

Final Landmark Designation Study Report

Arthur Astor Carey House 28 Fayerweather Street



CHC photo, July 2012

The Arthur Astor Carey house at 28 Fayerweather Street is considered to be one of the most significant early examples of the Colonial Revival style in the Boston area, the birthplace of the style. It was recorded by the Historic American Buildings Survey in 1968 and is considered eligible for listing on the National Register of Historic Places. The owner placed the house on the market in 2011 and asked the Commission to initiate a landmark designation study.

The Carey house was designed for a recent Harvard graduate who was a grandson of John Jacob Astor of New York. Carey played an important role in the Boston arts community, and founded the Boston Society of Arts and Crafts in 1896. The pioneering design by Sturgis & Brigham in 1881 is considered to be important to the formulation of the Colonial Revival movement.

The Carey house is substantially intact, despite alterations in 1898. The generous lot is open to Reservoir Street and might offer an inappropriate development opportunity. A ca. 1980 breakfast room addition on the north side is not significant and could be replaced.

On August 9, 2012 the Historical Commission voted unanimously to forward this study to the City Council with a recommendation to approve designation.

Charles M. Sullivan, Executive Director
Cambridge Historical Commission
August 10, 2012

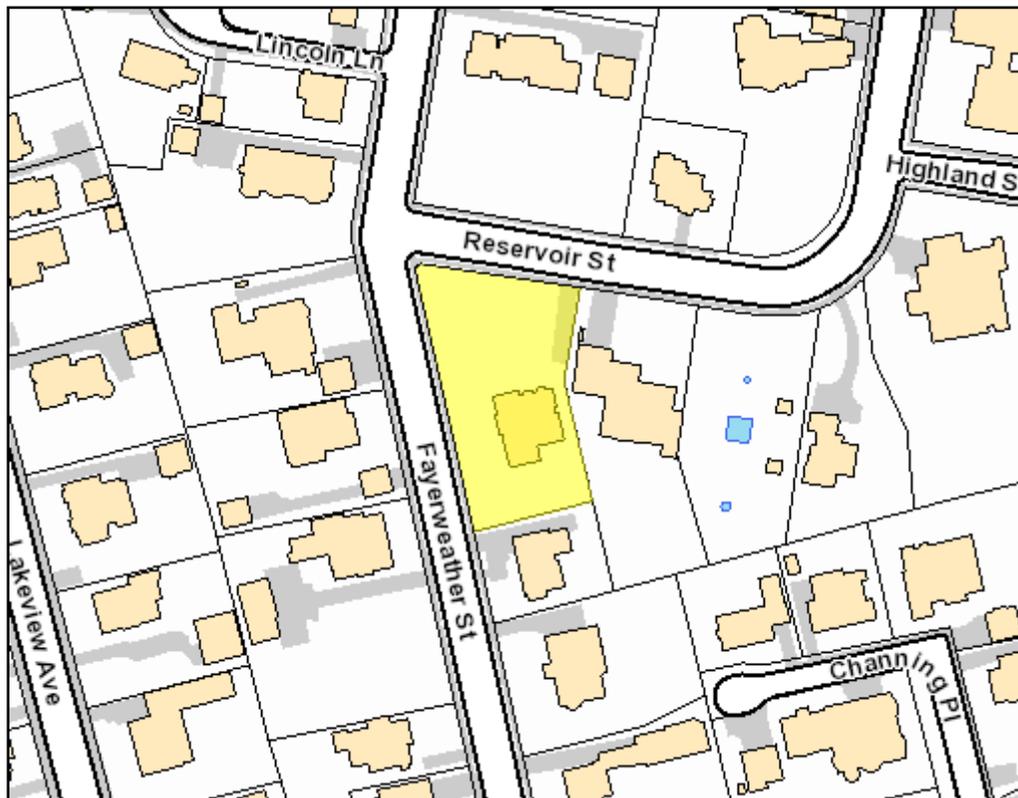
Final Landmark Designation Study Report

Arthur Astor Carey House 28 Fayerweather Street

I. Location and Planning Issues

A. Address and Parcel Information

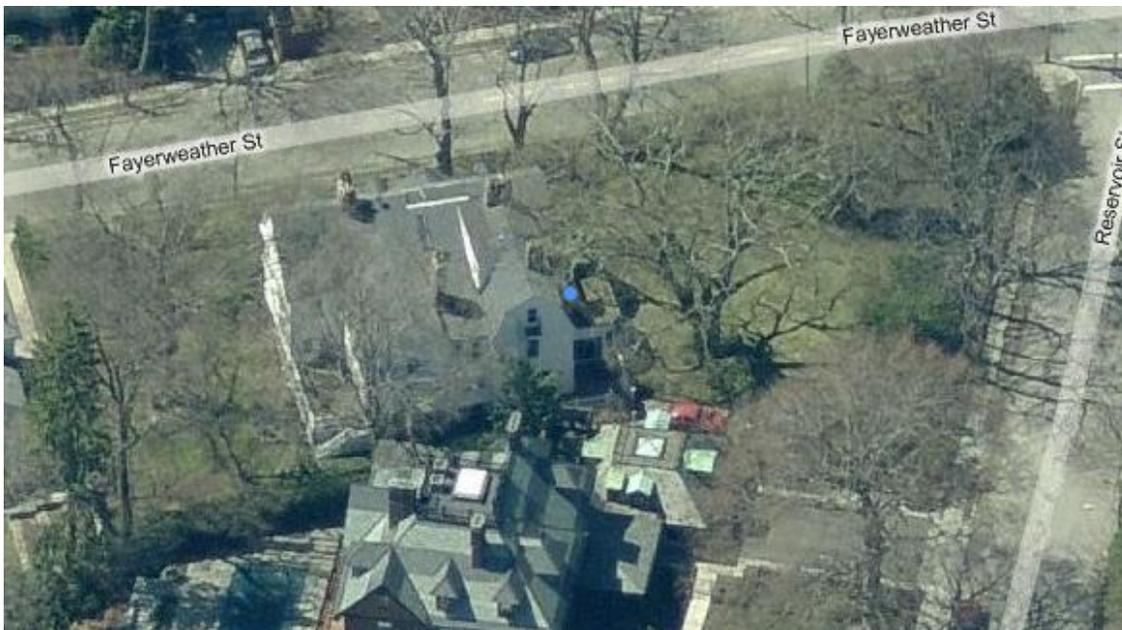
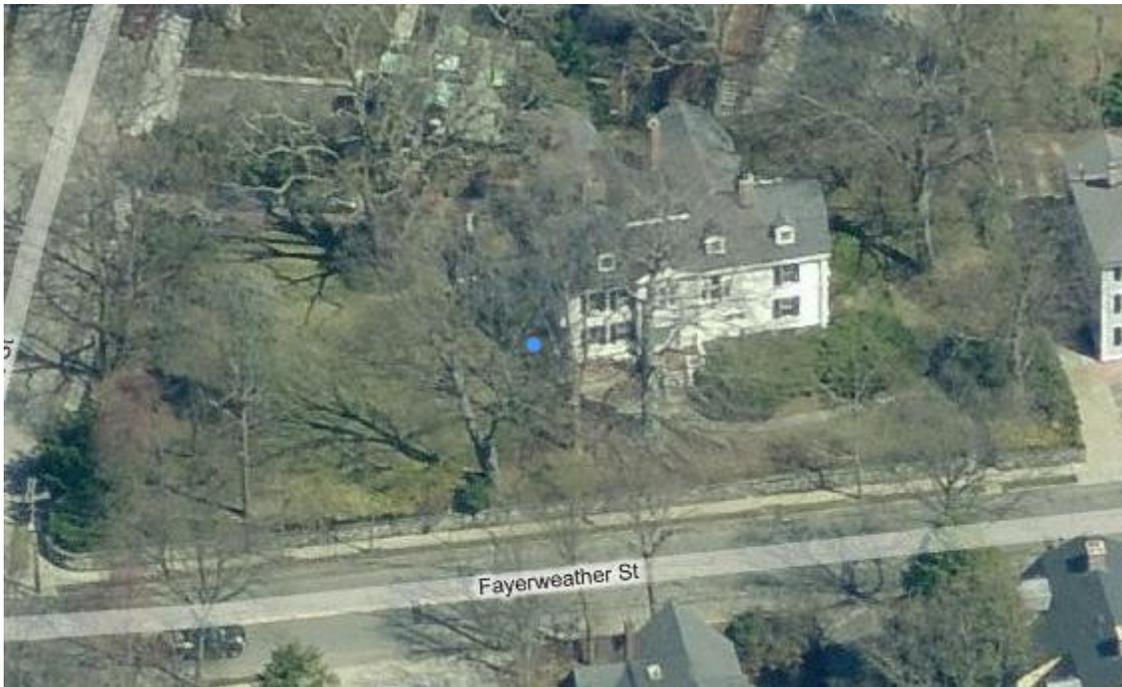
The Arthur Astor Carey house at 28 Fayerweather Street is located at the corner of Reservoir Street in the Reservoir Hill neighborhood. The property occupies a single lot (Map 238/Lot 26) with 232' of frontage along Fayerweather Street and 144' on Reservoir, with a total area of 23,118 square feet, or .53 acres. The current assessed value of the property is \$4.28 million, with \$1.78 million attributed to the house.



28 Fayerweather Street (shaded). Cambridge Assessing Department

B. Ownership

According to the Assessing Department database, the property has been owned by Susan Roosevelt Weld since November 2005; it previously sold in December 1976 for \$150,000. Until June 2012 it was offered for \$4.5 million, but according to on-line sources the listing has been removed.



Cambridge Assessing Department. 2010

C. Zoning

The zoning is Residence A-1, a single-family zone with an FAR of 0.5, a height limit of 35 feet, and a minimum of 6,000 square feet of lot area per dwelling unit. While only one single-family residence could be built on the present property, if the house were removed the lot could be subdivided into three parcels as-of-right, or possibly four with a variance. The property could also be subdivided into two buildable lots if the house were retained.

The pertinent zoning regulations for a Residence A-1 district are as follows.¹

District	Type	Floor-Area Ratio	Maximum Height (in feet)	Minimum Lot Area per Dwelling Unit (in sq. ft.)	Maximum Dwelling Units Per Acre
A1	Residence Single Family	0.50	35	6000	7

District	Minimum Lot Width	Minimum Front Yard Setback	Minimum Side Yard Setback	Minimum Rear Yard Setback	Minimum Ratio of Open Space to Lot Area
A1	80'	25'*	15' (sum of 35)	25'	50%

* In a Residence A-1 district a dwelling need not set back more than the average of the setbacks of the buildings, other than accessory buildings, on the lots adjacent thereto on either side, but in no case may any part of a building or accessory building extend nearer to any street line, or building line if such has been established, than fifteen (15) feet. A vacant lot ... in a Residence A-1 district shall be considered as though occupied by a building set back twenty-five (25) feet.

D. Area Description

The south-facing slopes of Reservoir Hill developed in the second half of the 19th century. Although Brattle Street, the main artery through the area, received horse car service in 1854, the new streets on Reservoir Hill were initially more attractive to Harvard faculty than to Boston commuters, and large homes were built on the spacious hill-top lots and south-facing slopes. After 1894, streetcar service on Huron Avenue opened the north slope to modest homes for middle-class families. While many early houses survive near the top of the hill, several that occupied the largest lots were razed in the 1950s and '60s and replaced with Modern-period homes.

E. Planning Issues

The Reservoir Hill area remains a desirable neighborhood, although the large lots are a temptation to overdevelopment. While the zoning is the strictest in Cambridge, recent trends have been toward demolition to create private open space. Since 2000, three houses on Reservoir and Highland streets have been razed so that the owners of abutting properties could expand their yards.

Adjoining areas are quite strictly zoned, so little additional development is anticipated. Fayerweather Street carries moderately heavy traffic, although this was alleviated somewhat in the 1980s when Elmwood Avenue was closed off at Fresh Pond Parkway and Trill Street made one-way. No further changes in the traffic pattern are anticipated.

F. Background of this Designation Report

The Carey house is potentially threatened by inappropriate alteration by a future homeowner seeking more contemporary living spaces and by the possibility of clearance and/or further development of its lot. A member of the Weld family, anticipating that the property would soon be on the market for the

¹ The following tables (and the text presented in Arial type) are taken from the online edition of the Cambridge Zoning Ordinance, <http://www.cambridgema.gov/CDD/zoninganddevelopment/Zoning/Ordinance.aspx>

first time since 1975, contacted the Commission staff in the spring of 2011 to discuss preservation strategies. On October 6, 2011, the Commission initiated a landmark designation study at the owner's request. No comments were received from the public. Following the presentation of a staff recommendation, the Commission voted to initiate a 12-month landmark study period. The study period and the interim protection provided by the ordinance will expire on September 8, 2012.

II. Context

The Arthur Astor Carey house occupies a portion of the historic Ruggles-Fayerweather estate, which originated in a 40-acre farm that Amos Marrett bought in Watertown after he sold his homestead to John Vassall Sr. in 1746. In 1764 Captain George Ruggles, a Jamaican planter who had married Vassall's sister Susannah in 1742, bought the farm from Marrett's son and built the Georgian mansion that is now 175 Brattle Street. Ruggles suffered financial reverses, and in 1771 his London creditors



Ruggles-Fayerweather house, 175 Brattle Street (1764). CHS photo ca. 1900.

seized the property. After his neighbors paid off the mortgage in 1774 Ruggles exchanged his Cambridge place for Thomas Fayerweather's house in Boston. Fayerweather, a prosperous Boston merchant, traveled in both Loyalist and Patriot circles. He moved his family out of Cambridge during the Revolution, but his property was not confiscated by the revolutionary government and he was allowed to retain ownership although the house was used as American officers' quarters and a military hospital.

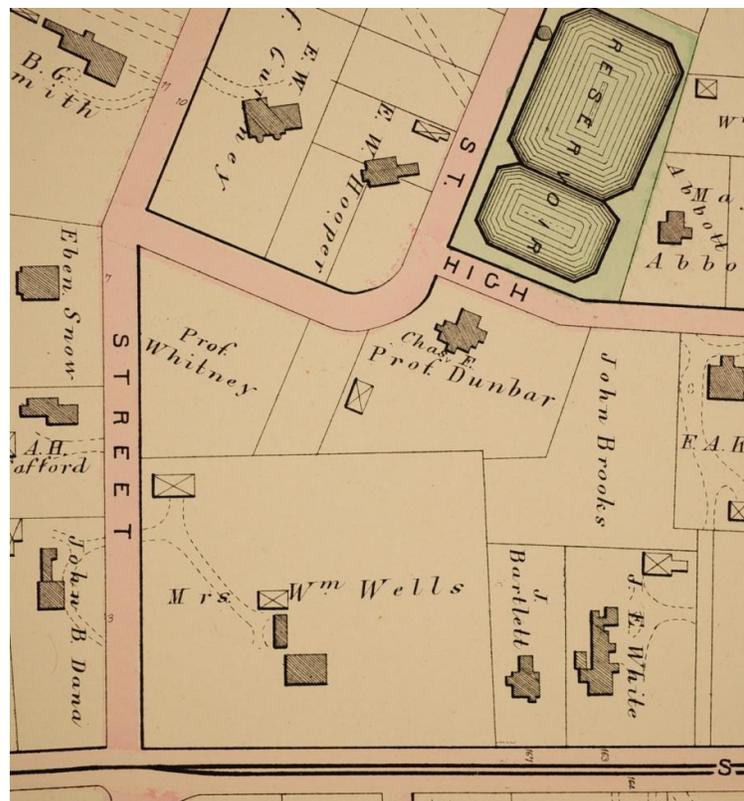
At Fayerweather's death in 1805 his assets included his mansion, a farmhouse (perhaps dating from Marrett's ownership), and more than 50 acres of upland, salt marsh, meadow, and orchard. In 1827 his heirs sold the property to William Wells, who ran a boys' preparatory school in the house. In 1846 Wells sold the 40-acre back pasture, which ran over the hill to Vassall Lane, to William G. Stearns of Brighton, but he retained most of the Brattle Street frontage to protect himself from the development that was certain to follow.

Henry Wadsworth Longfellow visited the approximate site of the Carey house site in 1846 with a friend and prospective homeowner, the Boston attorney George Hilliard, and his architect:

Toward sunset Hilliard and [Isaiah] Rogers called for me with Stearns, of whom they think of buying land for a home in Cambridge. We strolled up the green lane [Sparks Street], over the upland, down the old country, now grass-grown road [Vassal Lane] toward Fresh Pond. Then striking across the fields ascending the rising ground toward the river and the town, directly behind Mr. Wells's. This is the spot, and a lovely secluded place it is, with glimpses of the river – the town southward and the pond westward and all around the waving horizon of the low hills. Near at hand you look down into gardens and see roofs and chimneys rising from among the trees. A retired delicious spot. But as Hilliard must go to Boston every day, will it not grow wearisome, the constant, endless going to and fro? (June 6, 1846, in Paterson I, 302)

Hilliard remained in Boston, leaving Stearns, who had been appointed steward of Harvard College in 1844, to begin a new house for himself in 1847 at the top of the hill on the west side of Fayerweather Street. Stearns divided his land into sixty-three lots in preparation for an auction in 1852, but only Fayerweather Street could go straight through to Brattle; Reservoir had to bend to avoid Wells' land. The lots along Reservoir and the east side of Fayerweather were a fairly uniform 100 by 175 to 200 feet, but the west side of Fayerweather contained much larger, irregular parcels, and these attracted the first houses. Stearns himself moved to Lowell Street about 1857. He continued as steward until 1870, but was declared incompetent in 1871 and a guardian sold his remaining land.

Charles C. Little, the publisher and real estate developer, had purchased all the Stearns lots on the east side of Reservoir Street (behind his own house at 163 Brattle) in 1862. He sold the top of the hill to the Cambridge Water Works (then a private utility of which he was a director), which broke ground in 1855 for the city's first reservoir, a granite structure that held 2 million gallons of water. Remnants of its foundation can still be seen along Reservoir Street.



The Fayerweather-Wells estate in 1873. Carey purchased part of the property labeled 'Prof. Whitney' in 1881. G.M. Hopkins, *Atlas of the City of Cambridge*. Philadelphia, 1873

The hilltop attracted several distinguished residents. In 1860, professor of political economy Charles Dunbar built a handsome Gothic Revival house (now demolished) at the bend of Reservoir Street. In 1869 Ephraim Gurney, a philosophy professor, purchased two large lots on Reservoir and built a house at the corner of Fayerweather Street. In 1871-72 Gurney's brother-in-law, Harvard treasurer Edward Hooper, bought the lot next door and had Sturgis & Brigham design a house that incorporated some Colonial details (see below). Professor of rhetoric and oratory Adam Sherman Hill built the brick Ruskinian Gothic house at 12 Reservoir, next door to the future Carey house, in 1877. Carey, a young graduate of the class of 1879, joined them on the hill in 1882.

The top of the hill changed rapidly after 1900. A new storage facility at Payson Park in Belmont made the reservoir obsolete, and in 1901 the property reverted to Little's heirs. Charles W. Eliot 2nd, a life-long resident of 25 Reservoir Street, recalled seeing the reservoir demolished and the tower dynamited in 1902, making more land available and attracting wealthy residents looking for dramatic house lots. Former mayor Alvin F. Sortwell commissioned E. S. Child, a New York architect, to design a large Colonial Revival residence at 61 Highland Street. The same year, Nathaniel Nash, president of the Cambridge Safe Deposit & Trust Company, built an ornate thirty-room house at the corner of Reservoir and Fayerweather streets on the former site of the Gurney house. These impressive new houses prompted the *Chronicle* to remark on November 4, 1903, that "the section of the city including Reservoir, Fayerweather and Highland streets has become one of the most beautiful residential sections to be found anywhere in Cambridge."

Reservoir Hill was one of the few neighborhoods of Old Cambridge to see much construction after 1929. An International Style residence built for Harvard mathematician Garrett Birkhoff replaced William G. Stearns' house on Fayerweather Street in 1940.² After World War II, the large hilltop lots (but not the drafty old houses on them) were attractive to rising members of the post-war generation and their modernist architects. Alvin Sortwell's house was demolished in 1948 and replaced by three contemporary houses at 30 Reservoir (1954), 26 Reservoir (1955) and 61 Highland (1958). The foundations of the Sortwell house became a sunken garden, and its stable was remodeled into a nursery school in 1965. Modern houses at 18 Reservoir (1949) and 64 Highland (1963) replaced Charles C. Little's 1860 Gothic Revival house and stable, while 11 (1968) and 14 Reservoir (1983) were built in the side and front yards of earlier houses. These post-war houses have proved to be remarkably ephemeral. A neighboring property owner razed 61 Highland in 2003, and the owner of 12 Reservoir razed number 14 in 2006 and number 18 in 2010 to expand his yard. In 2007 a new house replaced the Peter Hiam house at 46 Fayerweather Street (1968).

III. Description

The Carey house is a large, 2½-story single-family dwelling that contains eight bedrooms, six full- and half-baths, seven fireplaces, and 6,950 square feet of living area on three floors. The exterior is covered with wood clapboards and trim which appears to be mostly original or dating no later than 1898.³ Except in the sunroom, the 12+12 and 6+1 windows and the blinds appear to be original or of the same early vintage, and are fitted with aluminum storm windows. The asphalt shingle roof was last replaced in 1998. The foundation of smooth-faced ledge stone appears to be in good repair, although the basement is probably subject to surface water intrusion as are most houses in this area.⁴ The grounds are well-maintained, with many large specimen trees mostly pruned well away from the house. A

² The Birkhoff house was designated a landmark on July 30, 2012.

³ Original clapboards show a beaded detail on the lower edge.

⁴ The portion of the foundation left of the front door shows quarry-faced stone where a porch was removed.

ledgestone wall runs the length of the Fayerweather Street frontage, with a gate and steps at the south end. Stone gateposts flank the driveway, but the rest of the wall along Reservoir Street (shown on an early survey) has been removed.



A.A. Carey House, 28 Fayerweather Street (1881). Photo 1969.
Library of Congress, Historic American Buildings Survey

The exterior of the Carey house displays a number of Colonial-era architectural elements arranged in a somewhat unconventional manner. The main feature of the façade is an off-center pedimented frontispiece, in which the front door appears under an elaborate carved balcony. The balcony, which is supported by elaborate carved consoles displaying the carved heads of a man and a woman, is accessed by French doors set in a Colonial door surround with a scroll pediment. To the right of the balcony a Palladian window lights the stair hall, while two low windows light the space under the landing. On the left elevation, the second floor overhangs the first in the manner of a First Period house, while the gambrel roof has three narrow dormers, two with triangular pediments and one arched. Originally, the rear of the house had a sloping ‘salt-box’ roof like the Cooper-Frost Austin house (1682), but this was lost in 1898 when rear of the house the house gained a 2½-story ell. The rear elevation now has two gambrel-roofed ells connected by a sloping roof. At the southeast corner there is an open porch about 12’ x 20’ stands on brick pillars about 5’ off the ground. A one-story sunroom was added to the north side of the house in 1988. The balustrade shown in the early photograph may have surrounded a skylight, but these features no longer exist except as a flat portion of the roof.



A.A. Carey House, 28 Fayerweather Street (1881)
Frontispiece with modern replacement porch; compare to the 1968 photo elsewhere.
CHC photo, July 2012



A.A. Carey House, 28 Fayerweather Street (1881)
Balcony with carved consoles. CHC photo, July 2012



A.A. Carey House, 28 Fayerweather Street (1881)
South elevation, not publicly visible from this perspective
CHC photo, July 2012



A.A. Carey House, 28 Fayerweather Street (1881)
South and west elevations, not publicly visible from this perspective
CHC photo, July 2012



A.A. Carey House, 28 Fayerweather Street (1881)
West and north elevations, photographed from Reservoir Street; compare with early rendering below.
CHC photo, July 2012



A.A. Carey House, 28 Fayerweather Street (1881)
General view of the property; Fayerweather Street at right.
CHC photo, July 2012



A.A. Carey House, 28 Fayerweather Street (1881)
Entrance gate and steps.
CHC photo, July 2012

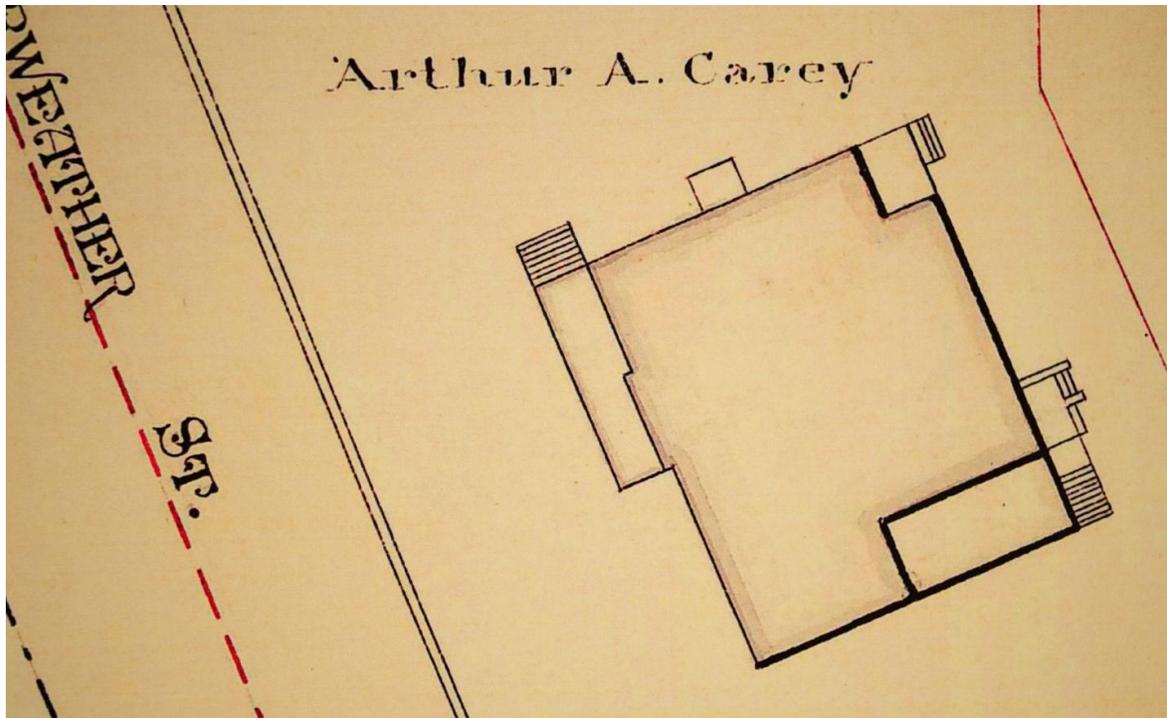
IV. History of the Proposed Landmark

The Carey house was designed for Arthur Astor Carey (1857-1923), a great-grandson of John Jacob Astor of New York. Astor, who profited from the fur trade in the American west and from investments in Manhattan real estate, was the richest man in America when he died in 1848. His descendants continued to accumulate wealth, and “by the time Arthur was born, the family was fabulously wealthy, extremely powerful, and extraordinarily prominent” (Davis, 2).

Arthur was born in Rome to John Carey, an English botanist, and Mary Alida Astor, a daughter of William Backhouse Astor. He attended St. Mark’s School and graduated from Harvard in 1879, having made friends with the future architects Richard Clipston Sturgis, Alexander Wadsworth Longfellow, artistic tile manufacturer Henry Chapman Mercer, and antiquarian John Templeman Coolidge III. After graduation he studied painting in Paris with Coolidge before returning to New York in 1880. In 1881 he purchased the first of several properties on Reservoir Hill and commissioned the firm of Sturgis & Brigham to design a house. Carey was only 24 years old, while Sturgis was 47 and well-established in his career. The architect had studied Colonial precedents early in his career, and his nephew, Carey’s friend Clipston Sturgis, had just entered his uncle’s office.



A.A. Carey House, 28 Fayerweather Street (1881)
Photographed shortly after completion in 1882. Historic New England photo.



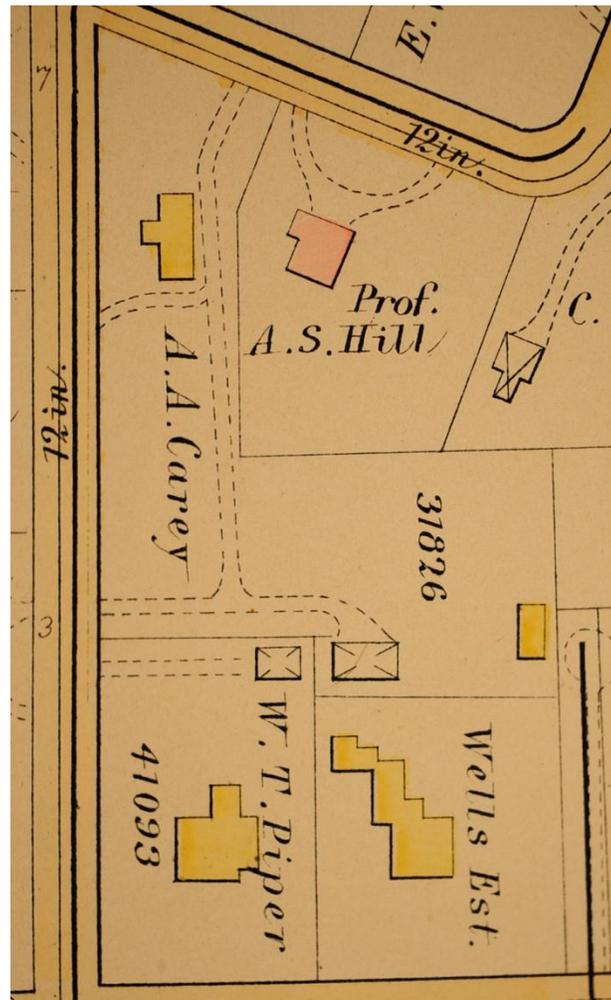
The City Engineer's survey made in 1882 explains several original features that are known only from the early photo above. There was, for example, a broad veranda across the left side of the façade and a lattice screen hiding the servant's porch tucked under the saltbox roof at the northeast corner of the house.
Cambridge City Engineer, *Reservoir Street Sewer for Assessment*, June 30, 1884.



A.A. Carey House, 28 Fayerweather Street (1881)
Perhaps the most noted feature of the interior was the grand stair hall, which was entered directly from the front door with a massive fireplace and an inglenook under the stair landing.
The American Architect & Building News, 1887

With Carey's his initial purchase of land on July 26, 1881 he acquired a lot with 308' of frontage on Fayerweather and 144' on Reservoir Street (Book 1575, Page 536). By the end of September he had floor plans from the architects, and he presumably approved the design before leaving for Egypt with Henry Mercer. The house was probably ready for him when he returned in the spring.

Carey apparently spent the next few years in Cambridge, sharing the house at first with his younger brother Henry (1865-1893).⁵ In May 1882 he purchased an adjoining lot containing 20,450 square feet with 127' on Fayerweather Street from the heirs of William Wells, and a year later he acquired another 31,000 square feet behind the Fayerweather-Wells house; the latter was a landlocked tract that is now occupied by the houses on Channing Place. Carey's first purchase contained an older building; the 1886 atlas shows a stable and a building that was Carey's studio. Unfortunately, no records have been found to show what artistic activities took place there.



A.A. Carey's L-shaped holdings at their greatest extent. The south property line was originally an extension of A.S. Hill's south line. Carey's barn is shown with diagonal lines across it; the studio, in yellow (denoting wood frame) backs up to Channing Place. The property contained 82,364 square feet, or almost 2 acres.

G.M. Hopkins, Atlas of the City of Cambridge. Philadelphia, 1886

In 1887 Carey hired Alexander Wadsworth Longfellow to build a summer cottage at Creek Farm outside of Portsmouth, N.H. Two years later he married Agnes Whiteside, an Englishwoman who had

⁵ Henry Astor Carey was a 'special student' in 1890 when he gave Harvard \$36,000 to build the Carey Cage on Soldiers Field.

been a companion to the Empress Eugenie of France, but after their honeymoon the couple moved to a house in the Back Bay where all of their four children were born.

Arthur and Agnes probably never lived at 28 Fayerweather Street, which he rented to George L. Os-good, an 1866 graduate who was an orchestra conductor. In July 1891 Carey mortgaged his entire property for \$10,000, an extraordinary move for such a wealthy man. A year later he sold everything in a matter of weeks: the house to Frederick Kendall, the 20,000 square foot parcel to Boston merchant Charles Carruth, and the 30,000 square foot parcel back to the Wells heirs.⁶

From 1890 to 1893 Carey worked as an English instructor at Harvard. In 1895 he became president of the Chelsea Pottery, which he, Longfellow, Sturgis, and Coolidge reorganized at the Dedham Pottery. The following year he and some associates organized the Boston Society of Arts and Crafts, a descendant of the movement started by John Ruskin in England half a century before. About 1900 he moved his family back to Cambridge, at first renting on Hubbard Park and then building a new house at 48 Fayerweather Street in 1904 (see below). Carey's marriage was unhappy, and about 1915 he left Cambridge for an estate in Waltham where he died in 1923.

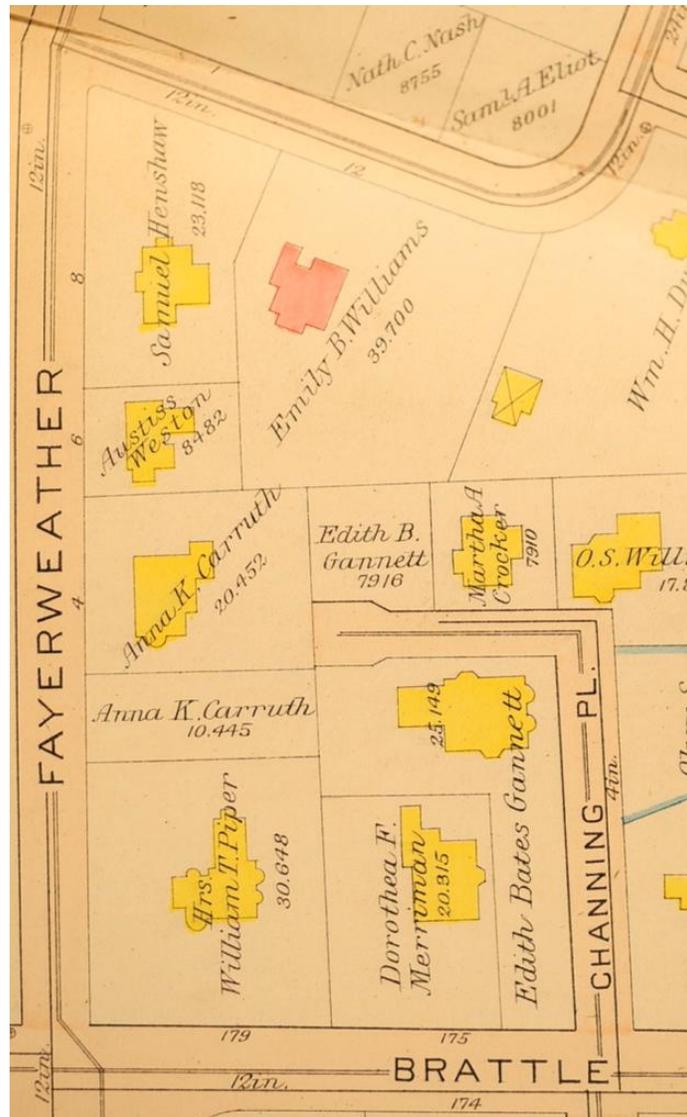
When Arthur Carey sold 28 Fayerweather Street in 1892 to Frederick Kendall, a broker of animal hides in Boston, the stable and studio were not included. The Kendalls took out a building permit for a two-story, 30' x 45' stable in 1894, but this cannot be located. They apparently made no alterations to the house before selling it to Samuel and Annie Henshaw in 1898.

Samuel Henshaw (1852-1941), was a distinctive figure in Harvard history. A descendant of several old Boston families, including the Lymans, Paines and Bradlees, Henshaw went to the Boston Latin School but did not attend college; instead, he joined the Boston Society of Natural History and spent twenty years as an assistant to Prof. Alpheus Hyatt, rising to become secretary and librarian. Harvard awarded him an honorary degree in 1903 and appointed him curator of the Museum of Comparative Zoology in 1904; he succeeded Alexander Agassiz as director in 1910 and served until 1927.

Henshaw made the first significant alterations to the Carey house. He had married Annie Stanwood of Boston in 1886, and previously owned a house on Mercer Circle. The Henshaws, perhaps expecting a family or needing more room for servants, retained local builder D. W. Power (no architect is listed on the building permit), who removed the salt-box rear roof and replaced it with a 2½-story gambrel-roofed ell that remains today; a portion of this roof slope is still visible in a back stairwell.

The Henshaws also subdivided the premises. In 1898 the property still had 308' feet of frontage on Fayerweather Street, but Henshaw immediately sold 76' of the Fayerweather frontage to Boston attorney Robert Weston-Smith, who built the present house at 22 Fayerweather Street.

⁶ Carey's studio was moved to 6 Buckingham Place in 1893 and converted into a house that still stands but has been altered beyond recognition.



The Carey house and vicinity in 1916.
G.W. Bromley Co., Atlas of the City of Cambridge.
Philadelphia, 1916 (detail)

Samuel Henshaw retired in 1927 and sold the house to Gertrude Thurston of Cambridge in 1930. Ms. Thurston's heirs sold it to John Goelet of Newport, R.I. in 1956. Goelet, a 1963 Harvard graduate, was a curator and later became a trustee of the Museum of Fine Arts. He kept the property until 1961, when he sold it to Benjamin Tilghman, who was head of manufacturing at The Riverside Press and later a director of Houghton-Mifflin. There are no building permits for any work that Henshaw, Thurston or Goelet may have undertaken, but Tilghman paid \$3,000 to remodel the kitchen in 1963 and \$1,800 to repair fire damage four years later; a fire escape was installed after that episode. In February, 1976 Mr. Tilghman sold the Carey place to William and Susan Roosevelt Weld, who were recent graduates of the Harvard Law School. William Weld served as U.S. Attorney for Massachusetts in 1981-85 and as Governor in 1991-97. Susan Roosevelt Weld, the current owner, became professor of Chinese civilization and law at Harvard and now teaches at Georgetown University Law School. The Welds added the present sunroom in 1988.



A.A. Carey House, 28 Fayerweather Street (1881)

The Carey house in 1968, showing the original front steps that survived after the veranda was removed.
Library of Congress, Historic American Buildings Survey photo.

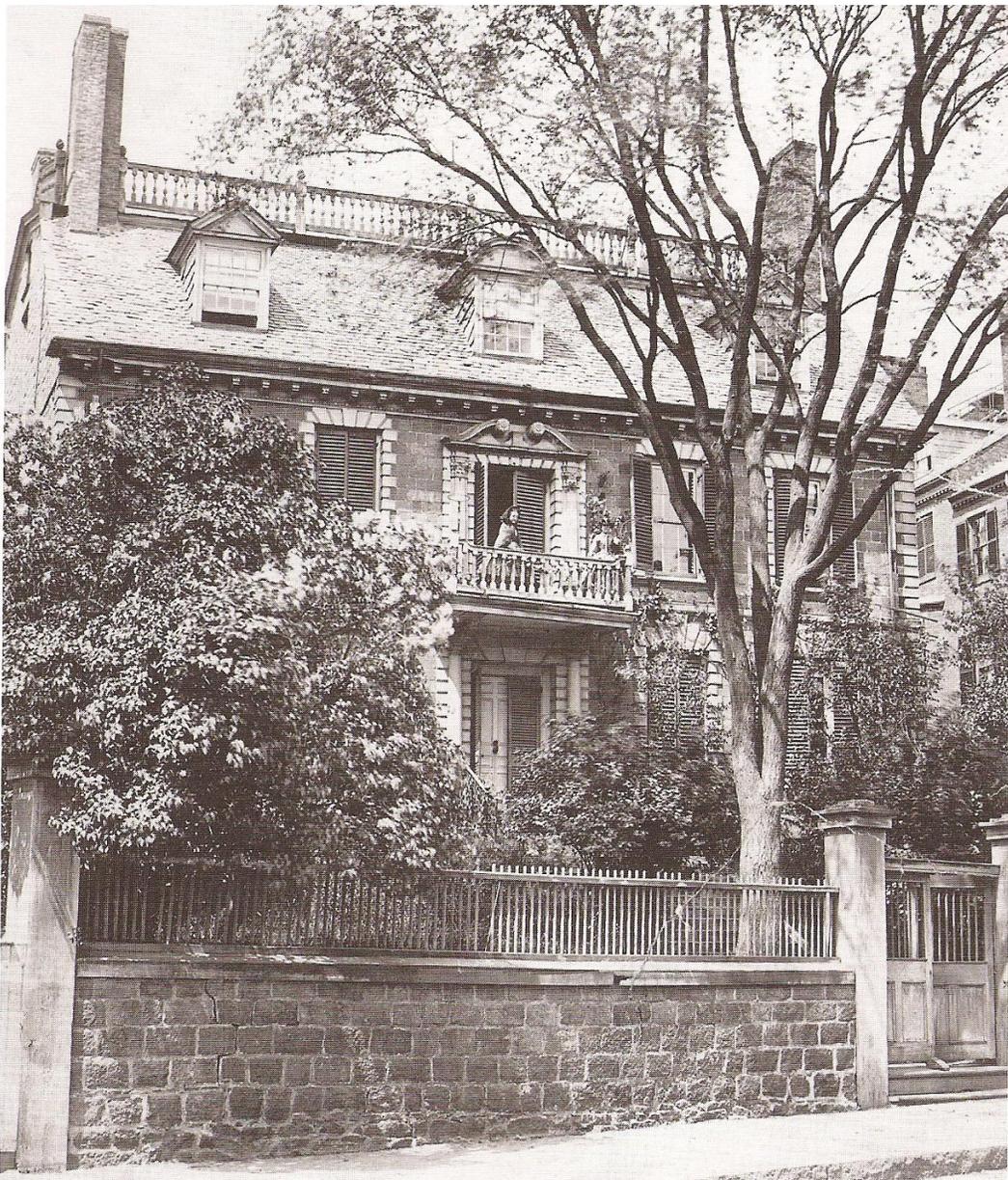
IV. Significance of the Proposed Landmark

The Carey house is significant as an early example of the Colonial Revival style in New England, the birthplace of an architectural style that dominated residential construction in the U.S. until the 1940s. The Colonial movement in architecture can be traced to the 1876 Centennial Exhibition in Philadelphia. Following the divisiveness of the Civil War and the lingering effects of the financial panic of 1873, the centennial celebration fostered nostalgia for the country's Colonial past. The exhibition's inclusion of a New England log house and a Connecticut saltbox focused attention on the vernacular architecture of the period and increased interest in Colonial forms, particularly among architects. In 1877, Charles McKim, William Mead, and Stanford White, who became the country's leading practitioners of the Neo-Classical style, took a well-publicized trip to New England to make what Mead described as "sketches and measured drawings of many of the important Colonial houses," and other architects followed their lead (Scully, 30).

The term "Colonial" in the 19th century encompassed many forms. Houses that drew inspiration and motifs from 17th century prototypes were often grouped with the picturesque Shingle Style, while houses that reflected Georgian ideals and displayed classical details taken from American and English

18th century buildings were labeled Colonial Revival. Equally rooted in the Colonial past, these trends developed contemporaneously in the 1880s and were often intertwined in the buildings of this period. Queen Anne and Shingle Style compositions often incorporated Georgian and other classical motifs, while Colonial Revival houses with more symmetrical Georgian plans sometimes showed a picturesque Queen Anne freedom of form or detail.

The Colonial Revival movement built on the early efforts of a few antiquarians to document threatened early buildings. John Hubbard Sturgis (1834-1888), the architect of the Carey house, was particularly active in one of the country's earliest historic preservation struggles, the unsuccessful fight to save the 1737 John Hancock house in Boston. Sturgis had studied Georgian architecture in England, and his measured drawings of the Hancock house made just prior to its demolition in 1863 were the first of their kind in this country and opened the way for more accurate reconstructions of Georgian structures and details.



John Hancock house, Beacon Street, Boston. Photo ca. 1860.

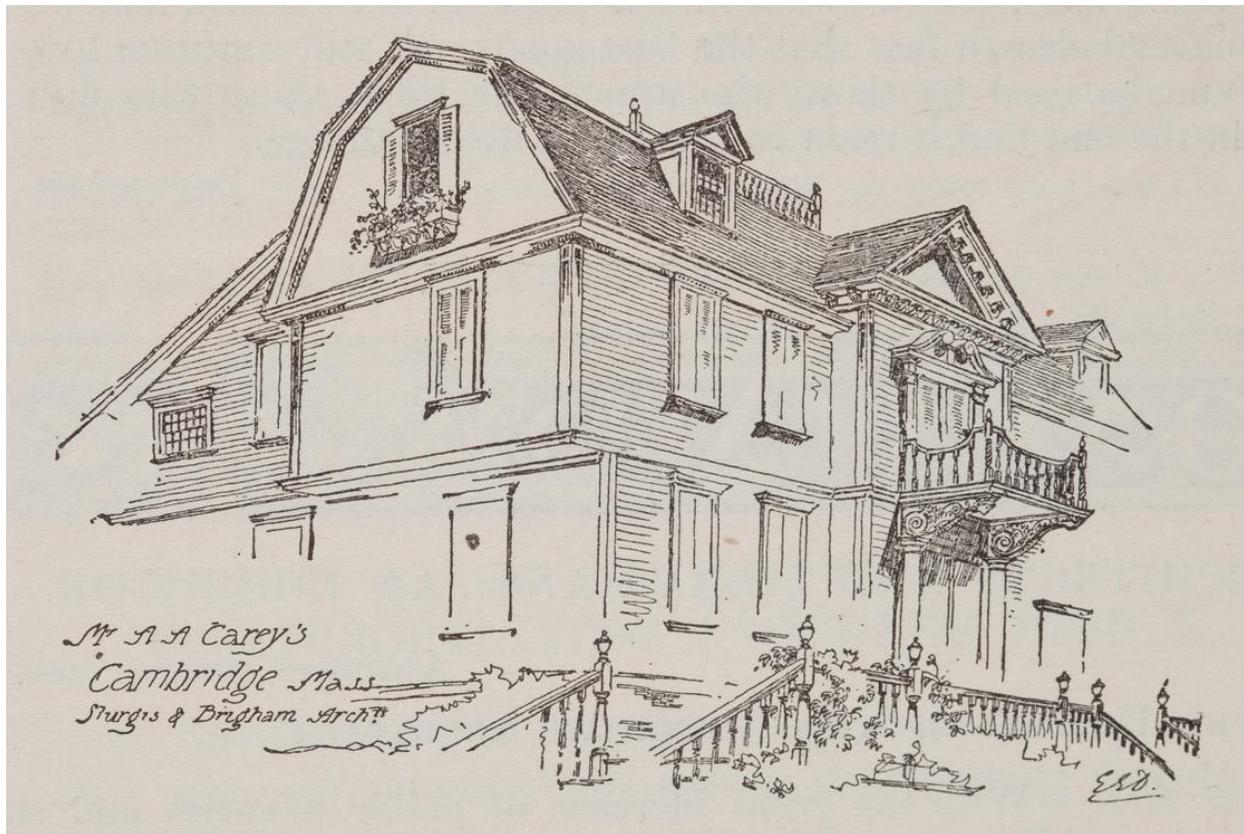
Two houses designed by Sturgis and his partner Charles Brigham were based on the Hancock house and helped initiate the revival of Georgian architecture. The Edward W. Hooper house at 25 Reservoir Street (1872) and the Arthur Astor Carey house at 28 Fayerweather Street (1881) had gambrel roofs, central hall plans, and some interior elements derived from the Hancock house, although the overall massing and detailing were still influenced by the prevailing taste for the picturesque. Stick Style features on the Hooper house lessened the Colonial Revival feeling of the exterior, but the Carey house was much more explicitly Colonial, although the designer mixed Colonial elements in an unconventional manner.



Edward W. Hooper house, 25 Reservoir Street (1872, Sturgis & Brigham, architects).

Original elevation showing the gambrel roof. Cambridge architect Lois Lilley Howe modernized the house in 1902 by adding Colonial details such as a split pediment over the front door. CHC, courtesy of Lawrence Eliot.

Widely published, the Carey house has been recognized as a pioneering effort in the development of the Colonial Revival. The rear lean-to recalled the 17th century Cooper-Frost-Austin house at 21 Linnaean Street, while other features derived directly from the demolished Hancock mansion that Sturgis so carefully documented. These included the gambrel roof, dormers with alternating triangular and segmental pediments, the balcony projecting over the entrance on scrolled consoles, and the elaborate broken pediment over the balcony door. By contrast, the asymmetrical plan and massing, the irregular fenestration, and projection of the entrance bay cornice above the eave line reveal the architect's departure from Georgian models to create a more picturesque exterior and a more open interior plan.



A.A. Carey House, 28 Fayerweather Street (1881)
Perspective sketch by Sturgis & Brigham.

The American Architect & Building News, October 27, 1888

The lavishly appointed interior of 28 Fayerweather Street reveals how closely intertwined the Queen Anne and Colonial Revival styles were in the early 1880s. The large entrance hall, dominated by a massive corbelled fireplace, picturesque three-run stair, and quaint corner writing nook, was essentially a Queen Anne living hall, but the balusters and newels of the stair clearly reference the 18th century Hancock stairway. Architectural historian Margaret Floyd considered Sturgis & Brigham's pioneering efforts in Cambridge to be as important to the formulation of the Colonial Revival movement as the better-publicized early work of Charles McKim, and with it Sturgis can be credited with re-introducing Georgian-derived details to Cambridge architecture.

In addition to being a virtual warehouse of Georgian prototypes, Old Cambridge became the residence of choice for affluent clients and architects with deep New England roots, as well as recent graduates of two of the three earliest American architectural schools, M.I.T. (1866) and Harvard (1893). Memories of their ancestral homes and college haunts coupled with the general nostalgia of the post-centennial era spurred the development of the Colonial Revival in Cambridge. At the same time, the growing presence of architects who had studied at the École des Beaux Arts in Paris reinforced the general trend toward the Neoclassical.

The subdivision of Longfellow's estate after his death in 1882 and the subsequent development of the 18th century estates along Brattle Street provided an opportunity for architects to design a variety of 19th century "Colonial" houses to complement the street's high-style Georgian mansions. At first, architects followed Sturgis's lead and used the Colonial models fairly inventively. Old Cambridge, and the Brattle Street area in particular, acquired many examples of this early phase of the Neo-Colonial

style designed by some of the most prominent architects of the time. Throughout the 1890's, an increasingly formal, symmetrical, and often archeologically correct Georgian Revival became the most prevalent style for residential construction, and continued well into the 20th century. At the end of the 19th century, direct copies of specific 18th century houses became popular.



A.A. Carey House, 28 Fayerweather Street (1881)

Perspective sketch by Sturgis & Brigham showing the north and east facades, as seen from Reservoir Street before the saltbox roof was replaced with another gambrel ell..

The American Architect & Building News, October 27, 1888

In the 1870s and 1880s, scholarship on American Colonial architecture was still in its infancy, and designers of early Georgian Revival houses were later criticized for their painstaking copies of original elements on the one hand and their lack of comprehensive understanding of the period on the other.

Architects kept scrapbooks of drawings and photographs of isolated architectural elements and details, but these were frequently categorized by type and removed from their context.

Arthur Carey's friend Alexander Wadsworth Longfellow, a nephew of the poet who had been educated at Harvard, M.I.T., and the École des Beaux Arts, was capable of strict formality but sometimes worked in a less picturesque version of the Colonial Revival. Longfellow's earliest Cambridge house was a Colonial hip roof design at 5 Ash Street built in 1886 for John Brooks. Longfellow's most influential early house was constructed in 1887 for his cousin Annie Longfellow Thorpe, daughter of the poet. Situated on a prominent Brattle Street lot two doors down from the Vassall-Craigie-Longfellow



Annie Longfellow Thorpe house, 119 Brattle Street (1886, A.W. Longfellow). CHC photo, July 2012

house, the gambrel-roofed, center-entrance Thorpe house was one of the earliest purely classical houses in Cambridge, and its advanced design, prominent location, and distinguished client attracted considerable attention. On the other hand, the house that Longfellow designed for Arthur Carey at Creek Farm in the same year showed how flexible he could be with Colonial Revival forms.



Creek Farm, Portsmouth, N.H. (1887, Alexander Wadsworth Longfellow)

Other early Colonial Revival houses in Old Cambridge were often large, architect-designed residences built for prominent academics and businessmen. Peabody & Stearns, Andrews & Jaques, Arthur Little, Hartwell & Richardson, and Chamberlin & Whidden were among the well-known firms that worked along Brattle and adjoining streets. Hartwell & Richardson designed an outstanding example of the early Colonial Revival in 1889 at 26 Washington Avenue. The high hip-roofed, center-entrance plan exhibits Hartwell's characteristic controlled asymmetry, and many of the decorative elements were inspired by Georgian precedents.



David Ritchie house, 26 Washington Avenue (1889, Hartwell & Richardson, architects)

The popularity of Colonial-inspired houses increased in the 1890s, but the freedom of design seen in the 1880s gradually gave way to greater symmetry and formality, characteristics that became ubiquitous by the turn of the century. Details were more historically correct than in the previous decade, although some earlier elements persisted, such as heavy, steeply pitched gambrel roofs, elaborate entrance compositions, and overly complicated fanlights.

The 1890s were also a period of increased scholarship. In 1893, H. Langford Warren began to lecture on architecture at Harvard and introduced a broad historical curriculum to complement the prevailing Beaux Arts approach to design education. The proliferation of measured drawings of Colonial houses and related literature in the 1890s sparked interest in creating more historically correct Georgian designs. As American Colonial architecture shifted from a source for invention to a subject worthy of detailed study and emulation, the term "Georgian" was increasingly used to designate the new buildings and to distinguish them from the earlier, freer "Colonial" ones. By the 1890s the tide was running strongly toward the more formal, academic interpretation of Colonial precedents that led to the Georgian Revival, and this may have convinced Carey to give up 28 Fayerweather Street in 1892. When he returned to Cambridge in 1904 he commissioned a new house at 48 Fayerweather Street, a very formal and austere Federal Revival composition by Boston architect Hartley Dennett that recalls the Ruggles-Fayerweather house of 1764.



A.A. Carey house, 48 Fayerweather Street (1904, Hartley Dennett, architect)

V. Relationship to Criteria

A. Article III, Chapter 2.78.180 a.

The enabling ordinance for landmarks states:

The Historical Commission by majority vote may recommend for designation as a landmark any property within the City being or containing a place, structure, feature or object which it determines to be either (1) importantly associated with one or more historic persons or events, or with the broad architectural, aesthetic, cultural, political, economic or social history of the City or the Commonwealth or (2) historically or architecturally significant (in terms of its period, style, method of construction or association with a famous architect or builder) either by itself or in the context of a group of structures . . .

B. Relationship of Property to Criteria

The Arthur Astor Carey house meets landmark criterion (1) for its important associations with the architectural, aesthetic, and cultural history of the City. The property also meets criterion (2) as a significant example of domestic architecture, and for its associations with the architects Sturgis & Brigham.

VI. Recommendations

A. Purpose of Designation

Article III, Chapter 2.78.140 states the purpose of landmark designation:

preserve, conserve and protect the beauty and heritage of the City and to improve the quality of its environment through identification, conservation and maintenance of . . . sites and structures which constitute or reflect distinctive features of the architectural, cultural, political, economic or social history of the City; to resist and restrain environmental influences adverse to this purpose; [and] to foster appropriate use and wider public knowledge and appreciation of such . . . structures.

B. Preservation Options

There are two options for preservation of the Carey house: a) designation under the landmark ordinance, or b) donation of a preservation restriction.

- a) Landmark designation as described herein is the most direct and effective way of preserving the building. The designation order can provide predictability by referencing appropriate alterations proposed by the owner, and by incorporating the guidelines for review described below. If the Commission so recommends, the City Council can enact the designation by a simple majority vote.
- b) Preservation restrictions are binding legal agreements between the owner and another party – in this case, the City of Cambridge through the Cambridge Historical Commission – that can incorporate the same proposals and guidelines as a landmark designation. Preservation restrictions can also protect interior spaces. Some owners consent to this approach because it en-

tails a possible charitable deduction from taxable income on Federal returns, but this approach was rejected by the owner in favor of landmark designation.

Other historic preservation tools include the city's demolition review ordinance and the National Register of Historic Places. Demolition of this building or significant portions of it would trigger the Historical Commission's review under the demolition ordinance, Ch. 2.78 Article II, but this provides only a delay mechanism and is not as strong a protection as landmark designation. Listing on the National Register of Historic Places would protect the building only in the case of State- or Federally-funded, licensed or permitted activities.

C. Staff Recommendation

CHC staff believes that the Arthur Astor Carey house is eligible for landmark designation under the criteria contained in the Ordinance. While the current owner has been a good steward of the building, development pressures in the neighborhood could prove overwhelming. The staff recommends that the Commission should find the Carey house eligible for landmark designation on August 9 and forward a recommendation for designation to the City Council.

VII. Standards and Criteria

Under Article III, the Historical Commission is charged with reviewing any construction, demolition or alteration that affects the exterior architectural features (other than color) of a designated landmark. This section of the report describes exterior architectural features that are among the characteristics that led to consideration of the property as a landmark. Except as the order designating or amending the landmark may otherwise provide, the exterior architectural features described in this report should be preserved and/or enhanced in any proposed alteration or construction that affects those features of the landmark. The standards following in paragraphs A and B of this section provide guidelines for the treatment of the landmark described in this report.

A. General Standards and Criteria

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

1. Significant historic and architectural features of the landmark should be preserved.
2. Changes and additions to the landmark which have taken place over time are evidence of the history of the property. These changes may have acquired significance in their own right and, if so, that significance should be recognized and respected.
3. Deteriorated architectural features should be repaired rather than replaced.
4. When replacement of architectural features is necessary, it should be based on physical or documentary evidence.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture, and appearance. The use of imitation replacement materials is generally discouraged.
6. The surface cleaning of a landmark should be done by the gentlest possible means. Sandblasting and other cleaning methods that damage exterior architectural features shall not be used.

7. Additions should not destroy significant exterior architectural features and should not be incongruous to the historic aspects, architectural significance, or distinct character of the landmark, neighborhood, and environment.
8. Additions should be designed in a way that, if they were to be removed in the future, the essential form and integrity of the landmark would be unimpaired.

B. Suggested Review Guidelines

1. Site Development

Additions to the house, if allowed, should respect the form, massing and materials of the original without slavishly imitating it. Construction of new freestanding structures on the designated premises should not be allowed. The open landscape around the house is a significant character-giving feature of the property.

Alterations to publicly visible landscape structures, including walls, paths, driveways, and the like, should be consistent with the original design and materials. The stone wall and gateposts are significant original features and should be protected. Additional fencing, if any, should replicate the design shown in early photographs and sketches in the Commission files. Early images show a circular drive off Reservoir Street, and this could be permitted if appropriately designed.

2. Alterations

a. Exterior surfaces

Exterior materials should be preserved insofar as practicable. Special care should be taken to protect and maintain the decorative details and fenestration. Repointing the foundation and perimeter wall should be done with special care to maintain the color and texture of the mortar and the profile of the joints. The brick masonry of the chimneys should never be painted.

b. Fenestration

Introduction of new window openings should be allowed only on the east facade. Existing sash should be maintained, but when replaced should conform to the original design. Storm windows may be installed or upgraded without review in conformance with current Commission guidelines.

c. Interior features

Although interior features are not subject to the jurisdiction of the Cambridge Historical Commission, the owner should be encouraged to preserve original spaces, materials and detailing.

d. Other exterior features

The front porch is a recent replacement of the more decorative version shown in the 1966 HABS photo. A future replacement should replicate the 1966 version as closely as possible. The 1988 sunroom, while not inappropriate, could be removed and/or replaced. The rooftop balustrade, if reintroduced, should replicate the original except that it may be constructed of synthetic materials.

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VII. Proposed Order

That the Arthur Astor Carey House, 28 Fayerweather Street, be designated as a protected landmark pursuant to Chapter 2.78, Article III, Section 2.78.180 of the Code of the City of Cambridge, as recommended by vote of the Cambridge Historical Commission on August 9, 2012. The premises so designated is the land defined as parcel 26 on assessor's map 238 and the structure thereon and the premises described a deed recorded in Book 46527, Page 497.

This designation is justified by the important architectural and historical associations the property embodies as one of the most significant examples of the early Colonial Revival style in the Boston area, and for its associations with its original owner, Arthur Astor Carey, and Governor William Weld.

The effect of this designation shall be that review by the Cambridge Historical Commission and the issuance of a Certificate of Appropriateness, Hardship or Non-Applicability shall be required before any construction activity can take place within the designated premises or any action can be taken affecting the appearance of the premises, that would in either case be visible from a public way. In making determinations, the Commission shall be guided by the terms of the Final Landmark Designation Report, dated August xx, 2012 with respect to the designated premises, by Section VII, Standards and Criteria of said report, and by the applicable sections of Chapter 2.78, Article III, of the Cambridge Municipal Code.