

64a-64 Broad Street

Boston Landmarks Commission Study Report



Report of the Boston Landmarks Commission
on the potential designation of
64a - 64 BROAD STREET
as a Landmark under Chapter 772 of the Acts of 1975

Approved by: Marcia Meyer 8/9/83
Executive Director Date

Approved by: Pauline Chas. Howell 8/9/83
Chairman Date

CONTENTS

- 1.0 LOCATION OF THE PROPERTY
- 2.0 DESCRIPTION
- 3.0 SIGNIFICANCE
- 4.0 ECONOMIC STATUS
- 5.0 PLANNING CONTEXT
- 6.0 ALTERNATIVE APPROACHES
- 7.0 RECOMMENDATIONS
- 8.0 BIBLIOGRAPHY
- 9.0 GENERAL STANDARDS AND CRITERIA
- 10.0 SPECIFIC STANDARDS AND CRITERIA

1.0 LOCATION OF THE PROPERTY

1.1 Address: 64a - 64 Broad Street, Boston, Ward 3.
Assessor's Parcel Number: 3997.

1.2 Area in Which the Property is Located:

64a-64 Broad St. is on the northeastern edge of the commercial district; it is adjacent to the financial section and the waterfront. There is a parking lot to the west of the structure.

Several other similar early nineteenth century structures stand along Broad Street, and there are three on the corner of Milk and India Streets. Larger, late nineteenth and twentieth century office buildings are interspersed with the older structures. The building is included in the Custom House District which was listed on the National Register in 1973.

1.3 Maps Showing Location: attached.



64a-64 Broad Street



2.0 DESCRIPTION OF THE PROPERTY

2.1 Type and Use:

64a - 64 Broad Street was built either as a warehouse or a store for goods unloaded at the wharves. Presently, the ground floor is being used as part of Luigi's Restaurant, and apartments occupy the upper floors.

2.2 General Description:

The building is part of a development scheme for the waterfront area that was initiated and funded by the Broad Street Association. Construction took place sometime between 1805, when the organization was incorporated, and 1807. Charles Bulfinch is accredited with the plans for this project.

The building at 64a - 64 Broad Street is presently five stories high and three bays wide. Even though the first floors have been extensively altered, the upper stories still retain features of the original Federal style. Some of these characteristics are: the use of brick laid in Flemish bond, a low roofline, a height of four stories, flared lintels and sills made of stone, and a regular and symmetrical fenestration pattern. The building has a rectangular plan.

The major alterations in this building have taken place in the first and ground floors in its conversion to a restaurant; there is an awning over the entrance and a sign hanging from the building. It seems also likely that the windows on the fourth floor were enlarged and the fifth floor was a later addition. The original design for the Broad Street project called for four story structures. The windows in the second floor have been replaced with larger panes. Fire escapes have been placed on the front of the building. It is presently painted a purplish-red color.

2.3 Photographs: attached.



3.0 SIGNIFICANCE

3.1 Historic Associations:

64 a - 64 Broad Street is one of the survivors of the Broad Street Association buildings. Uriah Cotting, Harrison Gray Otis, Francis Cabot Lowell and other prominent Boston entrepreneurs incorporated the Broad Street Association in 1805 as part of a scheme to upgrade Boston's waterfront south of Long Wharf which was comprised of an outdated system of individual wharves. The design of the resulting spatially related, stylistically unified structures is directly attributable to plans by Charles Bulfinch, an architect whose work greatly influenced the development of the city, commonwealth and nation. The Broad Street Association buildings played an integral role in the history of the Port of Boston through the first half of the nineteenth century. Number 64 Broad Street stands as representative of the few (19) remaining commercial Federal period structures within the Central Business District.

Boston's earliest commercial activity was centered along the shores of the Great Cove, the innermost section of Boston Harbor. The harbor soon became cluttered by small wharves which were built by individuals involved with maritime enterprises. The shallow shoreline made these facilities inadequate, and in 1710 Captain Oliver Noyes and his associates were given permission to construct Long Wharf. The wharf provided anchorage for larger ships, and it soon became lined with shops and warehouses. Long Wharf was an extension of State Street (first known as King Street), which led to the public markets and the colonial government building (originally on the site of the Old State House). Few other changes took place in the waterfront area before the Revolution.

The shipping industry was greatly disrupted by the war. The West Indies remained closed to the American traders until 1830. However, before the beginning of the nineteenth century, the innovative merchants and peerless mariners of Boston had found new areas in which to trade. Boston was the undisputed leader in the China trade. Great fortunes were made by taking cheap goods around Cape Horn to the Pacific Northwest where they were traded to the Indians for animal pelts, and the pelts were then exchanged for goods in Canton. The heavily laden ships returned to Boston, where the sale of Chinese goods, such as tea, silk, and chinaware, made handsome profits for Boston merchants.

These circumstances made further development of the Boston waterfront an attractive business venture. In about 1803, some of Boston's leading citizens became involved in two coordinated development projects, Broad Street and India Wharf. The Broad Street Association was incorporated on February 11, 1805. Harrison Gray Otis, Rufus G. Amory, James Lloyd, Uriah Cotting and Francis Cabot Lowell were the members of this organization. All of these men, with the exception of Amory, were the Proprietors of India Wharf, which was incorporated on March 3, 1808.

Construction of India Wharf actually started in 1803, and the last buildings comprising the wharf were completed in early 1807. No vestige of this development remains; more than half of India Wharf was demolished in 1869, and the rest in 1962 and 1966. Work on the Broad Street buildings lagged behind the construction of India Wharf. Charles Bulfinch's association with the project is established by an entry in the Harrison Gray Otis papers (Massachusetts Historical Society), dated August 28, 1804, which states that the "owners of land in and near Batterymarch Street" paid Bulfinch \$100.00 "for plans." (Kirker, p. 240; for Plan, see plate 90, p. 192). On March 28, 1805 a deed was filed which conveyed the Broad Street property to the Association for \$114,000. Construction was underway in 1806, and in 1808 Batterymarch Street below its junction with Broad Street was widened and became a continuation of Broad Street to India Wharf. A traveller in 1807 described the street as containing "sixty warehouses of uniform exterior, four stories high." (Kirker, p. 240). Ten years later, Shubael Bell wrote of the changes he observed after his several year absence from Boston: "The buildings on either side [of Broad Street] are from four to five stories in height, and constructed in a uniformed and elegant style. They are chiefly occupied as stores and warehouses." (Whitehill, p. 86). Small businesses, and, at times, residences, have occupied these buildings since that time.

Neutral trading activities during the Napoleonic Wars played an important part in Boston's shipping trade. The Jefferson Embargo, which was in effect from 1807 until 1809, closed this market. This embargo and the War of 1812, and the restrictions which accompanied it, caused a temporary depression in the Port of Boston. However, two new industries located in the Merrimac Valley, the manufacture of textiles and shoes, presented new trade opportunities. Cotton was shipped by water from the southern states, wool and animal hides were transported from South America, and hides were also brought from California. Coastal shipping became an important part of the port's activity. This type of trade was not nearly as profitable as the voyages to China, but it was an efficient means of moving people and goods along the eastern coast of the United States.

During the second decade of the nineteenth century, the Boston port was still active and there was a need to complete the last element sketched out in the Bulfinch plan. Therefore, Central Wharf was built by 1819 and accomodated fifty-four brick Federal style warehouses. Eight of these buildings remain.

Boston's continuing commercial prosperity during this era is also illustrated by the development of the waterfront area north of Long Wharf. Faneuil Hall was enlarged (1805) by Bulfinch, and Quincy Market was built (1825-1827) to serve the needs of local commerce. Brick warehouses in the new Greek Revival style lined Fulton and Commercial Streets in the 1830's and 1840's. Enterprising merchants built mammoth granite warehouses on the waterfront wharves. These Greek Revival and, later, Granite style ware-

houses were used by merchants in foreign commerce. For example, Commercial Wharf originally stored goods of the East and West Indian, South American, and Mediterranean trade.

The improvements instigated by the Broad Street Association contributed to the transformation of Boston into one of the leading centers of trade and commerce in the United States.

The golden age of the Port of Boston lasted until 1850. As the country began to expand westward, it became important to have railroad lines connected with the ports to move goods to the new frontier. Boston was usurped by New York as the leading port. New York established a means of moving goods west by the Erie Canal; railroads were laid along the route when the canal was no longer used. Boston, however, lagged behind in construction of railroads, and for a number of years Boston's railroads reached only as far as Albany. Still, at the turn of the century, Boston was the second ranking port in the nation.

Broad Street has associations with an event of some importance in the social history of the city. Many Irish workers lived on Broad Street and in the waterfront area. On June 11, 1837, a Sunday afternoon, a confrontation erupted between a fireman and the members of an Irish funeral procession. The number of participants enlarged quickly, and there were estimates that as many as 800 people were involved. There was considerable loss of property; some residents were left homeless. The Mayor, Samuel A. Eliot, arrived at the scene with several military companies, and order was restored. As a result of this disturbance, the Mayor realized that the firemen had to be compensated for their services if discipline was to be maintained. An ordinance which reorganized the department and fixed the pay of its members was passed, and it went into operation on the first of September, 1837.

3.2 Architectural Significance:

The building at 64a-64 Broad St. is significant because it is a fine example of commercial architecture in the Federal style which is rare in Downtown Boston. In addition, it was part of an early plan to utilize the area south of Long Wharf, which is associated with Charles Bulfinch, a nationally significant architect.

Charles Bulfinch was born in Boston in 1763. Both of his parents, the second Dr. Thomas Bulfinch and Susan Apthorp, were from prominent, wealthy families. Bulfinch's maternal grandfather, Charles Apthorp, was one of the leading organizers for King's Chapel, and he also started an architectural library that was available to his grandson. As the result of access to this library, Bulfinch was familiar with the vocabulary of the English Palladians when he entered Harvard in 1778. Bulfinch graduated in 1781, and he was granted his Master of Arts degree in 1784. The next year, Bulfinch went to Europe. In England he was exposed to the work of Robert Adam and William Chambers. The decorative and spatial qualities that were expressed in their designs made Bulfinch

a convert to Neo-classicism. It is likely that Bulfinch saw the Hotel de Langeac and the Hotel de Salem when he visited Jefferson in France.

In 1787, when Bulfinch returned to the United States, Boston was ready for the introduction of a new style. Bulfinch applied what he learned in Europe to his ever increasing design commissions. The first two decades of the 19th century saw Boston transformed visually from a town to a city. Bulfinch was a primary force behind this shift. Some of his most well-known projects are: The Massachusetts State House (1795), the Tontine Crescent (1793-1795) and several houses for Harrison Gray Otis (1796, 1800 and 1805-1806). His personal architectural style was seen throughout Boston and inspired numerous other contemporary architects both locally and nationally. Bulfinch influenced the host of local builders who created the many streetscapes, now destroyed, of vernacular Federal style buildings.

The use of brick and light elegant detail are characteristic of Bulfinch designs. No structural description from the contract for the Broad Street project has survived, but there are some specifications for the stores at the west end of India Wharf, and it seems likely that they would be very similar. Each store was to measure twenty feet in width at the front by forty feet in depth. The construction was to be of brick and four stories high. Each story was to be equipped with ropes and a pulley in order to hoist and lower goods. The only ornamentation was to be "a row of Marble ribbon" across the front of the store. One of the rooms in the second story was to serve as a counting room and it was to be finished with dado boards, moldings, plastered walls and paint.

Most of Bulfinch's designs were for residences or public buildings. The Broad Street Association buildings are unusual because they were intended for commercial use. The buildings are significant because they are the earliest of the few remaining examples of Federal style commercial architecture which is increasingly rare in Boston's Central Business District. Besides the fourteen Broad Street Association Buildings, there is Central Wharf (1816-1819), 15-21 Union Street (1822), 20-22 North Street (1824), 13-15 School Street (c.1828), and the rear of Sears Crescent (1816). The other remaining Federal style row buildings in the CBD were originally residential. They include The Tavern Club of Boylston Place (c.1820), 15-17 West Street (c.1820's-1830's), 144 Boylston (1815-1820) and 146 and 148 Tremont Street (1810-1812). The latter three have been almost unrecognizably altered. The evidence for 146 and 148 Tremont reveals that they may be the last two vestiges of Bulfinch's 1810-1812 Colonnade Row. Of these structures, only the Broad Street Association buildings and 146 and 148 Tremont Street are attributed to Charles Bulfinch.

In addition, The Broad Street Association buildings remain as the earliest structures of Boston's historic waterfront. They provide examples of commercial architecture from a time when the port of Boston was bustling with activities related to the China trade and a leader in maritime commerce.

3.3 Relationship to the Criteria for Landmark Designation:

The building at 64a-64 Broad St. 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 construction and style which make it inherently valuable for study, and as the work of an architect whose work influenced the development of the City, the Commonwealth and the Nation.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value and Property Tax:

64a-64 Broad Street

Total: 91,032.
Annual Tax: 2,297.

4.2 Ownership:

The building at 64 a-64 Broad Street is identified in the assessor's records of the City as being owned by John Gallo, Trustee, 64A Broad Street, Boston. The property has been purchased by Jaymont Properties, Inc.

5.0 PLANNING CONTEXT

5.1 Relationship to Current Zoning:

Number 64a-64 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 Broad Street Association buildings are adjacent to the Waterfront, the Downtown Financial District and in the vicinity of the Retail Shopping District. Because of this position, these buildings are affected by developments and improvements that are planned for these areas.

Development of the Waterfront has, thus far, been 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 Broad Street Association buildings, is within the boundaries of the proposed Financial District CARD (Commercial Area Revitalization District).

The objectives of the Financial District CARD Plan are:¹

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.

¹. As extracted from Application for Designation of the Financial District CARD, Boston Redevelopment Authority, February, 1980; Amended, July, 1980; Renewed, September, 1982.

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 Historic 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 Historic 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. A proposal to landscape and install 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.

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 and preservation of 64a-64 Broad Street.

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 landmark designations in the central city, indicate designation as a 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 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 that 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

It is recommended that the building at 64^a-64 Broad Street be designated as a Landmark under Chapter 772 of the Acts of 1975. The Standards and Criteria for administering the regulatory functions provided for in Chapter 772 are attached.

8.0 BIBLIOGRAPHY

Atlases of the City of Boston, 1867-1912.

Boston City Directories

Boston Redevelopment Authority, Application of the Financial District CARD, December, 1979.

Bostonian Society Scrapbooks (a collection of newspaper clippings without date or source information).

Bulfinch, Ellen Susan. The Life and Letters of Charles Bulfinch, Architect, Boston 1896.

Bunting, W.H. Portrait of a Port: Boston, 1852-1914, Cambridge, Mass., 1971.

Cummings, Abbot Lowell. "The Beginnings of India Wharf," Proceedings Bostonian Society, January 16, 1962. pp. 17-24.

Herndon, Richard. Boston of Today, Boston, 1892.

Kirker, Harold. The Architecture of Charles Bulfinch, Cambridge, Mass., 1969.

Kirker, Harold and Kirker, James. Bulfinch's Boston, 1787-1817, New York, 1964.

National Register of Historic Places Inventory-Nomination Form, Custom House District, prepared by Carol Todreas and Deborah Gott-lin in February 1973.

Place, Charles A. Charles Bulfinch, Architect and Citizen, Boston, 1925.

Whitehill, Walter Muir. Boston: A Topographical History, Cambridge, Mass., 1968.

Winsor, Justin, ed. Memorial History of Boston, 4 vols. Boston, 1881-1886.

9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

9.1 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
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

9.2 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; setbacks 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.

General Standards and Criteria
page seven

- 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.

10.0 SPECIFIC STANDARDS AND CRITERIA

A. General:

1. The intent is to preserve or restore the overall character and appearance of the building.
2. The front (Broad Street) elevation is subject to the terms of the exterior guidelines herein stated.
3. The latter additions and alterations may be reversed to restore the original design.

B. Exterior Walls:

1. No new openings shall be allowed in masonry walls. Existing openings may be filled or changed if it is in keeping with the original design of the building.
2. All original facade detail and ornamentation, including stone windows sills and lintels shall be preserved.
3. All existing brickwork shall be carefully preserved, including cornice elements. Any necessary replacement brick shall match existing material in color, size and texture. Specifications will not permit Portland cement mortar and will insure that joint size, raking and color of new mortar matches original.
4. Removal of exterior fire escapes on the Broad Street facade is strongly encouraged.
5. Any cracks in the brickwork will be appropriately repaired.
6. Gutter and downspouts will be repaired with suitable materials.

C. Windows:

1. Existing window openings shall be retained. Existing sash may be replaced where required, but where replaced, shall match originals in material, number and size of lights, and in section of muntins.
2. Window frames shall be of light stone color. Replacement frames shall match originals in section and details of installation.

D. Roof:

1. A low pitched roof is characteristic of the Federal style and should be replaced if any major change is made.
2. In the instances where slate has been used, it should be preserved. If the slate must be replaced, an acceptable substitute will be considered.

3. No additional roof openings or projections shall be permitted. If existing dormers or chimneys need repairs, they should be done in such a manner as to match the original elements. Skylights flush with the plane of the roof will be allowed.

E. Storefront and first floor facade:

1. Changes and improvements may be made in accordance with documentation.
2. The color of the signs and wood-and-metal elements will be the same as those existing or documented.
3. Lighting will be carefully concealed or done with period-type fixtures.
4. Any additional graphic or other decorative elements should match existing in design and installation or follow documented precedents.
5. Rehabilitation of the storefront is strongly encouraged. Such renovation will follow one of the models listed below.
 - A. A contemporary approach designed in scale with the building as a whole.
 - B. Restoration to original appearance as documentary evidence indicates.
 - C. Reconstruction of a granite post and beam storefront.
6. Removal of the large windows on the first floor and rebuilding of the original design is strongly encouraged.

F. Additions:

1. No additions to the height of the main buildings shall be permitted. The existing "addition" may be removed and the original facade replaced.
2. No additions or projections to the buildings' front facade, including signs, shall be permitted. Additions to the rear of the building shall be considered (as long as such additions are not higher than the eaves of the top floor.)