

The Second Brazer Building

Boston Landmarks Commission Study Report



Report of the Boston Landmarks Commission
on the potential designation of

THE SECOND BRAZER BUILDING

as a

LANDMARK

under Chapter 772, Acts of 1975, as amended

Approved: Julia B. McDonough
Executive Secretary (Date)

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Chairman (Date)

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1.0 LOCATION OF THE PROPERTY

1.1 Address and Assessor's Parcel Number:

25-29 State Street, Boston, Ward 03.

Assessor's Parcel Number 3889.

1.2 Area in Which the Property is Located:

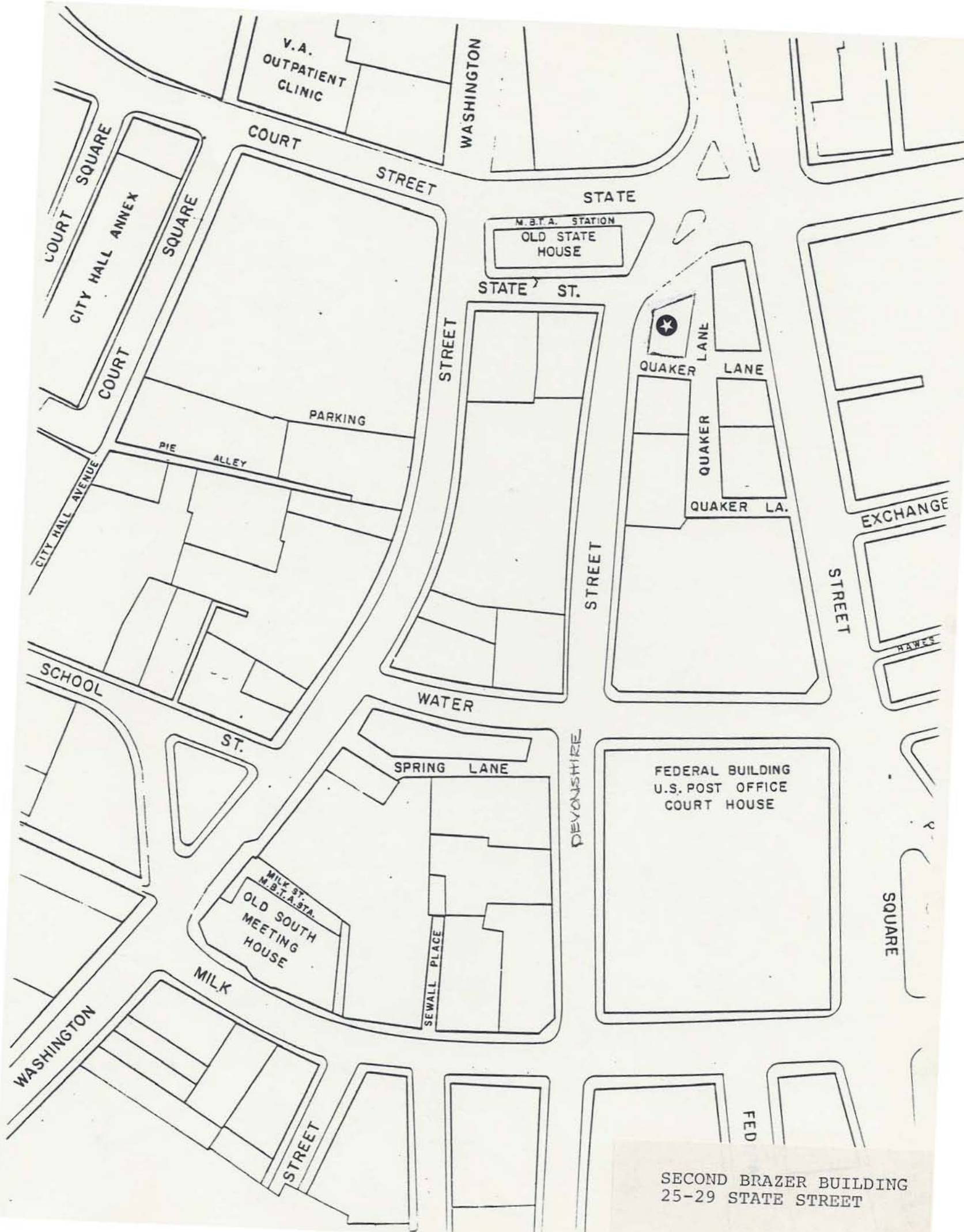
The Brazer Building is located on the southeast corner of the intersection of Devonshire and State Streets in the Central Business District. Quaker Lane, a late 17th century street petitioned for Landmark designation, abuts the building on its southern and eastern elevations.

The block on which the Brazer Building stands is primarily comprised of office buildings, nine to eleven stories in height, all dating from approximately the late 1890's.

Directly across from the Brazer Building, at Devonshire and State Streets, is the Old State House.

1.3 Map Showing Location:

Attached.



V.A.
OUTPATIENT
CLINIC

WASHINGTON

COURT

STREET

STATE

M.B.T.A. STATION
OLD STATE
HOUSE

STATE ST.

STREET

PARKING

PIE
ALLEY

QUAKER

QUAKER

QUAKER LA.

EXCHANGE

STREET

WATER

SPRING LANE

DEVONSHIRE

FEDERAL BUILDING
U.S. POST OFFICE
COURT HOUSE

ST.

MILK ST.
M.B.T.A. STA.
OLD SOUTH
MEETING
HOUSE

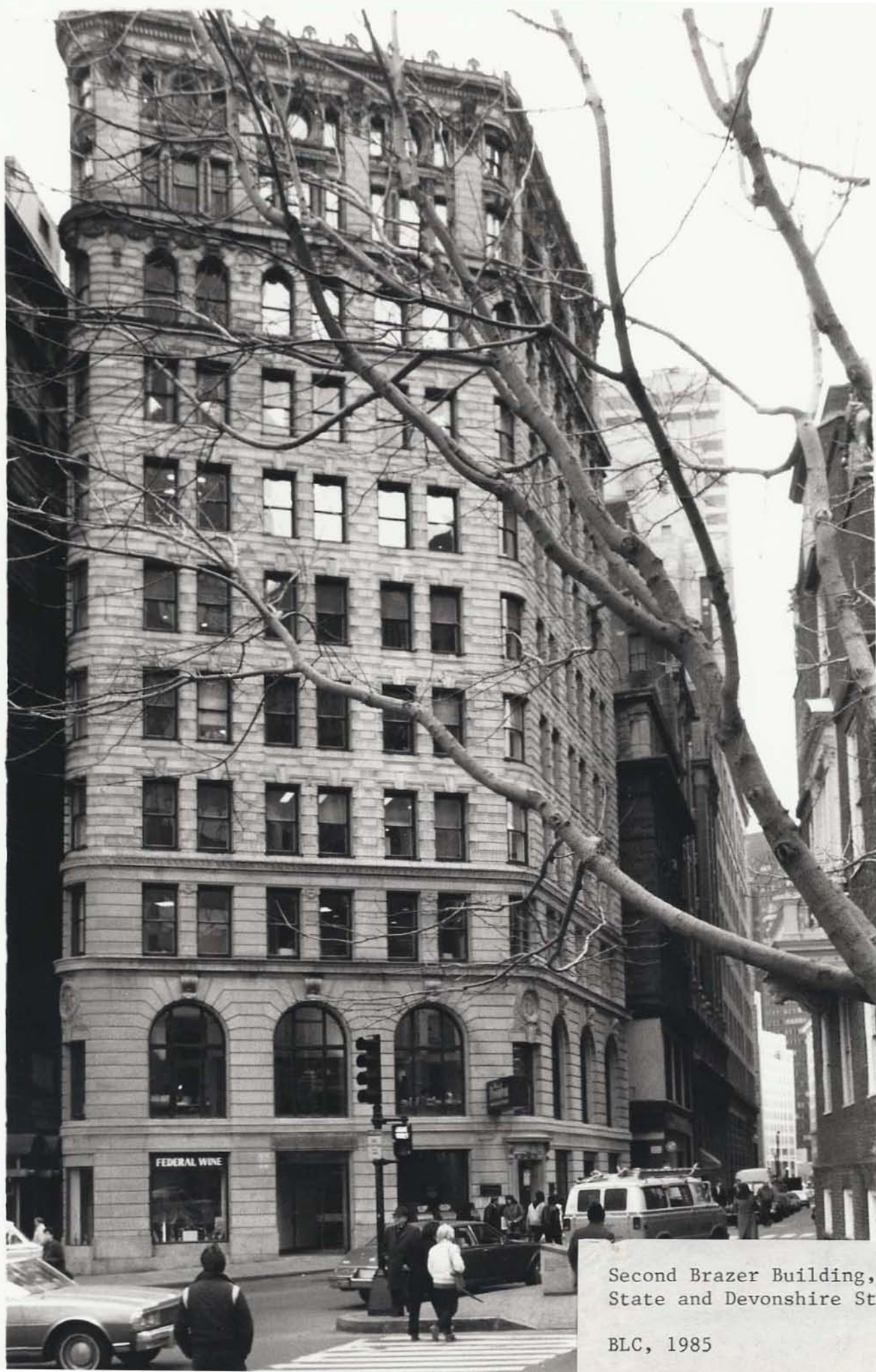
SEWALL PLACE

MILK

SQUARE

FED

SECOND BRAZER BUILDING
25-29 STATE STREET



Second Brazer Building,
State and Devonshire Streets.

BLC, 1985



Second Brazer Building,
State and Devonshire Streets.

BLC, 1985



Second Brazer Building, to left,
Quaker Lane.

BLC, 1985

2.0 DESCRIPTION

2.1 Type and Use

The Second Brazer Building is a freestanding, eleven-story Beaux Arts style skyscraper built in 1896. Original plans indicate first floor space devoted to banking purposes, with upper story offices. Today, the first floor space is occupied by the Provident Savings Bank, a liquor store, and a snack bar, while the upper stories provide office space.

2.2 Physical Description

The Second Brazer Building is a trapezoidal plan, eleven story freestanding Beaux Arts style office building of steel frame construction clad in limestone and terra cotta. Its design features a column format having a base of two stories, a transitional third floor, a five-story shaft, and an elaborate crowning cap of the upper three stories. Exterior materials are limestone for floors one through three and terra cotta for upper stories. The building covers the entire 2,669 square feet of the trapezoidal parcel. Its height is 125 feet, which was the maximum allowed by building codes in 1896.

The terra cotta cladding is fashioned in a rusticated wall surface pattern from fourth through ninth stories, and smooth-faced masonry pattern at ten through eleven.

Fenestration patterns are identical on the State St., Devonshire, and south Quaker Lane facades. The rusticated limestone base is articulated by three wide bays, round arched at the second story and embellished by ornamental keystones, while floors three through eight are divided into six bays. Two slender metal colonettes and one horizontal member further break up the units within the arched openings. A slightly paired arrangement of the upper story bays adds subtle vertical emphasis to the building when seen from a distance. Viewed closely, though, the Renaissance-inspired masonry and terra cotta patterns have a decided horizontality. Windows on the ninth floor are arched. Window units are one over one, double hung wood sash.

Rounded corner bays are found at the northeast and northwest corners. The northwest contains a classically enframed street-level entry. Wreathed medallions are centered above the second story corner windows, carved with the initial "B". Street level openings contain large windows or entrances, generally fit with contemporary metal and glass units.

Additional ornamental accents are provided by the wave pattern running mold above the third floor, an banded leaf molding above the eight, and festoons and elaborate keystones over the 9th floor windows. Decorative roundels with terra cotta medallions in colors of green, turquoise, and gold further embellish this level.

Crowning the building, the 10th and 11th floors are treated as a unit, forming an ornamental cap. Pilasters separate three elaborately embellished tripartite window groupings on each principal elevation. Each group includes Beaux Arts classicism in its central wreathed oval windows, pilasters and cornices. A wide decorative entablature with dentil molding and iron cresting crown the building. The heavily ornamented entablature above the 11th floor oval windows includes terra cotta eagles, while the cresting is decorated with jagged shell forms and floral motifs.

The eastern elevation, which faces onto narrow Quaker Lane, is treated as a rear facade, containing an irregular fenestration pattern. At ground level, (from south to north) there is a large window, a classically enframed door, a small window (framed down), another large window, and a single-door entry. Attached to the building at the small window is a glass and metal enclosure. Two large round-arched windows are located on the second story above the first story large window openings, while smaller rectangular windows are above remaining first story openings. From the third through ninth level to the top, the pattern of windows is 2-1-1-2-1. A metal fire escape is joined to the building on this facade.

3.0 SIGNIFICANCE

The Second Brazer Building has importance as an intact, early steel-frame skyscraper which is a fine example of the use of architectural terra cotta and is unique as Boston's only work by Cass Gilbert, an architect of national significance in the late 19th and early 20th centuries. Historically the building has been associated with the city's financial community, serving as offices for brokers, bankers, and bond sellers.

3.1 Historical Associations

A plaque above the State Street entrance to the Second Brazer Building marks the site as the location of Boston's first meeting house, a thatched roof structure which stood there from 1632-1640. Quaker Lane, which borders the building on its south and east facades, is a remnant of the city's colonial street pattern.

Isaiah Rogers, a prominent Boston architect, designed a three-story granite commercial building for this site in 1842. Known as Brazer's Building, this was a restrained Greek Revival/Boston Granite structure replaced by the present building. The (first) Brazer's Building contained offices of insurance companies, lawyers, and real estate agents. Alexander S. Porter, identified with real estate deals of great magnitude, had offices there.

John Brazer of Boston acquired land here in the 1820's from several heirs of Thomas Dawes. He was listed in City Directories of the 1820's as "merchant, 13 Franklin St." After Brazer's death, the property passed to his daughter Sarah L. (wife of John Brooks). The property was transferred to subsequent Brazer heirs, including the next generation, John Brazer Brooks and Alice Brazer Norris (nee Brooks).

The Brazer Building Trust was formed in May of 1896 for the purpose of purchasing the old Brazer building, erecting and managing a new building. Total capital was \$625,000 represented by 6,250 shares at \$100 each. Trustees were Thomas H. Russell of Boston, Moses Williams of Brookline, and Arthur H. Russell of Winchester. Initial subscribers included the Municipal Real Estate Trust (Trustees Samuel Wells, James M. Codman, Jr.; Henry Parkman, Moses Williams) (\$250,000); Sadie L. Brooks (\$5,000); Fannie E. Russell (\$500); Alice L. Mathews (\$7500); Arthur H. Russell as guardian of Louis de Relgram Cole (\$1,000); Alex S. Porter (\$1,000); Alice Brazer Norris of Milwaukee (Thomas H. Russell as Trustee) (\$200,000).

Located in the midst of the city's late 19th century financial district, the Second Brazer Building was early associated with Boston's financial community. Early tenants included brokers, banker, and bond traders. City Directory research indicates the following as tenants in 1899: E.A. Corbett, William Frederick Hill, Cameron and Noyes and Elwood S. Gatch and Company. Several of these men were members of the Boston Stock Exchange, located nearby at 53 State Street (which had been completed in 1891).

3.2 Architectural Significance

The Second Brazer Building is significant as a well-detailed, intact early skyscraper designed by Cass Gilbert, one of the nation's leading architects around the turn of the century. It is unique as Gilbert's only Boston work. Contractor for the Second Brazer Building was the George A. Fuller Company, and its terra cotta was supplied by the Northwestern Terra Cotta Company, both of Chicago.

The Second Brazer Building is also among the city's finest examples of the use of architectural terra cotta, a kiln-fired clay building material which came into use in the United States after the Civil War. Its first use on a large scale was in the old Boston Museum of Fine Arts in Copley Square (1870-71) by Sturgis and Brigham.¹

Authors Nancy D. Berryman and Susan M. Tindall have noted the following:

Terra cotta cladding was extremely popular from the 1890s through the first third of the twentieth century. It sheathed the early skyscrapers of the Chicago School of Architecture, the set-back structures of the Art Deco Movement, the commercial buildings on neighborhood and Main Street business strips and opulent movie palaces. It was essential to the designs of architectural giants such as Adler and Sullivan; Burnham and Root; Holabird and Roche; Cass Gilbert. . . . The material was also mass produced and ornament, available from catalogues, appears on thousands of small commercial and residential buildings.²

The popularity of terra cotta can be attributed in part to its fireproof nature, durability and aesthetic potential. Standardized production techniques allowed architects to incorporate intricate sculptural detailing at a fraction of the cost of carved stone. Glazed (or enameled) terra cotta of the type used on the Second Brazer Building reached the height of its popularity during the period from about 1890 to 1915, after which it was gradually replaced by cast stone. Those terra cotta buildings which remain, particularly fine examples such as the Second Brazer Building, are testimony to the interdependence of design, craftsmanship, and building technology.

Terra cotta was first used in this country its natural dark reddish-brown color as ornament in conjunction with brick and brownstone, especially in the late 19th century's Queen Anne and Richardsonian Romanesque architectural styles, where the material was an integral part of the load-bearing masonry unit. In 1873 terra cotta tiles were first used in Chicago as for fire-proofing a metal frame building.³ Its third, and most visible use, was as an exterior surface material when anchoring systems had been devised to join terra cotta wall and decorative units to metal structural frames. As tastes in architectural design shifted toward the end of the century, influenced by the 1893 World's Columbian Exposition in Chicago, light colored wall surfaces became popular. Terra cotta could be executed in the rich sculptural effects desired for Beaux Arts styles and in a variety of colors depending on the clays and glazes used. The Second Brazer Building's design is a reflection of the structural and aesthetic patterns made possible by these new technologies.

Results of the Boston Landmarks Commission's 1980 Central Business District Survey reveal extant commercial buildings with terra cotta trim in conjunction with other materials (often brick) dating from the early 1890's. The earliest identified is the 1892 building at 146-154 Lincoln (Winslow & Wetherell, architects). The Worthington Building (1894; Fehmer and Page; 31-33 State St.) employs terra cotta in combination with tan brick and limestone, while Cass Gilbert's Second Brazer Building (1896; 25-29 State St.) is entirely faced with terra cotta above the second story. A particularly outstanding use of terra cotta is found in the Proctor Building, 100-106 Bedford (1896-7, Winslow and Wetherell; a Boston Landmark). Survey statistics show terra cotta in use through the 1920's and as late as 1932 (119-123 Causeway; insensitively remodeled) in the city. Another grouping of Boston's terra cotta-faced buildings is found along Boylston Street in the Back Bay and includes the Berkeley Building (1905; Codman and Despradelle; 114-120 Boylston).

The Beaux Arts style takes its name from the Ecole des Beaux Arts in Paris, which during the late 19th and early 20th centuries was unrivaled in reputation among schools of architecture. The first two Americans to attend, Richard Morris Hunt and Henry Hobson Richardson, set the example for succeeding generations of architects, particularly in the period from 1890 to 1930. By the turn of the century, the profession was dominated by men who had trained at the Ecole.

Training at the Ecole emphasized the traditional and monumental. As explained by architectural historian William Jordy, the aim of Beaux Arts composition was to achieve "a stable harmony dependent on an emphasis on mass."⁴ Plans were typically symmetrical, and masses were generally bounded along the ground level, sides, and cornice of a structure. The Beaux Arts aesthetic emphasized the use of traditional forms. According to Jordy, the Ecole taught that "the past provided vocabularies of form and compositional themes from which the present should learn;" in other words, that "current design should be evolutionary rather than revolutionary."⁵

The development of skyscraper construction was one of the uniquely American contributions in the history of architecture. Metal framing and the invention of the elevator were necessary before building heights could practicably be increased above about 5 stories. The first "skyscraper" built was the 10-story Home Insurance Company in Chicago (1883-1885, designed by William LeBaron Jenney). Facade designs of early tall buildings in New York generally followed the eclectic historicism of the period, and appeared as traditional masonry structures simply brought to new heights. In Chicago, new design aesthetics were explored with significant expansion of window areas such as that seen in the fifteen-story Reliance Building (1894, designed by Daniel Burnham).

The Brazer Building was one of the earliest steel framed skyscrapers built in Boston. In 1893, Clarence Blackall designed the Winthrop Building, Boston's first steel frame building, which was erected at 7 Water Street. The Worthington Building, just east of the Second Brazer,

was put up in 1894. These buildings possess similarities in their overall design format of well-defined base, relatively plain shaft, and elaborate cornice.

Boston's conservative tastes in architectural design of the 1890's is reflected by the Second Brazer Building, which reveals influences of New York's American Surety Building (Bruce Price, architect; 1895). In American Architecture, 1607-1976, Marcus Whiffen and Frederick Koeper point to the American Surety Building as "the most discussed and most influential skyscraper of the decade, ... Price himself called it a "rusticated pillar."⁶

Architect Cass Gilbert (1858-1934) began his career in the office of McKim, Mead, and White and served for a time as Stanford White's personal assistant before opening an office of his own in St. Paul, Minnesota in 1882. He practiced with James Knox Taylor there for ten years, and later independently. In 1896 Gilbert won the competition for the Minnesota State Capitol, a design for which he is well known. Subsequently, he returned to New York where his career flourished. Among his other works are such notable large public buildings as the New York Custom House (c.1905), Supreme Court Building in Washington, D.C. (1933-35), and Federal Court House in New York, as well as the 66-story Woolworth Building in New York, which was then the world's tallest building. Gilbert served for a time as president of the American Institute of Architects and was the recipient of many professional honors. The Second Brazer Building is Gilbert's only Boston building.

3.3 Relationship to Landmarks Criteria

The Second Brazer Building clearly meets the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is of distinguished architectural design, embodying distinctive characteristics of a type inherently valuable for study of the Beaux Arts period and style, and method of steel-frame and terra cotta-clad construction, and as a notable work by a nationally recognized architect.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value (Fiscal Year 1985):

\$2,493,900.

4.2 Current Ownership and Status:

According to City of Boston Assessor's records, the Brazer Building is owned by John D. Rehms Trust, c/o FMR. Properties Mgt. Co., 7 Water Street, Boston. The building is occupied by a bank, liquor store and snack bar on the first floor and is used as office space on the upper floors.

5.0 PLANNING CONTEXT

5.1 Background

a.) Topographical:

The Brazer Building is surrounded by State Street, Devonshire Street and Quaker Lane. Laid out in Colonial times, the irregular street patterns were a result of geographical features and utilitarian needs. The Fire of 1872 changed the original character of much of downtown Boston, but the area around the Brazer Building was not affected. Today, Quaker Lane continues to weave in and out of major streets, and State Street is dissected by the Old State House.

b.) Architectural:

In 1889 Peabody and Stearns designed the Exchange Building on the corner of State and Congress Streets. This addition to an already crowded financial district further spurred the area's growth and massive block buildings, like the Exchange Building, were no longer practical. Invention of the elevator and steel frame construction allowed for an increase in vertical development. The popularity of these first skyscrapers, between the years 1880 and 1930, gave the Financial District a new appearance.

The three decades (1930-1960) that followed were ones of economic depression and developmental stagnation in Boston. However the commencement of urban renewal projects and private investment in the 1960's once again sparked further growth of the downtown. Subsequently, the era of the 40 story towers began.

5.2 Current Planning Issues: The following is largely excerpted from Downtown Projects, BRA, 1984:

Boston has emerged as a major center of economic activity in the U.S. This transformation represents a return to leadership for Boston in the tradition of its 17th and 18th century role as the nation's leading mercantile center, and its 19th century role as the seat of the industrial revolution.

The growth of central Boston and the construction of office buildings has accommodated the city's extraordinary economic transformation and expansion of employment.

In addition to new construction, the rehabilitation and conversion of existing office space has become a major practice because rehabilitated or converted older space can be brought to market as Class A quality much more quickly and at a lower cost than new space. This event has made Boston the preeminent preservation city in the nation.

To manage growth effectively and to achieve the City's objectives for employment and training and for the design of the public environment the Boston Redevelopment Authority, as the City's Planning and Zoning Agency, sees it essential to create a plan for the downtown. Many parts of the downtown have been completely transformed and are confronting pressures to further develop and change dramatically in the years to come. For the older historic areas it is particularly important for the City to establish strong and effective guidelines to project and enhance positive historic qualities of these districts. At the same time, it is important to assess the current and possible future status of areas which are being redeveloped such as the Financial District.

Although the Second Brazer Building is in close proximity to several towering office buildings - 28, 53 and 60 State Street and 1 Devonshire Place, the block on which the Brazer Building stands remains generally uniform in age and size. Many of the buildings have been refurbished and are now rented as prime office space.

5.3 Relationship to Current Zoning:

The Second Brazer Building is within a B-10 zone. This classification permits standard business uses up to an allowable density (measured by the Floor Area Ratio, or FAR) of ten times the total site area. The Brazer Building site area is 2,669 square feet.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives:

The language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limits the designation category to that of Landmark. The Commission retains the option of not designating the building as a Landmark.

The only alternative protection device would be the inclusion of the building on the National Register of Historic Places. The building, as part of the "Exchange District" is recommended for listing in the National Register and has been determined eligible for such. If accepted, listing on the Register would offer a limited degree of protection, as well as tax incentives for rehabilitation.

6.2 Impact of Alternatives

Landmark designation under Chapter 772 would require the review of physical changes to the building exterior in accordance with standards and criteria adopted as part of the designation. It would not, however, affect the use of or treatment of the building interior.

Inclusion on the National Register of Historic Places would provide protection from federal, federally-licensed or federally assisted actions undertaken by the Section 106 Review process. National Register listing would also provide various federal income tax incentives for rehabilitation under the provisions of the Economic Recovery Tax Act of 1981. Properties within a National Register Historic District are eligible to take advantage of these provisions once it is determined that a) the rehabilitation can be certified according to the Tax Act and b) that the building contributes to the historic character of the district; this building clearly meets the criteria.

Similar protection from state-sponsored activities would be achieved by the concurrent listings of all National Register properties in the recently created State Register of Historic Places under Chapter 152, General Laws.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the Second Brazer Building be designated as a Landmark under Chapter 772 of the Acts of 1975, as amended.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772, as amended, are attached as sections 8.0 and 9.0.

8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

8.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

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

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

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

4/5/78

Introductory Statement on Standards and Criteria
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It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

BOSTON LANDMARKS COMMISSION

8.2 General Standards and Criteria

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

General Standards and Criteria
Page two

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. 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.

General Standards and Criteria
page three

II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

General Standards and Criteria
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E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

General Standards and Criteria
page five

G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; set-backs shall be utilized.
 - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

General Standards and Criteria
page six

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b) Quality of illumination on building exterior.
 - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a) Accurate representation of the original period, based on physical or documentary evidence.
 - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

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- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
 - a) Compatibility with the original property's integrity in scale, materials and character.
 - b) Historic association with the property.
 - c) Quality in the design and execution of the addition.
 - d) Functional usefulness.

9.0 SPECIFIC STANDARDS AND CRITERIA

A. GENERAL:

1. General Intent

a. The intent is to preserve the early commercial high-rise character of the building and its contribution to the Central Business District. Of particular interest is its alignment on two street corners with a colonial street pattern.

2. Application of Designation

a. The standards and criteria will apply to all elevations of the building.

B. MASONRY WALLS:

1. Openings

a. No new openings will be allowed in masonry walls except for modifications to the street-level on Quaker Lane elevations for commercial use.

b. No existing openings will be filled-in, or changed in size.

2. Ornamentation

a. All detail and ornamentation on the facade, including the colored terra cotta medallions on the ninth floor, shall be preserved.

3. Cleaning, Repair and Pointing

a. No abrasive cleaning shall be permitted. All repair of the terra cotta should conform to those standards recommended in "Preservation Brief Number 7, The Preservation of Historical Glazed Architectural Terra Cotta," published by the Technical Preservation Services Division of the U.S. Department of Interior, June, 1979. (Available from the BLC).

4. Paint

a. The only masonry surface to be painted are the medallions on the ninth floor.

5. Chimneys

a. Existing chimney may be removed. New chimneys must be located in a place where they will be minimally visible.

C. WINDOWS

1. Sash and frames

- a. Replacement of existing sash shall match the original one over one design.
- b. While metal frame sash is acceptable, vinyl-clad sash or wood-constructed sash with a clear stained finish are inappropriate to the building.
- c. Any panning system shall have an extruded profile to resemble the existing window casing.
- d. The arched top shape of the 9th floor windows should be preserved.
- e. The color of the wood trim and sash should resemble traditional paint schemes documented through paint serialiations.

2. Grills

- a. No security grills will be permitted on the outside of any windows unless of a traditional design appropriate to the style of the building.

D. COMMERCIAL STREET LEVEL FRONTS

No incompatible materials will be applied. Contemporary reconstructions of the street-level openings should be unified in design materials to respond to the symmetrical organization of the upper elevations.

E. CANOPY AND AWNINGS

- a. Awnings may be installed on the first floor, provided they are sympathetic to the design and period in which the new building was built.
- b. No awning will be allowed on the upper story windows.

F. SIGNAGE

All designs for new signs must be reviewed and approved by the staff of the Landmarks Commission. No illuminated sign boxes may be mounted onto the exterior of the building. Signs should also not exceed the width of the openings in the masonry wall.

G. ROOFS

1. Penthouses

- a. New construction is not encouraged. Any penthouse addition or mechanical enclosure shall be clad in copper or in dark non-reflective metal. It should also be as minimally visible as possible from public view.

2. Mechanical Air-Handling Equipment

Should be placed where it will be as unobtrusive as possible.

H. BALCONIES AND FIRE ESCAPES

- a. Repainting and general repair of the fire stairs is recommended.
- b. No new balconies will be allowed.

NOTES

1. Margaret Henderson Floyd. "A Terra Cotta Cornerstone for Copley Square", Journal of the Society of Architectural Historians. Vol. 32, May 1973, p. 83ff.
2. Berryman, Nancy D. and Susan M. Tindall, Terra Cotta, Preservation of an Historic Building Material, pp. 2-3.
3. Whiffen, Marcus and Frederick Koeper. American Architecture, 1607 - 1976, p. 242.
4. Jordy, William H. American Buildings and Their Architects, p. 279.
5. Jordy, Ibid.
6. Whiffen and Koeper. op cit., p. 264.

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