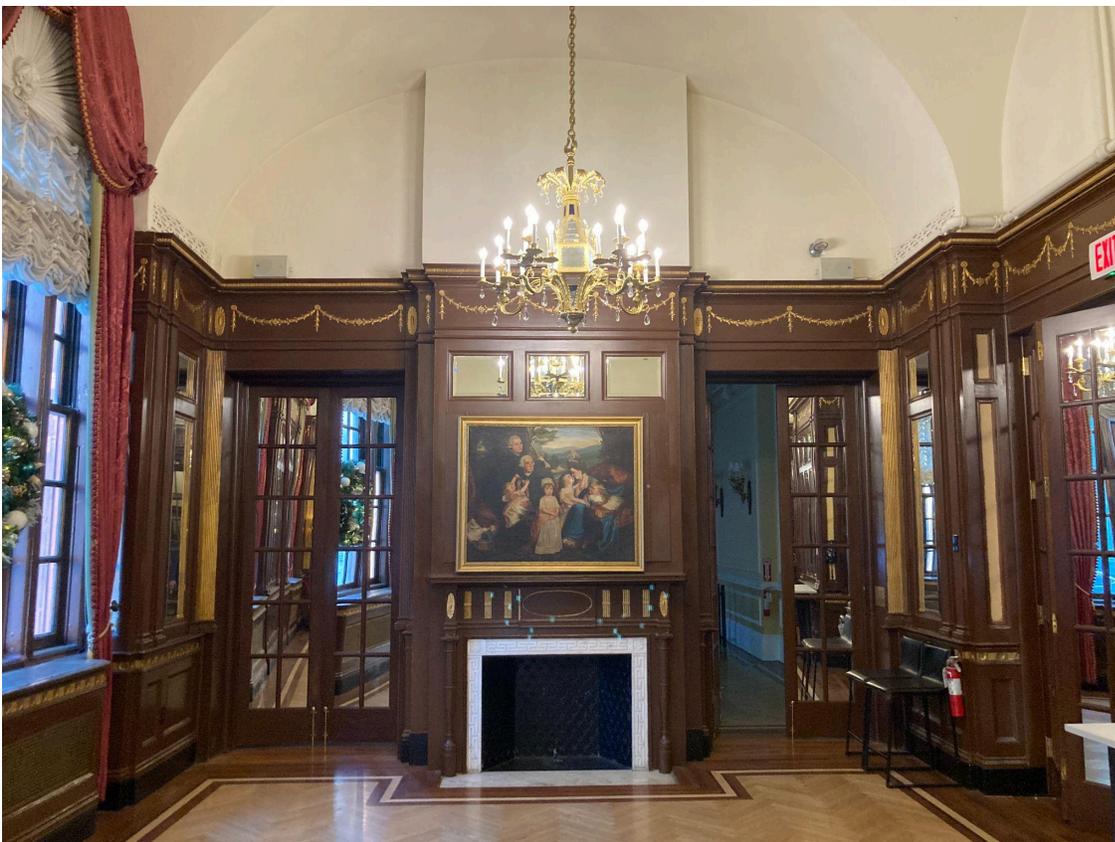


Figure 29. Singleton Room (J. Gaugler, BLC staff, photographer, December 2025).



Figure 30. Singleton Room (J. Gaugler, BLC staff, photographer, December 2025).

Historic Images



Figure 31. Architect Henry Janeway Hardenbergh's annotated work drawing of the Copley Plaza Hotel, north façade and west elevations, looking southeast, 1911.²

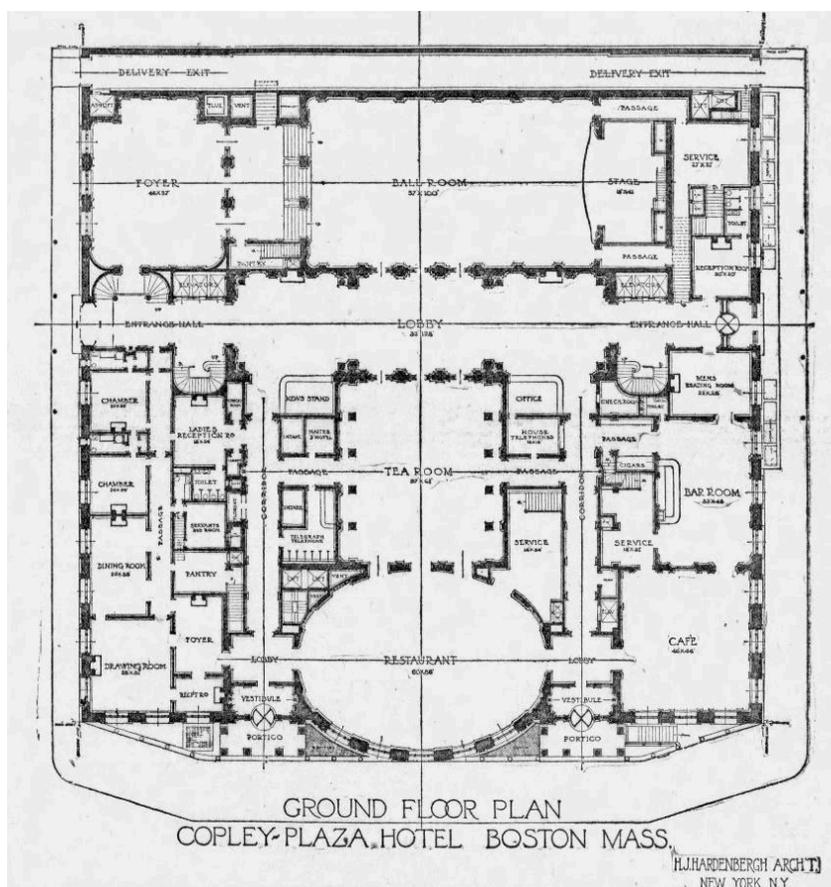


Figure 32. Architect Henry Janeway Hardenbergh's Ground Floor Plan drawing of the Copley Plaza Hotel, 1911.³

² "Plaza - Copley Hotel. Copley Square. Photograph of Architect's Work Drawing," Boston Public Library Arts Department, 1911, <https://ark.digitalcommonwealth.org/ark:/50959/kp78kh587>.

³ "Ground Floor Plan Copley Plaza Hotel, Boston Mass." Detail extracted from *Boston Evening Transcript*, "The New Hotel for Copley Square," January 27, 1911.



Figure 33. Photograph of Copley Plaza Hotel north façade and west elevations, looking southeast, 1932.⁴



Figure 34. Aerial photograph of Copley Plaza Hotel, north façade, and Copley Square showing Trinity Church (lower left) and Boston Public Library (center), looking southwest, 1950.⁵

⁴Leslie Jones, photographer, "Copley Plaza and Hotel Westminster in Copley," Leslie Jones Collection, 1932, <https://ark.digitalcommonwealth.org/ark:/50959/5h73s320d>.

⁵"Copley Square," Boston Public Library Arts Department, ca. 1950, <https://ark.digitalcommonwealth.org/ark:/50959/668305767>.

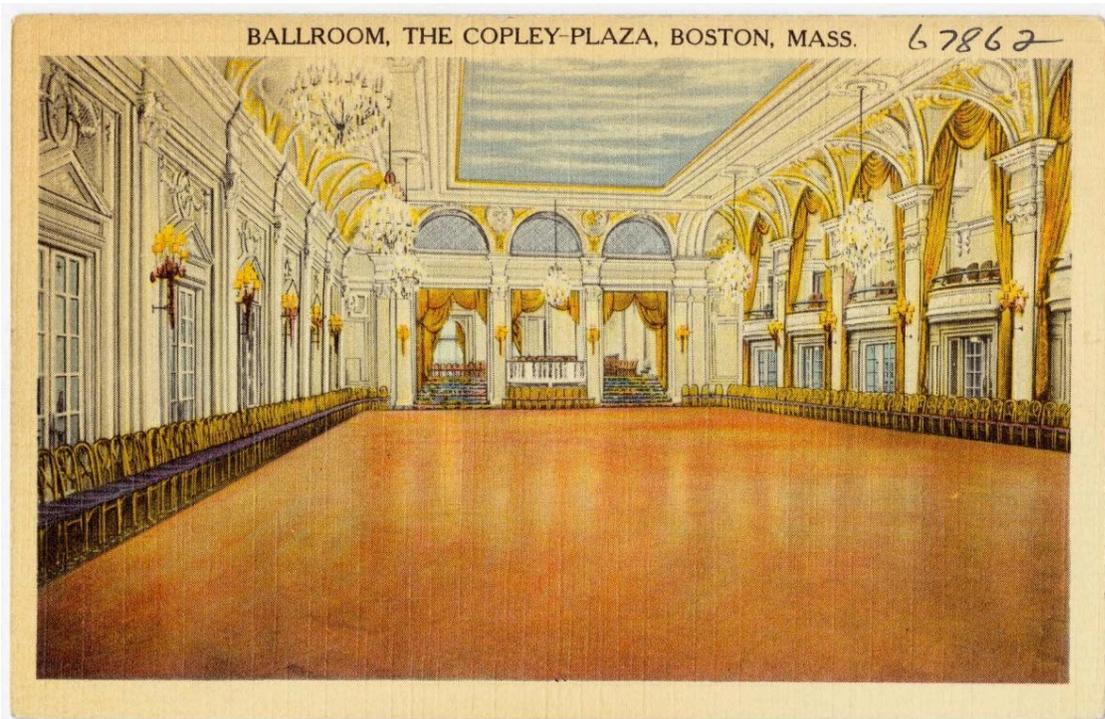


Figure 35. The Ballroom, Copley Plaza Hotel, postcard view, 1930–1945.⁶



Figure 36. Oval Dining Room, Copley Plaza Hotel, postcard view, 1930–1945.⁷

⁶ "Ballroom, the Copley-Plaza, Boston, Mass.," Boston Public Library Arts Department, 1930–1945, <https://ark.digitalcommonwealth.org/ark:/50959/wh246s659>.

⁷ "Dining room, the Copley-Plaza, Boston, Mass.," Boston Public Library Arts Department, 1930–1945, <https://ark.digitalcommonwealth.org/ark:/50959/wh246s91x>.



Figure 37. Carousel in the Merry-Go-Round Bar, which is now the Oak Long Bar + Kitchen, Copley Plaza Hotel (photographer unknown, ca. 1934-1978).

5. ARCHITECTURAL DESCRIPTION

Note: historic photos are courtesy of the Fairmont Copley Plaza Hotel unless otherwise indicated.

Exterior

The Copley Plaza Hotel is a monumental Renaissance Revival building of rusticated limestone and tan brick with a 15-bay-wide front facade along St. James Avenue and 12-bay side facades along Dartmouth Avenue and Trinity Place. The rear of the building is flush with the adjacent building for the lower two stories, but above that the building becomes E-shaped in plan, with deep lightwells providing light and air to the rooms in the interior of the footprint.

The front facade along St. James Avenue has a central five-bay swell with flanking wings. The two bays on either side of the swell are recessed with 1-story rectangular porticos at the ground level demarcating entrances. Each portico has a full dentiled entablature sitting atop Doric columns with decorative plait molding at the neck of the capitals. The entablatures are surmounted by large decorative medallions. Two gilded lions sculpted by Alexander Pope, not original to the hotel, have flanked the primary entrance to the hotel after the Copley Plaza salvaged them from the demolition of the Kensington Hotel in 1967.

On the Dartmouth side of the building, there is a non-original projecting marquee with decorative molded medallions, palmettes, and integrated lighting, which replaced the original marquee visible in historic photographs. There was a marquee in this location historically, but the current marquee is thicker than the original due to the installation of outdoor heating panels. It is also narrower, as it no longer crosses the window on either side of the entrance. To the left of the entrance there is a non-original projecting oriel window with a domed hood and ornamental grilles.



Figure 38. Copley Plaza Hotel taken from the opposite side of Dartmouth Street (photographer and date unknown). Note the width of the marquee.



Figure 39. Dartmouth Street facade showing narrower marquee (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).



Figure 40. Note the altered marquee and the non-original oriel window (J. Gaugler, Boston Landmarks Commission staff, photographer, December 2025).

The hotel sits on a stone foundation and has a two-story base of rusticated regular coursed ashlar limestone at the first story and brick at the second story, topped by a fleur-de-lis cornice. Along all three street facades of the building, large arched windows in the first story are set into stone surrounds with volute keystones. The window frames are clad in copper.

The second through seventh stories have paired windows. Window sash are not original. The third-floor windows along the front swell are surmounted by oval medallions and curved segmental hoods supported by fluted corbels. The third-floor windows at the three end bays on either side of the St. James elevation and along the entire length of the two side elevations are surmounted by shallow flat hoods with corbels. Fourth-floor windows feature flat hoods without corbels. There is an ornamented cornice above the sixth story.

The seventh story contains a highly ornamental frieze with the Plaza insignia of double P's placed back-to-back inside of decorative panels with leaf, scroll, and torch motifs. Below each decorative panel is a section of molding with a wave motif.

At the top of the building there is a non-original metal-wrapped cornice above dentil molding. Historically there was a balustrade that was later removed (see **Figure 41**). The roof of the building contains various headhouses that have been constructed at various points in time that do not contribute to the architectural significance of the building. The roof also features a wide assortment of late-20th century mechanical equipment and duct work.



Figure 41. St. James facade showing the original balustrade (photographer unknown, 1912).

Interior

The interior spaces proposed to be included in the Landmark designation of the Copley Plaza Hotel are all located on the lobby level (street level). Much of the original architecture of these public spaces has been preserved, although certain spaces have seen significant alteration. This section of the study report attempts to identify original features versus alterations; this effort is not

comprehensive. Future investigations may further clarify what is or is not original and may justify amendments to this study report or inform the appropriateness of proposed changes to the interior.

Foyers and concourses (including Peacock Alley)

The hotel's foyers and concourses are visitors' first introduction to the grandeur of the inside of the hotel. The floors are clad in multi-colored mosaic tile. The walls have decorative crown molding but are largely simple planar surfaces, in contrast to the elaborate arches, pendentives, and skylights of the ceiling.

Alterations identified in this space include: the addition of wall sconces and chandeliers; changes to the wall surface treatment; changes to paint colors; the addition of mirrored panels.



Figure 42. Historic photo of Peacock Alley (photographer unknown, 1912).

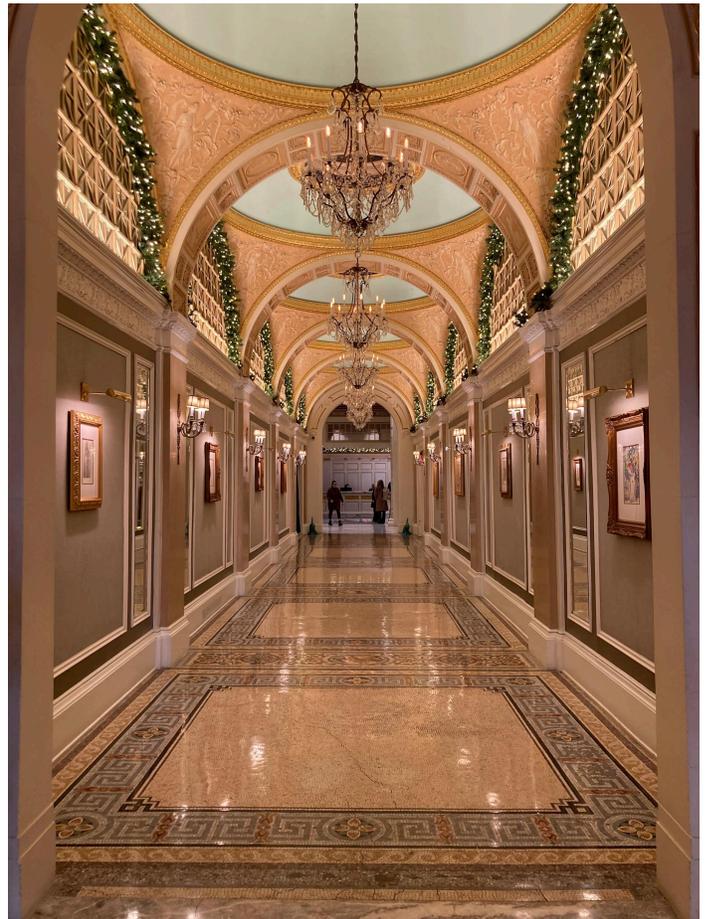


Figure 43. Contemporary photo of Peacock Alley including temporary garlands for the Christmas season (J. Gaugler, Dec. 2025). Note that the chandeliers are not original.

Lobby

The lobby's most prominent architectural feature is its elaborate coffered ceiling, into which are set skylights and barrel vaults. Also prominent are the marble columns with foliate and palm capitals.

Alterations identified in this space include: marbling added to the wall pilasters; gilded finishes; marble flooring instead of mosaic; and the front desk, which has been replaced and relocated several times (see next page).



Figure 44. Historic photo of the lobby (photographer unknown, 1912).

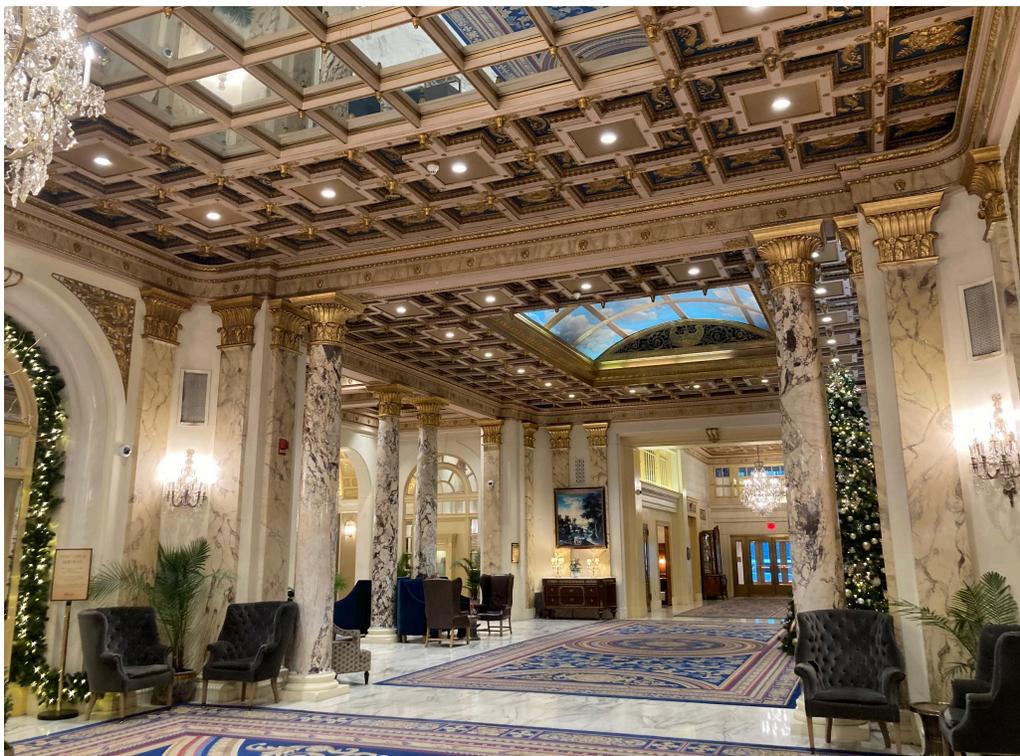


Figure 45. Contemporary photo of the lobby (J. Gaugler, December 2025).

Front Desk (in Lobby)

The current design and configuration of the front desk in the lobby is not original. An older version can also be seen in **Figure 44** on the previous page.



Figure 46. Historic photo of the mid-20th century front desk (photographer and date unknown).

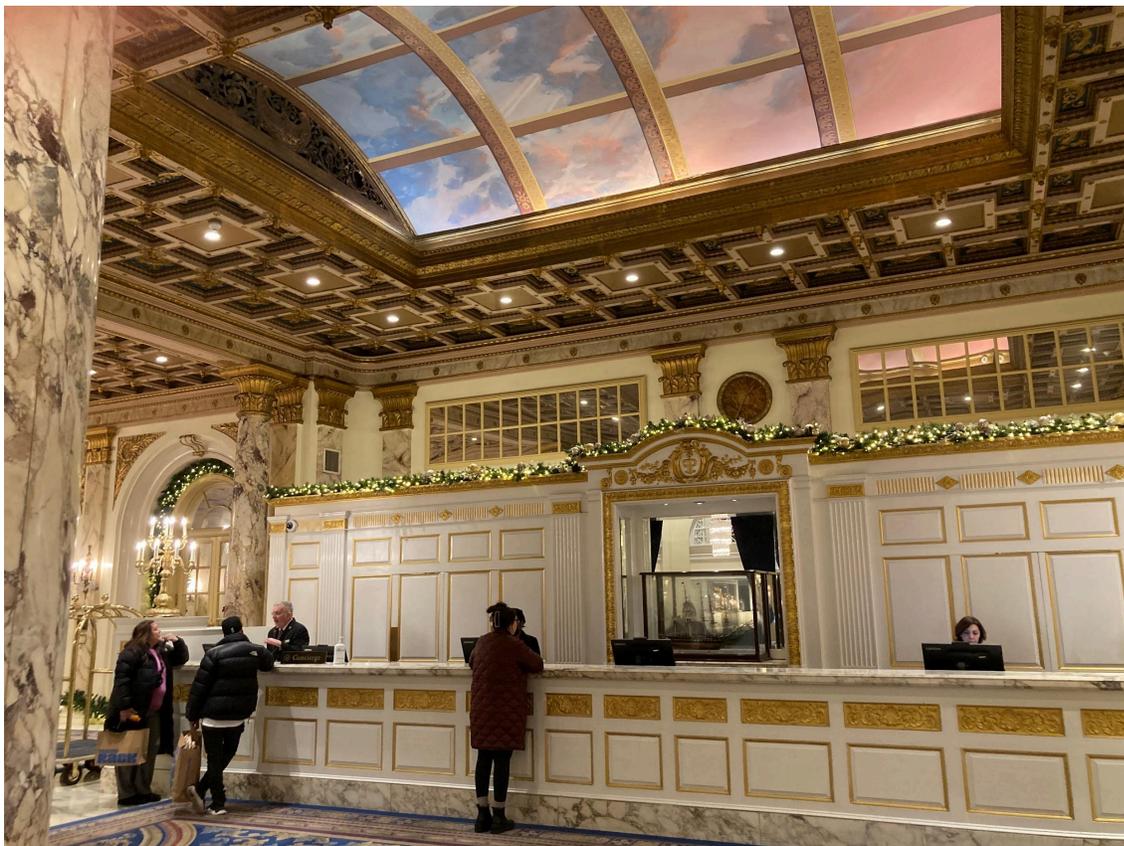


Figure 47. Contemporary photo of the front desk (J. Gaugler, December 2025).

Grand Ballroom, including Grand Ballroom Foyer and Rostrum

The Grand Ballroom is the most magnificent room in the hotel, and also one of the least altered. The ballroom is sumptuously decorated with decorative molding and plasterwork on the walls and ceiling. On the south side there is a mezzanine with service space below. At the west end there is a raised stage, while on the opposite end of the room, stairs lead to the rostrum.

Alterations identified in this space include: one bay below the mezzanine converted from door to window; central bay of the stairs to the rostrum converted from stairs to balcony (see next page).



Figure 48. Historic photo of Grand Ballroom (photographer and date unknown).

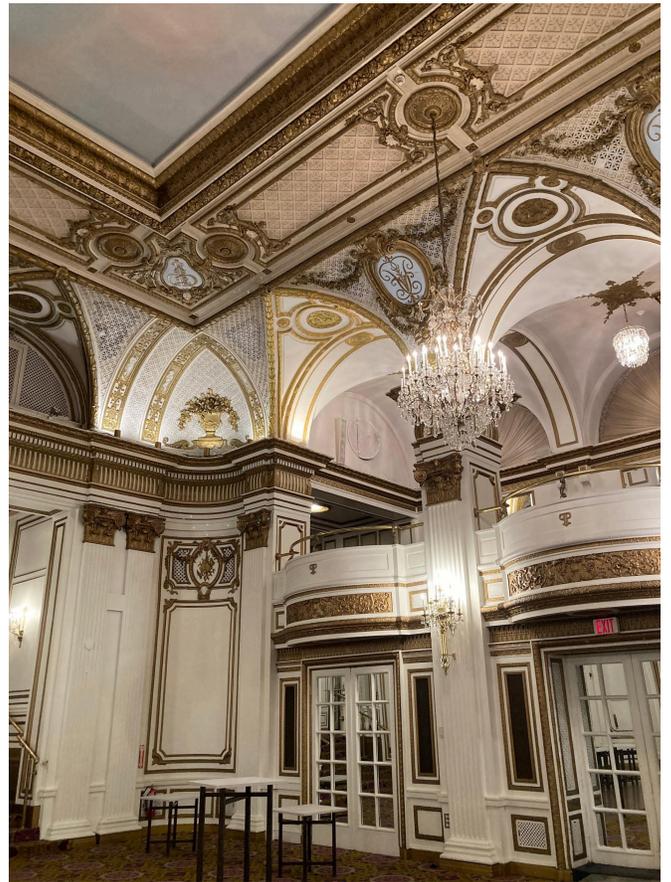


Figure 49. Contemporary photo of Grand Ballroom (J. Gaugler, Dec. 2025).

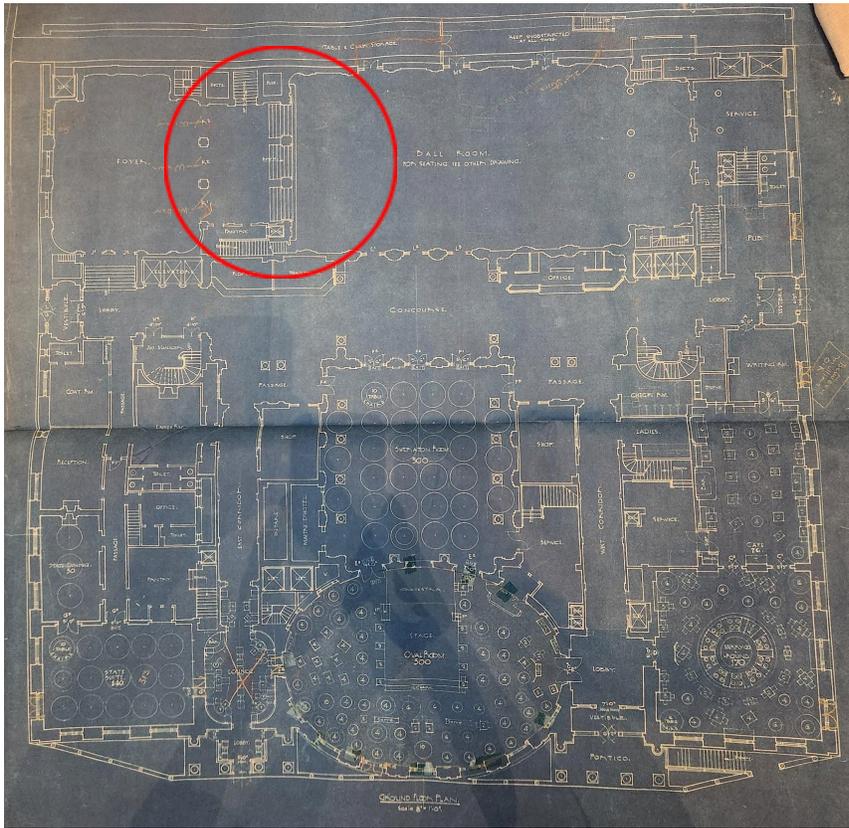


Figure 50. Plan of the Grand Ballroom showing stairs in red circle (Perry Shaw and Hepburn Architects, 1944).



Figure 51. Contemporary photo of the stairs from Grand Ballroom to Rostrum showing the central bay converted to a balcony (J. Gaugler, December 2025).

Oval Room

The Oval Room is distinctive for its oval shape and the arched niches that march along the perimeter of the room. There have been substantial alterations to this room and the altered features are not considered character-defining features.

Alterations identified in this space include: raised floors on the north and south sides of the room; large seashell on the stage; sculptural shells at top and bottom of wall panels; scalloped infill panels within the upper portions of the arches; and ceiling mural.



Figure 52. Historic photo of the Oval Room (photographer unknown, 1912).



Figure 53. Contemporary photo of the Oval Room (J. Gaugler, December 2025).

St. James Room

The St. James Room is particularly notable for its decorative ceiling, including border molding and a large, elaborate center medallion. The room also has raised wall panels and doorways with prominent entablatures surmounted by broken pediments. The room has been little altered from its original appearance.

Alterations identified in this space include: lighting fixtures; color treatment (the historic photo depicts light-colored walls, trim, and ceiling, whereas today much of the room is dark brown); the original multi-pane mirrors over the broken pediments are now single-pane mirrors. (Also see **Figure 56.**)



Figure 54. Historic photo of the St. James Room (photographer unknown, 1912).



Figure 55. Contemporary photo of the St. James Room (J. Gaugler, December 2025).

Singleton Room

The Singleton Room is notable for its vaulted ceilings, fireplace, and wood wainscoting, paneling, and molding.

Alterations identified in this space include: the wall on either side of the fireplace has been opened up to create two doorways; doorways on the corridor side of the room have been altered (removal of pediment).



Figure 56. Historic photo of the St. James Room looking into the Singleton Room through the opening on the left (photographer and date unknown). Courtesy of Historic New England.



Figure 57. Contemporary photo of the Singleton Room (J. Gaugler, December 2025).



Figure 58. Contemporary photo of the Singleton Room looking toward the St. James Room (J. Gaugler, December 2025).

Oak Long Bar + Kitchen - **NOT RECOMMENDED FOR INCLUSION IN THE DESIGNATION**

The Copley Plaza's dining room has seen many modifications and identity shifts over the years, and today reflects the combining of the originally distinct cafe and bar rooms into one open space. Original features in the space include the elaborate ceiling, which is coffered wood in one part and bas-relief plaster in the other part, with decorated cross beams. Molded swags still festoon the walls. There is also a metal rail embedded in the floor which indicates the former location of the mid-20th century carousel from the time the cafe functioned as the Merry Go Round Bar (see **Figure 37**).

Alterations identified in this space include: the removal of a wall to combine the former bar and dining space into one room; the entire bar itself; the fireplace and shelving behind the bar; flooring; and many wall surface treatments. As a result of the various modifications previously made to the finishes and configuration of these spaces, the Oak Long Bar + Kitchen are excluded from the designation.



Figure 59 (left). Historic photo of the original bar room (photographer unknown, ca. 1912-1934).



Figure 60 (left). Contemporary photo of the Oak Long Bar + Kitchen (Fairmont Copley Plaza Hotel).

Copley Room - NOT RECOMMENDED FOR INCLUSION IN THE DESIGNATION

The Copley Room is not recommended for inclusion in the designation due to relatively substantial alterations, including the combination of two rooms into one, the removal and alteration of original wall panels/molding, the installation of new doorways on either side of the fireplace, and the removal of a decorative swagged panel above the fireplace mirror. However, some historic architectural features remain, including historic fireplace, ceiling medallions and plasterwork.



Figure 61. Historic photo of the Copley Room (photographer and date unknown). Courtesy of Historic New England.

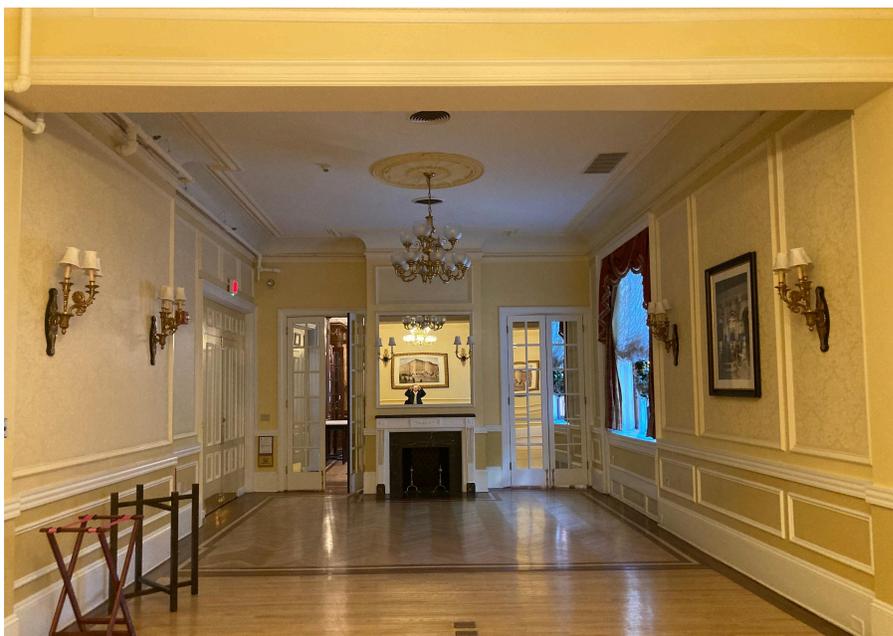


Figure 62. Contemporary photo of the Copley Room (J. Gaugler, December 2025).

Venetian Room - **NOT RECOMMENDED FOR INCLUSION IN THE DESIGNATION**

The Venetian Room is not recommended for inclusion in the designation due to the fact that it has been completely altered from its original form, as shown below.



Figure 63. Historic photo of the Tea Room (photographer and date unknown).



Figure 64. Contemporary photo of the Venetian Room (J. Gaugler, December 2025).

6. HISTORY AND SIGNIFICANCE

6.1 Historic Significance

The Copley Plaza Hotel is historically significant as a prominent character-defining element of one of Boston's iconic urban spaces, Copley Plaza; as one of the most fashionable hotels in Boston in the early twentieth century; and as among the great Boston hotels still in operation.⁸ The hotel has notable historical associations with the evolution of the hospitality industry in the early twentieth century as it developed in New York City, Boston, and other major cities. As the largest grand hotel in Boston for decades, the Copley Plaza has received numerous distinguished guests and hosted many important events during its more than 110 years of operation. The hotel was initially known for its innovations in structural methods, elaborate interior architectural design, and high-quality luxury service. In the mid-twentieth century, it was the first hotel in Boston to introduce several modern systems and conveniences for guests that benefited staff operations.⁹ The Copley Plaza Hotel was listed in the National Register of Historic Places in 1973 as a contributing resource in the Back Bay Historic District, and is highlighted in the nomination as one of the major elements in the district.¹⁰

The name of the Copley Plaza Hotel refers to its location on Copley Square. In 1852, due to overcrowding and pressures for new residential construction in the growing city that could not be accommodated on the original Shawmut Peninsula settlement location, the City of Boston began filling the tidal cove and mud flats of the Back Bay. The intersection of neighborhoods with different street patterns created a triangular public space where Huntington Avenue, laid out in 1872, ran in a diagonal from St. James and Dartmouth streets on the southwest to Boylston and Clarendon streets on the northeast. Copley Square developed with Trinity Church (1877) on the east side, New Old South Church (1873) at the northwest corner, the first Museum of Fine Arts (1876) followed by the Copley Plaza Hotel (1912) on the south side, and Boston Public Library (1895) on the west side. Copley Square was originally named Art Square in reference to the first Museum of Fine Arts (predecessor of the current building on Huntington Avenue built in 1909) that opened in 1876 on the south side of the square. In 1883, the city of Boston bought the triangular parcel in front of the church and renamed the plaza as Copley Square in honor of the great colonial and early republic-era portrait painter John Singleton Copley (1738–1815).

The location selected for the hotel was a filled land site originally owned by the Boston Water Company that had first held a large wooden Coliseum erected for a post-Civil War Grand National Peace Jubilee in 1869, and then held the first Boston Museum of Fine Arts from 1876 until the collections were moved to the present building on Huntington Avenue in 1909. The Copley Square Trust acquired the property in 1902 for \$1.8 million, demolished the former museum, and erected a deluxe, modern hotel.¹¹ Back Bay and Copley Square were the intellectual and social center of the city with hospitality originally provided by private clubs such as the Algonquin founded in 1885 and the St. Botolph founded in 1880 for wealthy upper-class members.¹²

Boston has a long tradition of fine hotels and hospitality. Boston's first luxury hotel, Tremont House designed by Isiah Rogers, was built in 1829 on Tremont Street and demolished in 1895. The first Parker House Hotel on School and Tremont streets was built in 1855 and replaced in 1927 with the

⁸ Boston Landmarks Commission, "Copley Plaza Hotel," MHC B Form BOS.2383 (ca. 1973).

⁹ Stanley Turkel, "Nobody Asked Me, But... No. 148; Hotel History: Fairmont Copley Plaza (1912), Boston, Massachusetts," Historic Hotels of America, National Trust for Historic Preservation, 2013. <https://www.historichotels.org/us/stanley-turkel-hotel-history-fairmont-copley-plaza.php>.

¹⁰ Cassie, Alexander and Elizabeth Amadon, *National Register Nomination – Back Bay Historic District* (Boston, Suffolk Co., Massachusetts, NRIS 73001948, 1973).

¹¹ Hotels of Distinction, *The Copley Plaza Hotel, the Grande Dame of Boston* (Boston, MA: Hotels of Distinction, 1987), 2.

¹² Hotels of Distinction, *Copley Plaza*, 2–5.

current building. In the Back Bay, the Kensington and Westminster hotels (not extant) were established in the Back Bay before 1900. The Ritz-Carlton Hotel on Newbury and Arlington streets, the first of this luxury brand in the country, was built in 1927. However, none of these hotels were of the scale, nor achieved the elevated reputation, of the Copley Plaza Hotel in Boston, the Northeast, and arguably the country.¹³

The Copley Plaza Hotel had close ties with the Plaza Hotel in Manhattan, built in 1907 and opened in 1909. In 1910, the New York Plaza in conjunction with Boston investors announced plans for a 7-story, 460-room hotel in Boston. The hotel, designed by New York-based architect Henry Janeway Hardenbergh (1847–1918) who had designed the New York Plaza, was described as magnificent, double the size of Boston's Tremont Hotel and "intended to be unsurpassed in the country."¹⁴ The newspaper articles are illustrated with the architect's sketches of the exterior, ball room, and floor plan. Boston-based architect Clarence H. Blackall (1857–1942) served as the local Consulting Architect. (See **Architectural Significance**). In 1911, the Plaza Hotel published an illustrated brochure on both hotels. The narrative, photographs, and line drawings emphasize the modern, luxurious, and beautiful features of each hotel, and its convenient location relative to fashionable shops, arts and cultural attractions, and transportation. The Copley Plaza's section includes photographs of the Grill, Restaurant, Café, Tea Room, Small Ballroom and Rotunda (lobby), laid out on each page above an uncaptioned drawing of a significant Boston building.¹⁵

James Lovell was the site engineer during construction. George A. Fuller, a Chicago and New York construction firm organized in 1882, managed the building contract with Lorenzo Trafton as superintendent. The firm was one of the first to experiment with innovative forms of steel beams. The consulting electrical engineers in Boston were represented by C.O. Mailloux and C.E. Knox. Maurice Reidy was a consulting engineer, and involved his father.¹⁶ The total cost for the site, construction, and furnishings was \$5.5 million.

The deluxe Copley Plaza Hotel opened August 19, 1912, and the management advertised it in the Boston newspapers as the "Finest and most luxurious hotel in New England, under the same management as Plaza Hotel, New York." Experienced hotelier Fred Sterry (1866–1933) who had opened the New York Plaza and managed hotels in Palm Beach, Florida, was managing director and J. C. La Vin (b. ca. 1880), a German hotelier, was manager.¹⁷ The double-P, back-to-back insignia monogram that appears on the building exterior, interior finishes, and furnishings is thought to have been Hardenbergh's solution for a private club-like emblem using the "P" for Plaza. The luxury hotel with 450 rooms with baths and five restaurants quickly filled with bookings from New York, Baltimore, Kansas City, and across the country. The opening on August 19 was attended by many dignitaries, including Boston Mayor John F. Fitzgerald, members of the social elite, and civic leaders. President Howard Taft attended a celebratory dinner in the fall.¹⁸

Between 1912 and 1933, the hotel was managed and staffed by a series of experienced individuals, many of whom had ties to New York. Arthur L. Race had the longest tenure for 16 years between 1925 and 1941, including during Prohibition and the Great Depression. The combination of the Great Depression and the death in 1933 of Fred Skerry brought a period of decline for the hotel. As stock value plunged, the Copley Plaza was sold in 1941 to Ernest Henderson and Robert Lowell Monroe,

¹³ *Hotels of Distinction, Copley Plaza*, 5.

¹⁴ *The Boston Globe*, "Magnificent Hotel for Copley Square," January 27, 1911, 11; *Hotels of Distinction, Copley Plaza*, 13–14.

¹⁵ *Plaza Hotel, Plaza New York and the Copley Plaza Boston* (New York: Frank Presbrey Co., 1911).

¹⁶ *Hotels of Distinction, Copley Plaza*, 6–7.

¹⁷ Ancestry.com. J. C. La Vin. Hamburg State Archives, Staatsarchiv Hamburg. Hamburg Passenger Lists, 1850–1934 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2008; *Boston Evening Transcript*, "Copley Plaza Hotel" advertisement, January 27, 1911, 2.

¹⁸ Quoted in *Hotels of Distinction, Copley Plaza*, 10, 11, 13.

founders of Sheraton Corporation, for a reduced price. The New York Plaza was also sold in 1943.¹⁹ The Copley Plaza had a series of managers, and business faltered as shortages of World War II limited access to luxury products. By 1950, the Sheraton company shifted the Copley Plaza image from a deluxe grand hotel to a mid-level hotel to compete with other modern lodging chains. The name was changed to Sheraton Plaza, and a neon sign was placed on the roof. On the interior, original floor and ceiling finishes were covered as the hotel became a discount and package deal hotel with a Danish smorgasbord restaurant.²⁰ During this period, the Copley became the first completely air-conditioned hotel in Boston, and the first hotel in the world to have an international reservation system, and the first hotel in the world to accept credit cards. It was also one of the first hotels to offer direct telephone dialing for guests.²¹ When the Kensington Hotel was demolished in 1967, two gilded lion statues sculpted by Alexander Pope (1849–1924) were relocated to the St. James Street entrance of the Copley Plaza.²²

In 1972, while planning for construction of a new office tower east of the hotel, the John Hancock Mutual Life Insurance Company purchased the Copley Plaza Hotel with the intent to restore the building and its role as a high-quality hotel. The Hotels of Distinction company name was brought back, and the hotel was returned to its original name as the Copley Plaza Hotel. Alan Tremain (b. 1935), an Englishman with hotel and hospitality experience around the world was appointed Managing Director of Copley Plaza Hotels and President of Hotels of Distinction, with the active involvement of his wife Anita Tremain, a French countess and interior designer. The company restored the hotel and its furnishings to their former splendor and excellent level of operations. William H. Heck, General Manager and Executive Vice-president of Hotels of Distinction, focused on finances and filling the guest rooms. Belgian Jean-Claude Mathot, Executive Vice-President of Hotels of Distinction oversaw the restaurants, banquet facilities, and other food and beverage operations.²³ Alan Tremain remained at the Copley Plaza for 17 years until 1989.

Most American presidents since 1912 have stayed at, or visited, the Copley Plaza Hotel including presidents Woodrow Wilson and John F. Kennedy. Other notable guests have included General Douglass McArthur in 1951, President John F. Kennedy, Saud bin Abdul Aziz Al Saud, King of Saudi Arabia in 1961 when in Boston for medical treatment at Peter Bent Brigham Hospital, and Prince Charles of Wales, future King Charles of England, attending a British Consul's reception for Prince for the 350th anniversary celebration of Harvard University in 1986.²⁴ Among the many international and American entertainment celebrities who have visited or stayed at the Copley Plaza are actors Deborah Kerr, Shirley Temple, Mary Pickford, Lena Horne, Dorothy Lewis, Elizabeth Taylor, and Richard Burton, and musical performers George M. Cohen, Rudy Valle, Frank Sinatra, Tony Bennett, Luciano Pavarotti, and Arthur Fiedler. The Copley Plaza Hotel also has deep connections with local history through its thousands of employees over many decades. Some have been very longtime loyal employees like switchboard operator Maisie Reddington and head-table waiter Felix Ciampa, both of whom had been at the hotel for 55 years in 1987.²⁵

6.2 Architectural Significance

The Copley Plaza Hotel is an architecturally significant example of the Italian Renaissance Revival style, articulated as a palazzo of pale brick and rusticated limestone blocks with a massive and graceful swell front and flanking wings. The architect Henry Janeway Hardenbergh described the

¹⁹ Hotels of Distinction, *Copley Plaza*, 14–15.

²⁰ Hotels of Distinction, *Copley Plaza*, 15–17.

²¹ Hotels of Distinction, *Copley Plaza*, 34.

²² Fairmont Copley Plaza, "History," <https://www.fairmont-copley-plaza.com/blog/history/>.

²³ Hotels of Distinction, *Copley Plaza*, 19–21, 23.

²⁴ Hotels of Distinction, *Copley Plaza*, 33, 36–37, 40.

²⁵ Hotels of Distinction, *Copley Plaza*, 29, 33–34.

building as a “Renaissance pile done in light brick with terra-cotta trimmings.”²⁶ The design incorporates classical elements that are similar to Hardenbergh’s earlier New York Plaza Hotel and that harmonize with the adjacent Boston Public Library by prominent architects McKim, Mead and White completed in 1895. The hotel is built on 8,000 wood piles driven nearly 70 feet below ground level, and incorporates a recessed steel beam structural system designed to impede erosion and any critical structural damage. Upon its opening, its design and grandeur were praised in local newspapers and in magazines such as *The American Architect*, and *Architecture and Building*.²⁷

The exceptional interior of the hotel is significant for its complex first floor layout and elaborate decorative finishes of multiple spaces. The interior treatments included the use of mosaic, marble, plasterwork, painted murals, and other architectural decorative finishes by skilled designers and craftsmen. Originally, furnishings included European antiques, artwork, and reproductions. In the 1970s, the original first floor plans and historic photographs were used to accurately restore many original features of the hotel.²⁸ Elements restored in the immense lobby included faux marble painted columns, walnut wood and marble walls, mosaic tile floors, and the 21-foot high, opalite glass and paneled screen ceiling. The Copley Court Tea Room alcove in the Lobby, screened with palm trees and edged with a classical railing was also restored. The lavishly decorated and world-renowned 7,000 square-foot ballroom that can hold up to 1,100 people, and the Café Plaza restaurant with faux wood walls, original marble floor, and intricate cast plaster ceiling were restored.²⁹ The Oval Dining Room was restored to its near 1912 appearance with Louis XIV décor, including a cloud ceiling.³⁰ The former writing room redesigned as the Library Bar, Copley’s Restaurant, the Plaza Bar (formerly the Merry-Go-Round Bar), and the Venetian Room were restored as closely as possible to their original appearance.³¹

The Copley Plaza Hotel’s architect Henry Janeway Hardenbergh (1847–1918) was born in New Jersey and studied and trained in New York and at the Ecole des Beaux Arts in France. He was noted for his institutional buildings and apartment designs including the Dakota Apartment House (1880) in New York, but was especially known for his designs of large luxurious hotels including the Willard Hotel in Washington, D.C. (1901), the Plaza Hotel in New York (1905), a major addition to the Windsor Hotel in Montreal, Quebec (1905–1906) and the Copley Plaza Hotel in Boston (1912). The two Plaza hotels are generally considered to be his most outstanding achievements. He became a Fellow of the American Institute of Architects in 1887 and was active in architectural and design organizations.³²

The Consulting Architect, Clarence H. Blackall (1857–1942), was born and educated in New York City and studied at the Ecole de Beaux Arts in Paris. Upon his return to the United States he joined the firm of Peabody and Stearns in Boston. In 1884 he was the first winner of the Boston Society of Architects’ Rotch Traveling Scholarship for two years of travel and study in Europe. He became a senior member of the Boston-based firm Blackall, Clapp & Whittemore and was especially noted as a successful theater architect, with projects including the Bowdoin Square, Colonial Tremont, and Wilbur theaters. He also designed the Tremont Temple (Baptist Church), office, school, and newspaper buildings, and the Ohabel Shalom Temple in Brookline.³³

²⁶ Quoted in *Hotels of Distinction, Copley Plaza*, 9.

²⁷ *Hotels of Distinction, Copley Plaza*, 33.

²⁸ *Hotels of Distinction, Copley Plaza*, 22.

²⁹ *Hotels of Distinction, Copley Plaza*, 24–26.

³⁰ *Hotels of Distinction, Copley Plaza*, 26.

³¹ *Hotels of Distinction, Copley Plaza*, 31.

³² Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, Inc.), 1956, 263–264.

³³ Withey and Withey, *Biographical Dictionary*, 59–60.

6.3 Archaeological Sensitivity

Before the made-land upon which Back Bay was built existed, the area was a resource-rich tidal mudflat with direct access to significant waterways including the Charles River and Boston Harbor. The ancient Native Back Bay Fish Weir, a 3000-5000 year old fishing structure, is a known archaeological resource in the area residing under approximately 30 feet of fill, its depth varying with the historical topography. However, it has been encountered in multiple areas across Back Bay during construction and renovation work, so the entire area is considered archaeologically sensitive for ancient fishweirs.

Additionally, the Copley Plaza Hotel site itself, its associated structures and landscape, and any below-ground infrastructure remaining, may contribute greatly to the historical significance of the place. Prior to the 1860s, the future location of the Copley Plaza Hotel was located near the shoreline of the tidal flats between the Boston Neck (or Shawmut Peninsula) to the east and the Charles River in Cambridge to the west. During the mid- to late-nineteenth century, a significant amount of fill was deposited in Back Bay to aid the city's expansion.³⁴



Figure 65. Future location of the Copley Plaza Hotel indicated on the 1835 Boston and Worcester Railroad Atlas (MapJunction).

The site of the Copley Plaza Hotel has an estimated fill depth of approximately 20 feet. Both the first Museum of Fine Arts (constructed in 1872) and the Copley Plaza Hotel that replaced it in 1912 were built on thousands of wood piles pounded 70 feet through fill and organic soils to sand and gravel outwash and clay.³⁵

³⁴ James W. Bradley, Arthur J. Krim, Peter Stott, and Sarah Zimmerman, *Historic & Archaeological Resources of the Boston Area: A Framework for Preservation Decisions* (Boston, MA: Massachusetts Historical Commission, 1991), 22; Frederick Johnson, *The Boylston Street Fishweir* (Menasha, WI: George Banta Publishing Company, 1942).

³⁵ Harl Aldrich, Jr., "Back Bay Boston, Part 1." *Journal of the Boston Society of Civil Engineers*. Vol. 57, No. 1, 1970, 3, 18.

6.4 Planning Context

The Copley Plaza Hotel faces across St. James Avenue to the Copley Square Park. The City of Boston's Parks and Recreation Department engaged Sasaki Associates to redesign the park with reconfigured circulation routes and more programmable event space. Renovations to Copley Square Park began in July 2023 and are now substantially complete.³⁶ The work on the park does not directly impact the Copley Plaza Hotel.

Situated diagonally from the Copley Plaza Hotel are one designated Boston Landmark (the Boston Public Library, to the northwest) and one pending Boston Landmark (Trinity Church, to the northeast).

The Copley Plaza Hotel is located one block away from the designated Back Bay Architectural District, which was established in 1966 and is overseen by the Back Bay Architectural District Commission.

In August 2025, the hotel met with BLC staff regarding plans to remove existing headhouses and build a rooftop addition. The proposed rooftop addition, in schematic design, is set back from the edges of the roof and is proposed to be one to two stories. Staff advised that the proposed project, in concept, would not have an adverse impact on the historic building and should be acceptable under the future Standards and Criteria of the pending Landmark designation.

³⁶ "Copley Square Park Improvements," City of Boston Parks and Recreation, <https://www.boston.gov/departments/parks-and-recreation/project/copley-square-park-improvements>

7. STANDARDS AND CRITERIA

7.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation that shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features that must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.³⁷ Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

Proposed alterations related to zoning, building code, accessibility, safety, or other regulatory requirements shall require the prior review and approval of the Commission.

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

7.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the property. In order to provide some guidance for property owners, managers or developers, and the Commission, the activities that might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work.

- A. Routine activities that are not subject to review by the Commission:
 - 1. Activities associated with normal cleaning and routine maintenance.
 - a. For building maintenance, such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
 - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power

³⁷ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.

2. Routine activities associated with special events or seasonal decorations that do not disturb the ground surface, are to remain in place for less than six weeks, and do not result in any permanent alteration or attached fixtures.
3. Narrative content associated with building signage including building ownership and branding.

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

1. Maintenance and repairs involving no change in design, material, color, ground surface or outward appearance.
2. In-kind replacement or repair.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
5. Temporary installations or alterations that are to remain in place for longer than six weeks.
6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

C. Activities requiring an application and full Commission review:

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

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

In some cases, issues that 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 Planning Department, Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint staff review or joint hearing will be arranged.

7.3 List of Character-defining Features

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

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

Below is a list that identifies the physical elements that contribute to the unique character of the historic resource. The items listed in this section should be considered important aspects of the historic resource and changes to them should be approved by the Commission only after careful consideration. **The Commission acknowledges that some changes to the character-defining features may be necessary or beneficial; the standards and criteria established in this report are intended to make the changes sensitive to the historic and architectural character of the property.**

Refer also to section 5 of this report, "Architectural Description," for a discussion of architectural alterations and non-original features.

The character-defining features for this historic resource include:

- A. Exterior facade:
 - a. Rusticated limestone and tan brick facade materials.
 - b. Distinctive five-bay swell on the St. James Avenue facade.
 - c. Cornices:
 - i. Fleur-de-lis cornice above the second floor.
 - ii. Ornamented cornice above the sixth story.
 - iii. Prominent cornice above dentil molding at the roofline. (Note that the current metal-wrapped cornice is not original.)
 - d. Entrances:
 - i. Ground-level porticos with dentiled entablatures, Doric columns, decorative molding, and medallions at the two primary entrances on St. James Avenue.
 - ii. Historic secondary entrance on Dartmouth Street sheltered by a marquee. (Note that the current marquee is not original.)
 - e. Windows:
 - i. Historic fenestration pattern.
 - ii. Copper-clad windows at the first floor.
 - iii. Arched window openings with volute keystones at the first floor.
 - iv. Paired windows from the second through seventh stories.
 - v. Oval medallions and curved segmental hoods supported by fluted corbels at third floor windows along the central bays of the St. James Avenue elevation.
 - vi. Additional decorative masonry window surrounds including:

1. The third-floor windows at the three end bays on either side of the St. James elevation and along the entire length of the two side elevations are surmounted by shallow flat hoods with corbels;
 2. The fourth-floor windows on the front swell, three end bays, and along the side elevations feature shallow flat hoods without corbels.
- f. Frieze:
- i. The seventh story contains a highly ornamental frieze with the Plaza insignia of double P's placed back-to-back inside of decorative panels with leaf, scroll, and torch motifs. Below each decorative panel is a section of molding with a wave motif.
- B. Interior elements and finishes:
- a. Lobby and connecting concourses (such as Peacock Alley) and foyers
 - i. Circulation pattern
 - ii. Mosaic tile flooring
 - iii. Ceiling form and decoration, including arches, pendentives, domes, skylights, barrel vaults, coffers
 - iv. Cornices and column capitals
 - b. Grand Ballroom, including Grand Ballroom Foyer and Rostrum
 - i. Stage
 - ii. Mezzanine
 - iii. Decorative molding and plasterwork
 - iv. Pilasters and capitals
 - v. Ceiling form and decoration, including arches and pendentives
 - c. Oval Room
 - i. Oval shape of room
 - ii. Original decorative ornament in the form of foliage and gathered rope along edge of ceiling
 - iii. Arched niches along the perimeter of the room with original ceiling medallions and multi-pane mirrors
 - d. St. James Room
 - i. Ceiling, including border molding and elaborate center medallion
 - ii. Broken pediments and wood molding around doorways
 - iii. Wall panels/wainscoting
 - iv. Decorative fanned grilles above window and door arches
 - e. Singleton Room
 - i. Fireplace including surround and mantel
 - ii. Ceiling form
 - iii. Wood wainscoting, paneling, and molding

7.4 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.³⁸ These Standards and Criteria apply to all exterior building alterations that are visible from any public way, and to the interior spaces specified in the Designation section of this report.

³⁸ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

7.4.1 General Standards

Subject to review and approval under the terms of this report, the following standards shall apply:

1. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided. See the list of Character-Defining Features in the previous section.
2. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
3. The period of significance is not determined by this study report. However, proposals for alterations to the property should be presented to the Commission with a clear argument for how they fit the most current understanding of the property's period or periods of significance and their impact on historic or existing fabric of the building.
4. Changes and additions to the landmark that have taken place over time are evidence of the history of the property and its context. These changes may have acquired significance in their own right; if so, that significance should be recognized and respected. (The term "later contributing features" will be used to convey this concept.)
5. Distinctive or significant historic and architectural materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic and architectural features should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture, and other visual qualities and, where possible, materials. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis. Replacement of missing features should be substantiated by documentary and physical evidence.
7. The use of synthetic replacement materials is discouraged, except when substituted for perishable features exposed to the weather or when necessary to accommodate the effects of climate change.
8. Chemical and/or physical treatments (such as sandblasting) shall not be used in a manner that damages historic materials. The surface cleaning of structures shall be undertaken using the gentlest means possible and the results should preserve the patina that characterizes the age of the structure. Applications of paint or masonry preservative solutions will be reviewed on a case-by-case basis; 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.
9. Demolition of a designated structure can be allowed only as a last resort after all practicable measures have been taken to ensure preservation, or unless required to comply with requirements certified by a duly authorized public officer to be necessary for public safety because of an unsafe or dangerous condition.
10. Creating new openings in exterior walls should be avoided when possible. Where necessary to accommodate new uses or for achieving accessibility, new openings or changes to existing openings will be reviewed on a case-by-case basis.

11. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize a property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of a property and its environment.
12. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
13. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved, excluding references to building ownership, operations, tenants.
14. New signs, banners, marquees, canopies, and awnings shall be compatible in size, design, material, location, and number with the character of the building, allowing for contemporary expression. New signs shall not detract from the essential form of the building nor obscure its architectural features. New signs may attach to the building if approved by the Commission. The method of attachment shall be reviewed on a case-by-case basis and should cause the least damage possible to the building. (See the Masonry section for guidelines on penetrating masonry.)
15. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected buildings in violation of Chapter 772 of the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.
16. Should any major restoration or construction activity be considered for a property, the Boston Landmarks Commission recommends that the proponents prepare a historic building conservation study and/or consult a materials conservator early in the planning process. The Boston Landmarks Commission specifically recommends that any work on masonry, wood, metals, or windows be executed with the guidance of a professional building materials conservator.
17. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.

7.4.2 Archaeology

1. If the property is designated as a Landmark, all proposed below-ground impacts to the landscape, temporary or permanent, shall be reviewed by the staff archaeologists of the City Archaeology Program and the City Archaeologist to determine if significant archaeological resources may or will be negatively impacted by below-ground work. If impacts may or do exist, and they can not be avoided, mitigation in the form of archaeological monitoring, excavations, or other documentation may be required based on the recommendations and consultation of the City Archaeologist.
2. Significant archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures will be required before the proposed work can commence. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted under a state-issued State Archaeological Permit by an archaeologist meeting the Secretary of the Interior's Professional Qualifications Standards for Archaeology.

7.4.3 Masonry at exterior walls

1. All original or later contributing masonry materials shall be preserved, unless determined to be deteriorated beyond repair by the Commission or staff.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods.
3. Deteriorated masonry materials, features, details, surfaces, and ornamentation or missing components of masonry features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials will be considered on a case-by-case basis.
4. When replacement of existing materials or elements is necessary, it should be based on physical or documentary evidence.
5. Sound original mortar shall be retained.
6. Deteriorated mortar shall be carefully removed by hand raking the joints.
7. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
8. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.
9. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
10. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.
11. A test patch of the proposed cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance.
12. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so can change the visual quality of the material and damage the surface of the masonry and mortar joints.
13. 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.
14. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some significant point in the history of the property.
15. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.

7.4.4 Architectural metals at exterior walls

1. All original or later contributing architectural metals shall be preserved unless determined to be beyond repair by the Commission or staff.
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 metal materials, features, details, surfaces, and ornamentation or missing components of metal features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
4. When replacement of existing materials or elements is necessary, it should be based on physical or documentary evidence.
5. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the gentlest method possible.
6. The type of metal shall be identified prior to any cleaning procedure because each metal has its own properties and may require a different treatment.
7. Non-corrosive chemical methods shall be used to clean soft metals (such as lead, tinfoil, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.
8. If gentler methods have proven ineffective, then abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for hard metals (such as cast iron, wrought iron, and steel) as long as it does not abrade or damage the surface.
9. A test patch of the proposed cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance.
10. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program that 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.
11. Repainting should be done with colors that are appropriate to the style and period of the building.

7.4.5 Windows

1. The original or later contributing arrangement of window openings shall be retained.
2. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
3. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
4. Original or later contributing window sash, elements, features (functional and decorative), details, and ornamentation shall be retained and, if necessary, repaired by

patching, splicing, consolidating, or otherwise reinforcing using recognized preservation methods.

5. Deteriorated window sash, elements, features (functional and decorative), details, and ornamentation components of window features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
6. When replacement of sash, elements, features (functional and decorative), details, or ornamentation is necessary, it shall be reviewed on a case-by-case basis and should be based on physical or documentary evidence.
7. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
8. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
9. Repainting of window frames, sashes, and, if appropriate, shutters, should be done with colors that are appropriate to the style and period of the building.

7.4.6 Entrances/Doors

1. All original or later contributing entrance elements shall be preserved unless determined to be beyond repair by the Commission or staff.
2. The original or later contributing entrance design and arrangement of the door openings shall be retained.
3. Creating new entrance openings should be avoided when possible. Where necessary to accommodate new uses or for achieving accessibility, new entrance openings will be reviewed on a case-by-case basis.
4. Enlarging or reducing original or later contributing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
5. 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.
6. Deteriorated entrance elements, materials, features (functional and decorative), details, and ornamentation components of entrance features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
7. When replacement is necessary, it should be based on physical or documentary evidence.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.

9. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed, storm doors shall be painted to match the color of the primary door.
10. Unfinished aluminum storm doors shall not be allowed.
11. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
12. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
13. Repainting of entrance elements should be done with colors that are appropriate to the style and period of the building/entrance.

7.4.7 Lighting

1. There are several 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. Security lighting.
2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piercing in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated historic lighting fixture materials, elements, features (functional and decorative), details, and ornamentation of lighting fixtures should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. 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.
6. Supplementary illumination may be added where appropriate to the current use of the building.
7. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - b. Accurate representation of the original period, based on physical or documentary evidence.
 - c. Retention or restoration of fixtures that date from an interim installation and that are considered to be appropriate to the building and use.

- d. New lighting fixtures that are differentiated from the original or later contributing fixture in design and that illuminate the exterior of the building in a way that renders it visible at night and compatible with its environment.
8. The location of new exterior lighting shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
9. No exposed conduit shall be allowed on the building unless it is determined that there are no feasible alternatives.
10. Architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
11. On-site mock-ups of proposed architectural night lighting may be required.

7.4.8 Roof and Cornices (also refer to Roof Projections)

1. The roof of the building contains various headhouses and mechanical equipment that do not contribute to the architectural significance of the building and their removal is acceptable.
2. Original or later contributing cornice elements (visible from public ways) of the existing building shall be preserved.
3. Original or later contributing cornice materials, features (decorative and functional), details and ornamentation, such as cresting, shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
4. Deteriorated cornice materials, elements, features (functional and decorative), details and ornamentation or missing components of cornice features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials will be considered on a case-by-case basis.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. Original or later contributing cornice materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).
8. External gutters and downspouts should not be allowed unless based on physical or documentary evidence.

7.4.9 Roof Projections (includes mechanical equipment, satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps)

1. New roof projections shall not be visible from the public way. (This does not apply to occupiable rooftop additions, see 7.4.10 Additions. This also does not apply to solar

panels, which shall be reviewed on a case-by-case basis; see 7.4.12 Renewable Energy Sources.)

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

7.4.10 Additions (also refer to General Standards above)

1. New additions shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged, or destroyed.
2. New additions should be designed so that they are compatible with the existing building, although they should not necessarily be imitative of an earlier style or period.
3. New additions shall not obscure the front of the building.
4. New additions shall be of a size, scale, and materials that are in harmony with the existing building.
5. New rooftop additions should be set back from the existing cornice line.
6. New rooftop additions should be limited to two stories in height (see Section 6.4 Planning Context).

7.4.11 Accessibility

1. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character-defining features of the property; modifications should be reversible when possible and preserve as much of the original materials as possible. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.
2. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
 - a. Review the historical significance of the property and identify character-defining features;
 - b. Assess the property's existing and proposed level of accessibility;
 - c. Evaluate accessibility options within a preservation context.
3. Because of the complex nature of accessibility, the Commission will review proposals on a case-by-case basis. The Commission recommends consulting with the following document, which is available from the Commission office: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; Preservation Brief 32 "Making Historic Properties Accessible" by Thomas C. Jester and Sharon C. Park, AIA.

7.4.12 Renewable Energy Sources

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

2. Proposals for new renewable energy sources shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the building and site.
3. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings for general guidelines.

7.4.13 Interior Spaces, Features, and Finishes (only applicable to specified interior spaces - see section 1 Designation)

1. The floor plan and interior spaces, features, and finishes that are important in defining the overall historic character of the building shall be retained and preserved. See 7.3 List of Character-Defining Features.
2. Some interior spatial configurations, features, and finishes are not original and were added at a later date. These elements include, but are not limited to, the current front desk, lighting fixtures, and select wall, flooring, and ceiling finishes through the first floor public spaces and event rooms. (See Section 5 Architectural Description.) When reviewing an application for proposed interior alterations, the Commission will consider whether these non-original elements can be removed or changed on a case-by-case basis. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later alteration can be removed or changed:
 - a. Historic association with the property.
 - b. Compatibility with the existing property's integrity in scale, materials and character.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.
3. Original or later contributing interior materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the materials using recognized preservation methods.
4. Original or later contributing interior materials, features, details, surfaces, and ornamentation that become deteriorated or missing should be replaced with materials and elements that match the original or later contributing in material, color, texture, size, shape, profile, and detail of installation. Alternative materials will be considered on a case-by-case basis.
5. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
6. When necessary, appropriate surface treatments such as cleaning, paint removal, and reapplication of protective coating systems shall be applied to historic materials (including plaster, masonry, wood, and metals) that comprise interior spaces.
7. Damaged or deteriorated paint and finishes shall be removed only to the next sound layer using the gentlest method possible prior to repainting or refinishing using compatible paint or other coating systems.
8. New material that is installed shall not obscure or damage character-defining interior features or finishes.
9. New or additional systems required for a new use for the building, such as bathrooms and mechanical equipment, should be installed in secondary spaces to preserve the historic character of the most significant interior spaces.

10. New mechanical and electrical wiring, ducts, pipes, and cables shall be installed in closets, service areas, and wall cavities to preserve the historic character of interior spaces, features, and finishes.
11. New, code-required stairways or elevators should be located in secondary and service areas of the historic building.

BIBLIOGRAPHY

Aldrich, Harl, Jr., "Back Bay Boston, Part 1." *Journal of the Boston Society of Civil Engineers*. Vol. 57, No. 1, 1970.

Ancestry.com. J. C. La Vin. Hamburg State Archives, Staatsarchiv Hamburg. Hamburg Passenger Lists, 1850-1934 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2008.

Boston Evening Transcript. "The New Hotel for Copley Square," January 27, 1911.

_____. "Copley Plaza Hotel," August 12, 1912.

The Boston Globe. "Magnificent Hotel for Copley Square," January 27, 1911.

Boston Landmarks Commission. "Copley Plaza Hotel," MHC B Form BOS.2383, ca. 1973.

Bradley, James W., Arthur J. Krim, Peter Stott, and Sarah Zimmerman. *Historic & Archaeological Resources of the Boston Area: A Framework for Preservation Decisions*. Boston, MA: Massachusetts Historical Commission, 1991.

Cassie, Alexander and Elizabeth Amadon. *National Register Nomination – Back Bay Historic District*, Boston, Suffolk Co., Massachusetts, NRIS 73001948, 1973.

Fairmont Copley Plaza. "History," <https://www.fairmont-copley-plaza.com/blog/history/>.

Johnson, Frederick. *The Boylston Street Fishweir*. Menasha, WI: George Banta Publishing Company, 1942.

Holleran, Michael. *Boston's "Changeful Times": Origins of Preservation and Planning in America*. The Johns Hopkins University Press, 1998.

Hotels of Distinction. *The Copley Plaza Hotel, the Grande Dame of Boston*. Boston, MA: Hotels of Distinction, 1987.

Plaza Hotel. *Plaza New York and the Copley Plaza Boston*. New York: Frank Presbrey Co., 1911.

Morgan, Keith N., ed. *Buildings of Massachusetts: Metropolitan Boston*. Charlottesville: University of Virginia Press, 2009.

Turkel, Stanley. "Nobody Asked Me, But... No. 148; Hotel History: Fairmont Copley Plaza (1912), Boston, Massachusetts," *Historic Hotels of America*, National Trust for Historic Preservation, 2013. <https://www.historichotels.org/us/stanley-turkel-hotel-history-fairmont-copley-plaza.php>.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey & Ingalls, Inc., 1956.

~ ~ ~