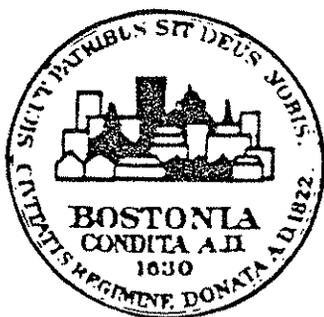


50-52 Broad Street



Boston Landmarks Commission

Report of the Boston Landmarks Commission  
on the potential designation of  
50 - 52 BROAD STREET  
as a Landmark under Chapter 772 of the Acts of 1975

Approved by: Maricea Myers 3-5-85  
Executive Director Date

Accepted by: Pauline Chesnut Hull 3/5/85  
Chairman Date

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1.0 LOCATION OF THE PROPERTY

1.1 Address and Assessor's Parcel Number

50 - 52 Broad Street is also known as 157 Milk Street, and is located in Boston, Ward 3, Precinct 6. The assessor's parcel number is 4001.

1.2 Area in Which the Property is Located

The building is located at the corner of Broad and Milk Streets and is near the Downtown Financial District. It is bounded on the northwest by Milk Street and on the southwest by Broad Street while vacant lots currently used for parking are adjacent to the northeast and southeast. 50 - 52 Broad Street is included in the Custom House District which was listed in the National Register of Historic Places in 1973.

The immediate area is characterized by nineteenth - century brick, four and five - story commercial buildings, as well as several early twentieth-century office buildings of eight to fifteen stories. The block bounded by Broad, Milk, India and Custom House Streets is filled almost entirely with the former building types. Directly across Milk Street is the Boston Insurance Exchange Building, an eleven-story building occupying most of the block. The larger buildings, as well as the fourteen-story Battery March Building, one block to the southeast across Broad Street, serve as a buffer zone between the large-scale modern construction of the Financial District and the smaller nineteenth-century commercial buildings of Broad Street.

1.3 Maps Showing Location

Attached.



50-52 Broad St.





## 2.0 DESCRIPTION

### 2.1 Type and Use

50 - 52 Broad Street is a five-story granite store/warehouse with a mansard roof. It was originally used for wholesale and as a warehouse. Today it houses offices and commercial establishments.

### 2.2 Physical Description

Built in 1853 on a trapezoidal lot of 1730 square feet, 50 - 52 Broad Street is a five by four bay, rock-faced granite ashlar store/warehouse four stories in height with a mansard roof. With the exception of its roof, a transitional Second Empire feature, the building is representative of the Palazzo Style popular in Boston's granite commercial architecture from c.1845 - 1875.(1) The symmetry of the fenestration, the boldness of the decorative elements, the use of rough-hammered granite ashlar for all but the ornamentation, which is finished granite, and the decorative cornice are typical of this style.

The first story is composed of a series of round-arched openings with slightly projecting keystones and imposts of dressed granite. Large granite ashlar blocks remain within some of the recessed arches below the window sills, but has been replaced by wood in others. Currently there are two entrances to the structure. One is recessed at an angle within the arches of the bays on the corner of Broad and Milk Streets, and the other is northeast on Milk Street, in the fourth bay and up two granite steps.

Documentary evidence, although contradictory, indicates that the Milk Street entrance is original, and that the Broad Street facade contained an entrance in the central bay which, according to one account, was one of three. The present main entrance at the corner may have been part of the original plan, but it was not in use between 1865 - 1870. An article in the Boston Daily Evening Transcript, July 29, 1853 describes 50 -52 Broad Street under construction and states that there were three entrances on Broad Street and one on Milk. In a photograph at the Bostonian Society, taken between 1865 and 1870, the building is partially visible. Although the present fourth-bay entrance on Milk Street and a central-bay Broad Street door are seen, the corner bays on Broad and Milk Streets do not contain an entrance, and the Broad Street opening is completely blocked by a sign for the store within.

The window sashes of the first story are not original, having replaced six-over-six, double-hung sashes that occupied the entire arches. The northernmost bay on Milk Street is completely filled with granite ashlar, which would appear to be original, while the third bay on that facade has had a smaller arched window cut into the blocks of stone that filled it.

The wall surface of the upper three stories is rock-faced granite ashlar with rusticated quoins. Rising from the dressed granite sill course at each level are tall windows containing the original six-over-six sash.

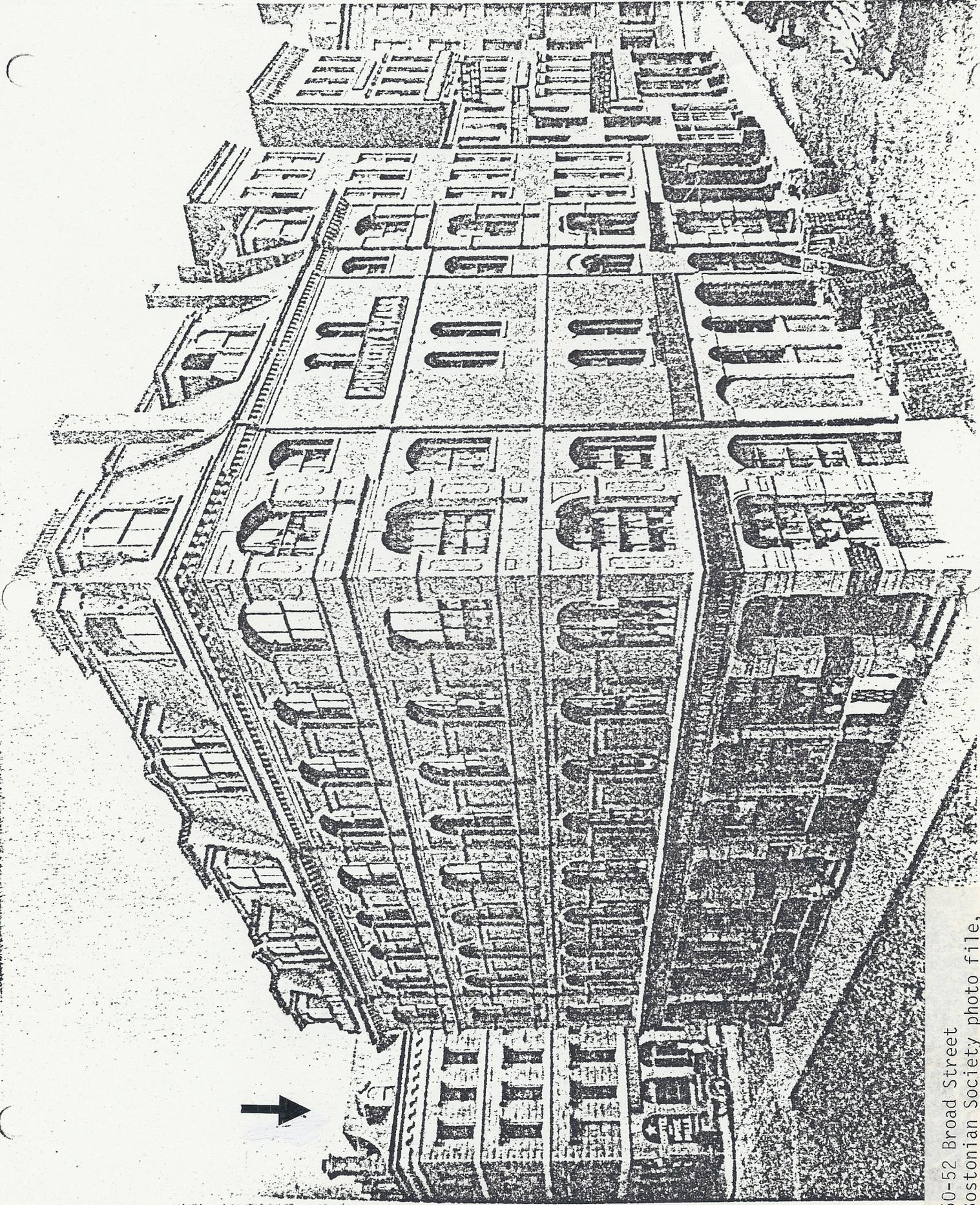
These are capped by projecting bracketed lintels. The Bostonian Society's photograph, c.1860, shows the second-story left-hand bay of the Broad Street facade filled with granite ashlar like that of the first-story Milk Street bay, yet the sash currently in the window matches the others. Apparently changing tenants had spatial needs that led to some minor alterations early in the building's history. A dressed granite arcaded, corbelled cornice encircles the granite block.

The concave mansard roof is covered with gray slate and pierced by three granite corner chimneys. Six dormers, two on the Broad Street elevation and four on Milk Street, each with a concave gable roof, give the building a picturesque appearance. Their arch-headed openings are now disguised by rectangular storm windows.

The northeast and southeast walls are brick, having originally been party walls shared by buildings which no longer exist. A fire escape is attached to the Milk Street facade and a utility shed has been erected atop the mansard.

### 2.3 Photographs

Attached.



50-52 Broad Street  
Bostonian Society photo file,  
oversize box # 8, 1869.







MOSH

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### 3.0 SIGNIFICANCE OF THE PROPERTY

#### 3.1 Summary of Historical Significance

The building at 50-52 Broad Street is a significant representative of the small-scale commercial buildings throughout the commercial district in the early to mid-19th century, and is an important survivor of the Great Fire of 1872.

The land on which this building stands came into existence through the Broad Street Association, organized in 1805, led by Uriah Cotting and planned by Charles Bulfinch. Their development plan resulted in land being filled south of Long Wharf, and the establishment of a new street pattern dominated by Broad and India Streets.(2) In addition to laying out the streets, the association had Bulfinch render a design for the buildings which quickly filled the area. When developed, the area was adjacent to the waterfront, and its three and four-story brick warehouses and other commercial structures flourished during the 19th century.

The area was occupied by a variety of commission merchants, dealers in liquors and wines, crockery merchants and the like when James Bowdoin Bradlee bought the lot at the corner of Broad and Milk Streets. It was occupied by a brick store (presumably one of the Broad St. Associates plan) on February 16, 1853, when Bradlee bought the property, but within less than two months construction had begun on a new granite store.(3) Bradlee made seven payments totalling \$7,475, between April 9 and August 15, 1853, to Boston contractors Page and Whidden and on July 1, 1853 paid architect Charles Edward Parker \$150 for plans and specifications and for "redrawing parts of the same."(4)

Bradlee (1813-1872) was partner in his father's firm, Josiah Bradlee & Co., active in the China trade. The younger Bradlee was very wealthy, and presumably built the Broad Street store as an investment, having his own offices at the nearby Central Wharf.

The new store was occupied from 1853 through 1863 by a wholesale grocer, Peters, Chase and Co., and through the following decade by several coffee merchants.(5) These businesses were typical of the warehouse, wholesale and small-scale retail ventures which populated the entire Custom House area. This mixture of modest businesses has continued to the present on this section of Broad Street. This century has seen 50-52 Broad Street occupied by yet another coffee merchant, a retail liquor store, a leather exporter (who happened also to be the Guatemalen consul), printing and photocopy businesses, and an accountant's office. This succession of occupants helped maintain the mercantile character of both the building and the district.

There is an association, albeit a remote one, between 50-52 Broad Street and the Sacco and Vanzetti trial. Aldino Felicani, who owned the building from 1953 until his death several years ago, was a printer and journalist who played a major role in bringing the trial to international attention. Through his constant coverage of the trial in

Boston's Italian newspaper, La Notizia, Felicani "aroused editorial comment that saved the case from oblivion".(6) Felicani helped form the Sacco - Vanzetti Defense Committee, and served as its treasurer. In January, 1928, several months after the executions, Felicani shared The Nation magazine's "Man of the Year" award with Charles Lindbergh.

Although Felicani's Excelsior Press did not occupy 50-52 Broad Street until 25 years after the case had drawn to a close, his association with the building is significant for the role he played in bringing a local event to world attention.(7)

### 3.2 Summary of Architectural Significance

50-52 Broad Street is architecturally significant as an example of the large scale granite construction prevalent in Boston in the mid-19th century; as one of the earliest surviving mansard-roofed buildings in the Central Business District; and as a work by Charles Edward Parker, a Boston architect.

The building is the only surviving example of a granite Mansard warehouse in Boston, and the smallest and most ornamental of four granite warehouses in the Central Business District.(8)\*

New methods of cutting and hoisting stone and improved transportation systems brought a dramatic change in design concepts in the first quarter of the 19th century, when the "Boston Granite Style" developed. Prior to c.1800 granite had been an extremely expensive material to build with, and was used for only the most important buildings, such as King's Chapel or the John Hancock House.

The realization at about 1800 that granite's natural grain made it easy to split by driving metal wedges along the grain; the improvements to lifting and pulling jacks; the construction of the Middlesex Canal in 1803; and the use of railroads by 1826 to transport the stone had caused the industry to grow to a \$3,000,000 business by 1831.(10)

The first phase of Boston's Granite Style was the use of large scale building units in granite for the framing of posts and lintels. This technique, with the granite framing members flush with the wall surface, increased the amount of window area and contributed to our present concept of a storefront.(11) During this period granite was used only on the ground floor facade. An early example of this type of construction is the Cornhill Street Development (Sears Crescent rear) (1816).

Between 1825 and 1845 there was increasing use of granite above the ground floor, and the severe design concepts associated with the style became increasingly pronounced.(13) The style lent itself well to

\* They are: 1) 109 Broad  
2) 99 Broad  
3) 20-30 Bromfield

commercial architecture, for which it was used extensively as the century progressed. Its monumental quality was appreciated during the age when the solidness and symbolism of Classical buildings had made the Greek Revival style overwhelmingly popular across the country.

By the middle of the 19th century, architectural styles were becoming more ornamental. The philosophy of John Ruskin, the English architect and writer, was having an effect, as stone buildings were becoming tooled and bevelled, polished and colored. Where previously Boston's granite structures had been solid masses, the mid-century buildings interplayed voids and projection, and introduced multi-planar facades.(14)

The Palazzo and Second Empire styles were featured in this last phase of Boston's granite commercial architecture, and 50-52 Broad Street is representative of both of these styles. The Palazzo or Italianate style was seen in Boston between 1845 and 1875. It was characterized by rough-hammered granite ashlar with regular fenestration. The ornamentation was not extravagant, generally being limited to belt courses, lintels, and a pronounced cornice.(15) As was often the case, 50-52 Broad Street is an essentially Italianate building with a Mansard roof. It cannot accurately be called a full-blown Second Empire style building, which would be better illustrated by J.F. Gridley Bryant's 1862-1865 Boston City Hall, or several of his other granite buildings in Boston. The latter abound in Classical detail, while 50-52 Broad Street has, beneath its sweeping roof, maintained much of the solid simplicity of Boston's earlier Granite style.

The Mansard roof at 50-52 Broad Street is significant as one of the earliest Mansards in the Central Business District, and perhaps in the City. The first known Mansard in Boston was the Deacon House at the corner of Washington Street and Massachusetts Avenue, designed in 1848 by Jean Lemoulnier.(16) Although Lemoulnier continued in the French style in the suburbs, and there are known to have been several Mansard houses built in Cambridge in the early and mid 1850's, the style did not begin to spread until after the new Louvre (1852-1857), when "things French" became the rage.(17) The Hotel Pelham, built in 1857, has been called the first Mansard in the city proper,(18) making it appear likely that 50-52 Broad Street, built in 1853, may rightly hold that title. Apart from any question of "firsts", the Mansard roof did not become commonly popular until the late 1850's and 1860's, thus 50-52 Broad Street was quite ahead of its time. There is no visual, external evidence that the roof is a later alteration.

50-52 Broad Street was designed by Charles Edward Parker, a New Hampshire native who began his architectural practice in Boston about 1846 as a young man.(19) While nothing is known of his training before he arrived in Boston, between 1850 and 1852 he worked with architect Richard Bond.(20) He was most active in the design of churches and public and institutional buildings, although his earliest known work is the 1848 Gideon E. Thayer Reed House in Canton.(21) The Reed House and Parker's 1851 Bank of Commerce at 83 State Street (now demolished) are his only known works pre-dating 50-52 Broad Street, which was designed the year he left Richard Bond's office.

Parker seems to have been most active in the 1860's and 1870's, with plates of several of his designs appearing in national journals of the age. Unfortunately, no drawings or photographs of works contemporary with 50-52 Broad Street have been located, making it difficult to place it in the context of similar works. In the 1850's he designed Williston Hall, Barratt Gymnasium and East College, all at Amherst College, as well as the Byzantine style Eliot Congregational Church in Newton.(22) Parker's later designs include the bracketed Italianate Shawmut Universalist Church of 1864,(23) several Romanesque churches in Boston, Chicopee and Charleston, South Carolina, and all the city halls of Easthampton and Chicopee. According to an obituary, he served for several years as superintendent of construction for the Boston Post Office and Sub-Treasury. Parker died in November of 1890.

### 3.3 Relationship to Criteria for Landmark Designation

50-52 Broad Street meets the criteria for Landmark designation as defined in Chapter 772 of the Acts of 1975, as amended, as follows:

- a. As a structure representative of elements of architectural design embodying distinctive characteristics of a type inherently valuable for study of the Granite Era in Boston and the development of the Italianate and French Second Empire Styles in Boston.
- b. As a notable work of an architect whose work influenced the development of the City and the Commonwealth.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value and Property Tax

The assessed value of the property for the fiscal year 1985 is \$219,400.

4.2 Current Ownership and Occupancy

50-52 Broad Street has been owned by the Aldino Felicani Trust since 1953.

The ground floor store front is occupied by a photocopy business and an accountant's office, while the upper stories are occupied by a photographer's studio and the printing business of the building's owners.

## 5.0 PLANNING CONTEXT

### 5.1 Relationship to Current Zoning

Number 50-52 Broad Street is within a B-10 zone, permitting all standard commercial uses up to a maximum physical density of ten times the total site area.

### 5.2 Current Planning Issues \*

The building at 50-52 Broad Street is adjacent to the Waterfront, the Downtown Financial District and is in the vicinity of the Retail Shopping District. Because of this location it is affected by developments and improvements that are planned for these areas.

Development of the Waterfront has been, thus far, concentrated on the east side of Atlantic Avenue and in the Faneuil Hall marketplace on the west side. The activity has largely been within the Downtown Waterfront Urban Renewal Project boundaries. Presently, renovation work is being done on the remnants of Central Wharf, the ground floors are being used for small businesses and the upper stories are being converted to apartments.

Planning for the Downtown Financial District emphasizes selective development, that is, conversion of existing structures or new development which is compatible with existing uses and structures. Examples of conversions of existing structures vary from 15 State Street (just two blocks from Broad Street), a portion of which is serving as an office and visitor center for the National Park Service, to the reuse of the 1922 Federal Reserve Bank as a hotel. Incentive zoning encourages new construction on appropriate sites. Design review is also used to insure that proposed scale and design is sympathetic with existing buildings. Currently, a twenty-three story structure at the corner of Oliver and Franklin Streets is under construction. Occupancy is expected by the end of 1984. Across the street, at 265 Franklin Street, work has begun on a twenty story building bounded by Batterymarch and High Streets. Both buildings will be used for offices.

The Custom House National Register District, which encompasses the building at 50-52 Broad Street, is within the boundaries of the proposed Financial CARD (Commercial Area Revitalization District).

The objectives of the Financial District CARD Plan are:

1. to provide a financing mechanism whereby existing Class B and Class C type commercial space in the Financial District can be upgraded and rehabilitated.
2. to provide the type of office space desired by new firms coming into the City and older firms wishing to expand in the City at rent levels that are affordable by such firms.

3. to encourage the rehabilitation and preservation of existing buildings in the Custom House National Register District.
4. to provide a financing mechanism for the construction of low-rise office buildings that are complementary in size and form to existing older structures on infill sites where such older structures have been demolished because of age, condition, or financial impracticality.
5. to provide for the complete rehabilitation of buildings in the CARD by the owner and discourage the process of tenant leasehold improvements as a major rehabilitation mechanism for these types of buildings.

The general character of the development and redevelopment envisioned for the Financial District CARD is primarily the rehabilitation of existing older buildings in the CARD in general and the Custom House District in particular.

Some low-rise new development may also occur on certain small infill sites, but such development is envisioned as being compatible in size and architectural form to the existing buildings in close proximity or in the immediate area of the proposed new construction project.

Short and long term impacts on the Custom House District buildings associated with the depression of the Central Artery have been studied as part of the Environmental Impact Statement for the Third Harbor Crossing/Central Artery Project. Short term impacts are expected to be of a negative nature and involve noise, presence of heavy equipment, vibration, and air quality during the construction period. Long term impacts, however, are expected to be positive in that the physical environment would be more attractive, depending on the type, location and design of land development on the Artery right-of-way.

Throughout the Central Business District a network of mini-parks and landscaped plazas have been created. Landscaping and installation of public improvements in the vicinity of Central Wharf is associated with the rehabilitation of the end stores known as the Jenney Building, and has been partially funded by the Browne Fund. Private funding provided similar materials in front of the Flour and Grain Exchange.

The plans and improvements for the financial, shopping and waterfront areas, though none are specifically targeted for Broad Street, would enhance and encourage the development of 50-52 Broad Street.

\* As extracted from Application for Designation of the Financial District CARD, Boston Redevelopment Authority, February 1980; Amended, July 1980; Renewed September, 1982.

## 6.0 ALTERNATIVE APPROACHES

### 6.1 Alternatives

Both the significance of the structure and the language of the Commission's enabling statute, which precludes all but Landmarks designation in the central city, limit the designation category to that of Landmark.

The Commission also retains the option of not designating the building as a Landmark.

### 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 or treatment of the building interior.

The Building is within the Custom House District listed in the National Register of Historic Places. Protection from federal, federally-licensed or federally-assisted actions is provided by the inclusion of the building in this National Register District and is undertaken by the Section 106 Review process. National Register listing also provides various federal income tax incentives for rehabilitation under the provisions of the Economic Recovery 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 latter criteria.

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

Failure to designate the building as a Landmark would mean the City could offer no protection or guidance to present or future owners.

## 7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the building at 50-52 Broad Street be designated as a Landmark under Chapter 772 of the Acts of 1975, as amended. The Standards and Criteria for administering the regulatory functions provided for in Chapter 772 are attached.

## 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.

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Introductory Statement on Standards and Criteria  
page two

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  
page four

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

50-52 Broad Street, Boston.

### A. General

1. The intent of these standards is to preserve the character and appearance of the building. All distinguishing original elements of the structure will be preserved during any work on it.
2. The removal or alteration of any significant historic or architectural feature shall be avoided when possible.
3. Any work affecting all or portions of the granite facades, windows, mansard roof or dormers shall be subject to review by the Commission.

Existing material shall be retained or reused to the maximum extent possible.

### B. Masonry Exterior

1. No new openings will be allowed in the granite facades.
2. No existing openings will be permanently closed or changed in size. Original openings which have been altered may be restored based on documentation.
3. Cleaning of the masonry will be done in a manner allowed by the Secretary of Interior's standards. Sandblasting or abrasive cleaning of any type is prohibited.
4. The existing granite elements, including lintels and cornice shall be retained and repaired as necessary.

### C. Windows and Doors

1. Existing windows above the ground floor will be retained and repaired as necessary. Any replacement or repair shall exactly match the original in appearance. The use of true-divided lights is encouraged although applied exterior muntins of appropriate design may be considered.
2. The windows and doors on the first floor facades, having previously been altered, may be changed providing:
  - a.) the original masonry opening is retained;
  - b.) the new design closely resembles that of the original.
  - c.) window blinds are not permitted. Interior storm windows are encouraged.
  - d.) color should be dark in keeping with the architectural style of the building and is subject to staff review and approval.

### D. Roof, Dormers and Chimneys

1. The silhouette and details of the existing mansard roof and dormers shall be retained.

2. The material of the mansard roof shall be retained if possible. If replacement is approved it must closely match slate in color and texture.
3. Roof slates should be repaired or replaced in kind if necessary.
4. The existing granite chimneys shall be retained and repaired as necessary.

F. Additions

1. No additions and/or extensions may be built which are visible from any public way. The existing elevator penthouse may be removed or upgraded in appearance (e.g., clad in copper). No brick enclosure for elevator penthouse.
2. The existing exterior fire escape should be removed. The Commission encourages an interior solution including the integration of this structure with new construction to allow removal of the fire escape and penthouse.

G. Signage and Awnings

1. A complete proposal for exterior signage, including window signs, for the building must be part of any rehabilitation plans submitted for review by the Commission staff. Such signage should respect the design of the building and may be based on historic documentation. Signs shall not conceal any significant architectural detailing, i.e., voussoirs and keystones. Signs painted or stenciled on the glass are encouraged.
2. Awnings are not allowed.

H. Flashing and Downspouts

All flashing, gutters and downspouts shall be of copper or of metal treated with a dark, non-reflective surface.

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