

Adams-Nervine Asylum

Boston Landmarks Commission Study Report



Report of the Boston Landmarks Commission
on the potential designation of the ADAMS-NERVINE ASYLUM
as a Landmark under Chapter 772 of the Acts of 1975

Approved by: Marcia Myers April 14, 1977
Executive Director Date

Approved by: Pauline Chase Harrell April 14, 1977
Chairman Date

AMENDED MAY 10, 1977 PRIOR TO DESIGNATION

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ADAMS-NERVINE ASYLUM

1.0 LOCATION OF THE PROPERTY

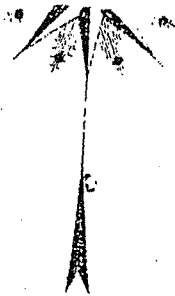
1.1 Address: 990-1020 Centre Street, Jamaica Plain, Ward 19. The assessors parcel number is 2803.

1.2 Area in Which the Property is Located:

The Asylum is located on Centre Street in Jamaica Plain and overlooks the extensive grounds of the Arnold Arboretum to the east and south. The Arboretum is a major segment of the Olmsted Park System which is linked by the Arborway-Jamaicaway. This portion of Jamaica Plain is one of the most concentrated landscape and recreational resources in the City. The hilly area to the west is predominantly residential with major areas used by institutions. The residential areas are characterized by single family 20th century structures on small parcels set on streets which respect the natural terrain and early street patterns.

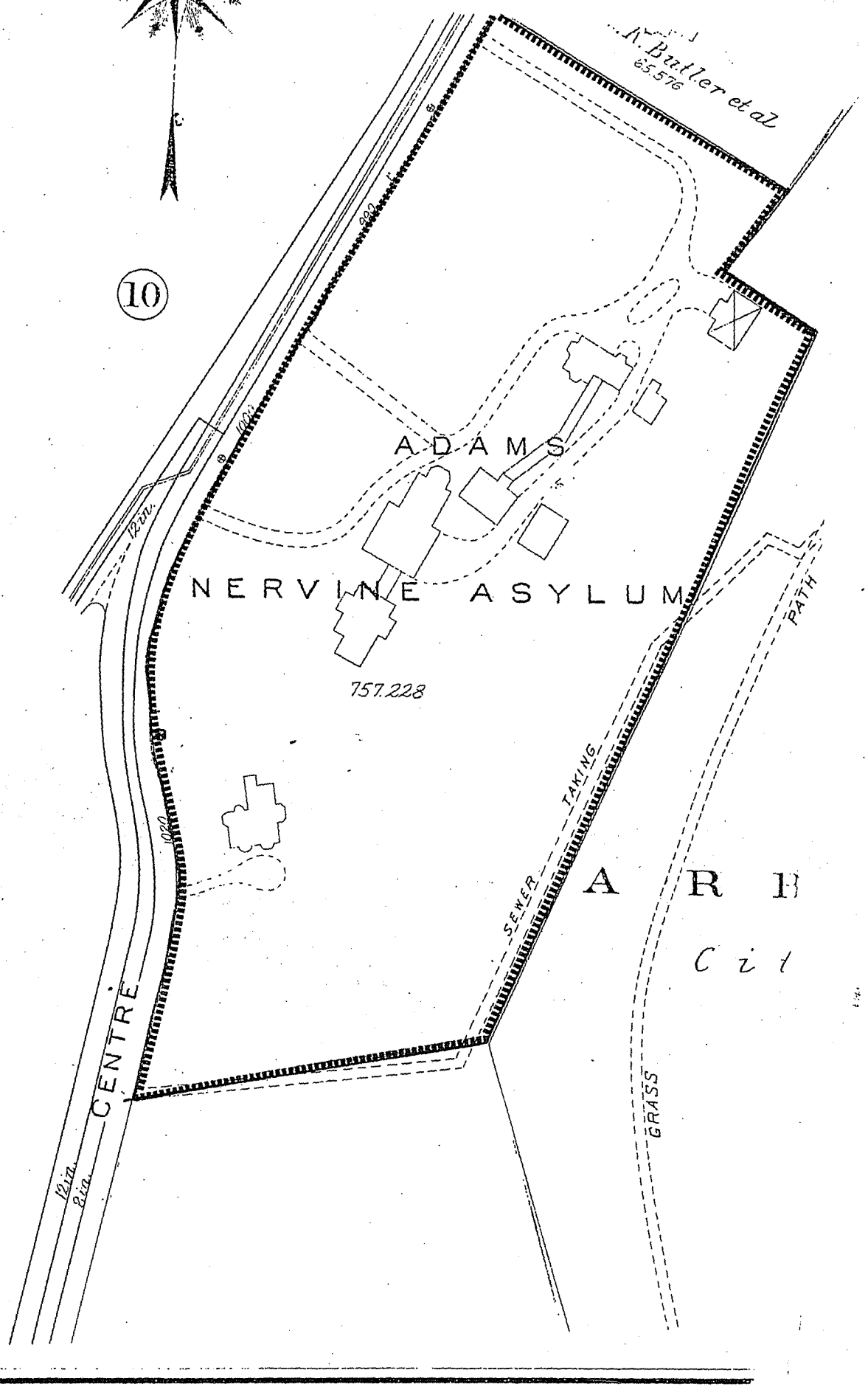
1.3 Map showing location:

Attached.



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A. Butler et al
65.576



ADAMS
NERVINE ASYLUM

757.228

A R B

C i t

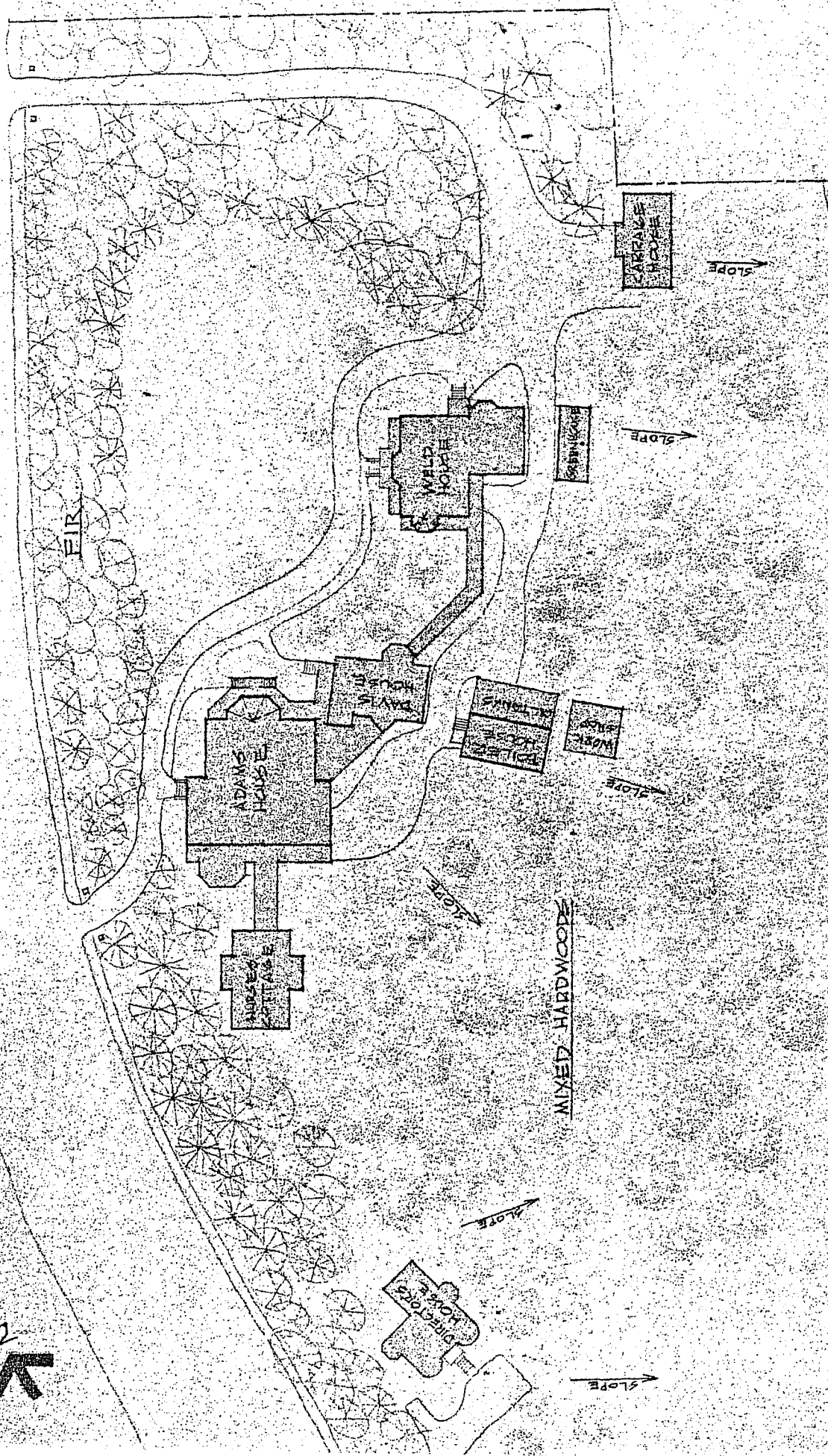
CENTRE

SEWER TAKING

GRASS

PATH

12 in.
8 in.



ADAMS NERVINE ASYLUM

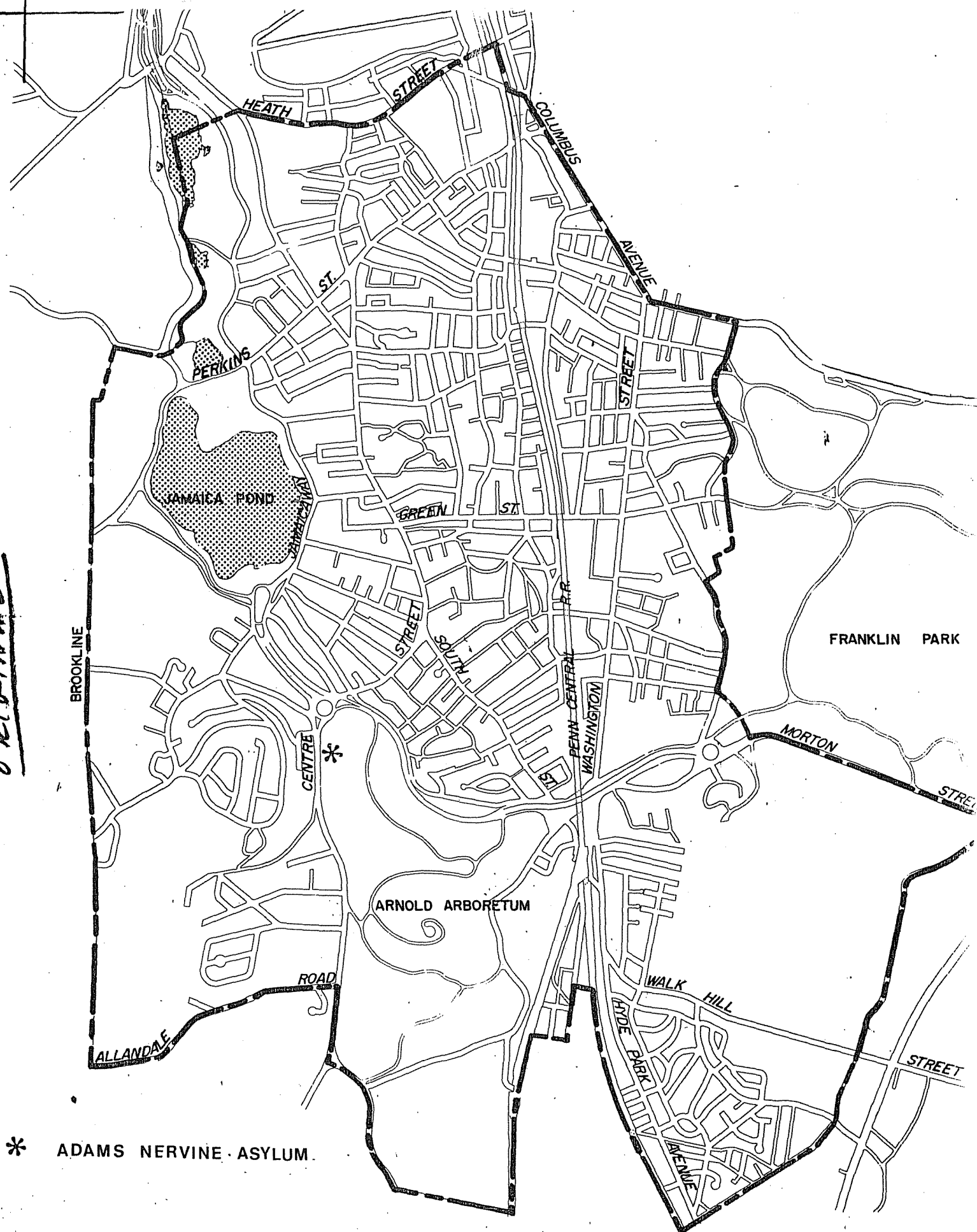
SCALE 0 25 50 100 250

TRUNK NORTH
CALLED NORTH

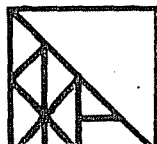
ARNOLD ARBORETEUM

D 1110-6

ORIGINAL



* ADAMS NERVINE ASYLUM.



JAMAICA PLAIN 4/37

0 800 1600 3200 FEET

2.0 DESCRIPTION OF THE PROPERTY

2.1 Type and Use:

The property which occupies 8.7 acres is a residential estate, which was converted to institutional use in 1880 and remained so until it was vacated in 1976. The property is now vacant and is owned by the Adams Trust.

2.2 General Description:

The Adams Nervine Asylum is composed of three major structures and four other buildings, all dating from the 19th century, on a generously landscaped estate. The major structures are set before broad lawns which are shielded from Centre Street by a row of tall evergreens. Short granite posts mark the entrances and gravel paved driveways in the 1,800 foot frontage. The service structures are generally placed behind the major buildings on the easterly portion of the grounds which slope down to and afford views of the Arboretum. Shrubbery generally is located in clusters between the buildings, and mature trees provide considerable shady areas on the grounds.

The oldest structure is the J. Gardiner Weld House, built c. 1875, in the French Mansard style. It is a two-story plus mansard three bay by three bay woodframe house with clapboard sheathing set on a masonry foundation with a distinctive five story mansarded octagonal tower set at the southwestern elevation. The entrance facade is symmetrically arranged about the central projecting bay (reminiscent of a pavilion) with an elaborate columnar and segmental pedimented portico that covers gently swelled entrance. The segmental pediment theme repeats above in the cornice and the mansard level. Floor levels are emphasized by decorative stringcourses and modillion and bracketed cornices. In keeping with the French Mansard style, ornament is elaborate, French Academic in type, and architectonically placed to articulate openings, corners, and other shifts of plane; it contrasts with the clapboard planar surfaces of the two major floors and the patterned slate covering of the mansard levels. Windows on each level differ in shape, but all have typical elongated proportions with double hung sash and boldly carved enframements.

The offset five-story turret placed in the left bay on the southwestern facade repeats the basic design elements of the main block. The turret's verticality is counterbalanced by the open veranda that wraps around the southeast corner of the house. Its elaborate wood carving of posts and fretwork railing is distinguished. The northeastern elevation, a modest echo of the entry facade is distinguished by an elabor-

ately carved overhanging door hood. The major fire escape system for the Weld House is located here.

A four story clapboard sheathed frame addition set at the northeastern corner doubled the size of the house in 1899. Bracketed cornices and stringcourses match those of the main block. Although of no particular stylistic derivation, the addition complements detailing of the Weld House.

Its accompanying carriage house is a fine example of pattern-book architecture. Essentially a single story rectangle with a patterned slate mansard roof, the clapboarded massing is further broken by a cross gable entry projection, dormers, and a steep roofed cupola.

The 1880 Adams House is a commodious two-story irregularly massed structure of Queen Anne style. The basic T-plan is deemphasized by the various porches, verandas, large roof dormers and other spatial projections. The main floor is set on a high basement and both levels are faced with polychrome rough hewn stonework with brick voussoir-type trim emphasizing corners and window openings. Broad steps lead to the stone porch with Romanesque detailing that covers the recessed entry. The second floor is sheathed with clapboard and has some stick style articulation which continues in the steep ridged and gabled slate covered roofs of the structure. Fish scale shingling on the gable ends plus the sunburst carvings in dormer pediments, screens, ornate brick chimneys, bracketed cornices are familiar elements of the Queen Anne stylistic vocabulary. Despite the irregularity of massing and roof profiles, the fenestration pattern of the entry facade consistently provides paired windows with double hung sash of a variety of proportions.

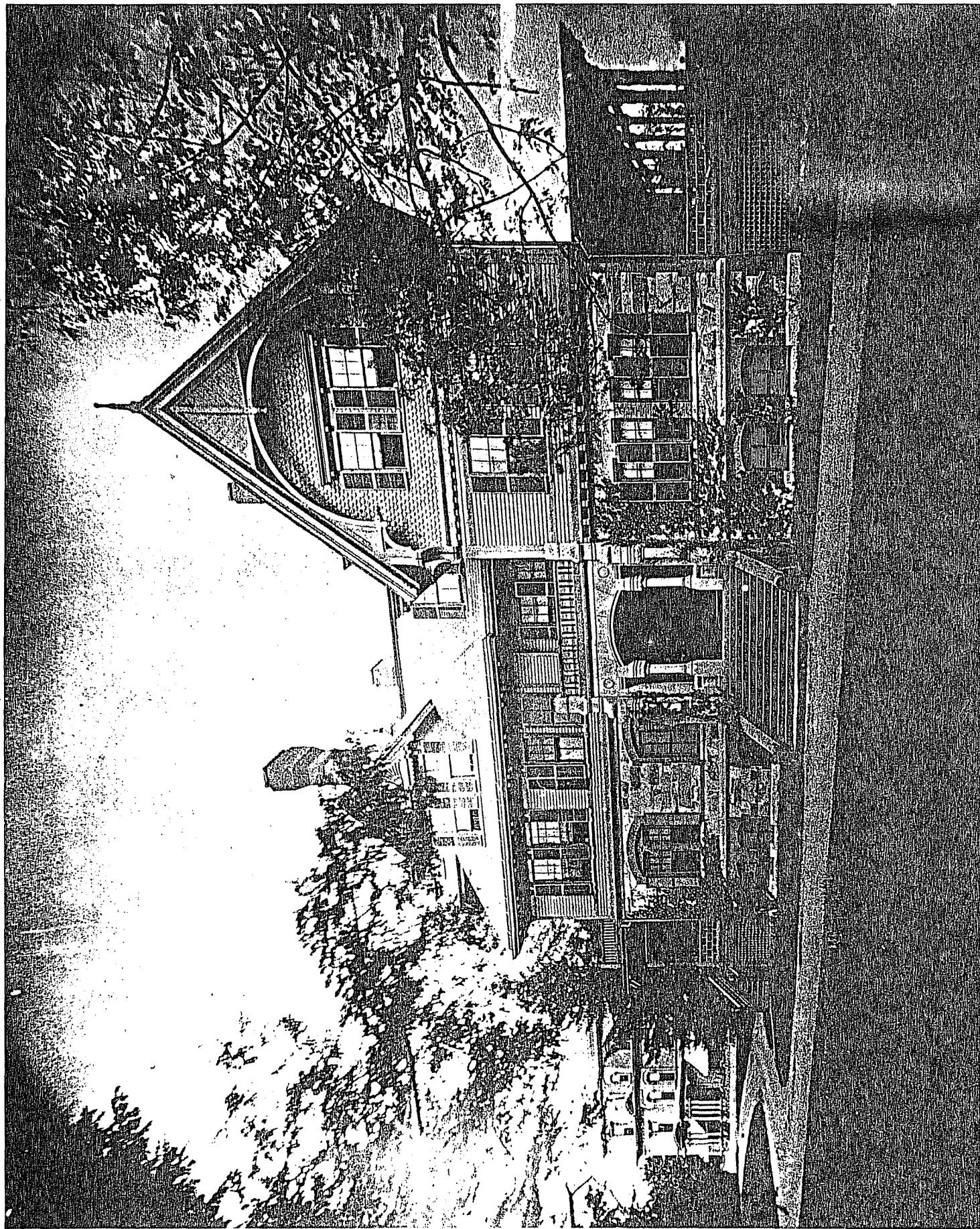
Elaborate single story open frame porches counterbalance each other on the sides of the Adams House. Each are distinguished by lattice filled lower aprons, a chinoiserie balustrade with cut and turned posts and brackets. The northeasterly veranda echos the shape of the projecting three story octagonal bay of the main house and extends to the Davis crafts or activity house, a two-story frame hipped roof structure. The balustrade above the veranda wraps around the rear of the Adams building, which displaces similar but less elaborate details than its other three elevations. The southwesterly porch with its octagonal projection also links to the two and a half story Nurses cottage of cross gable plan.

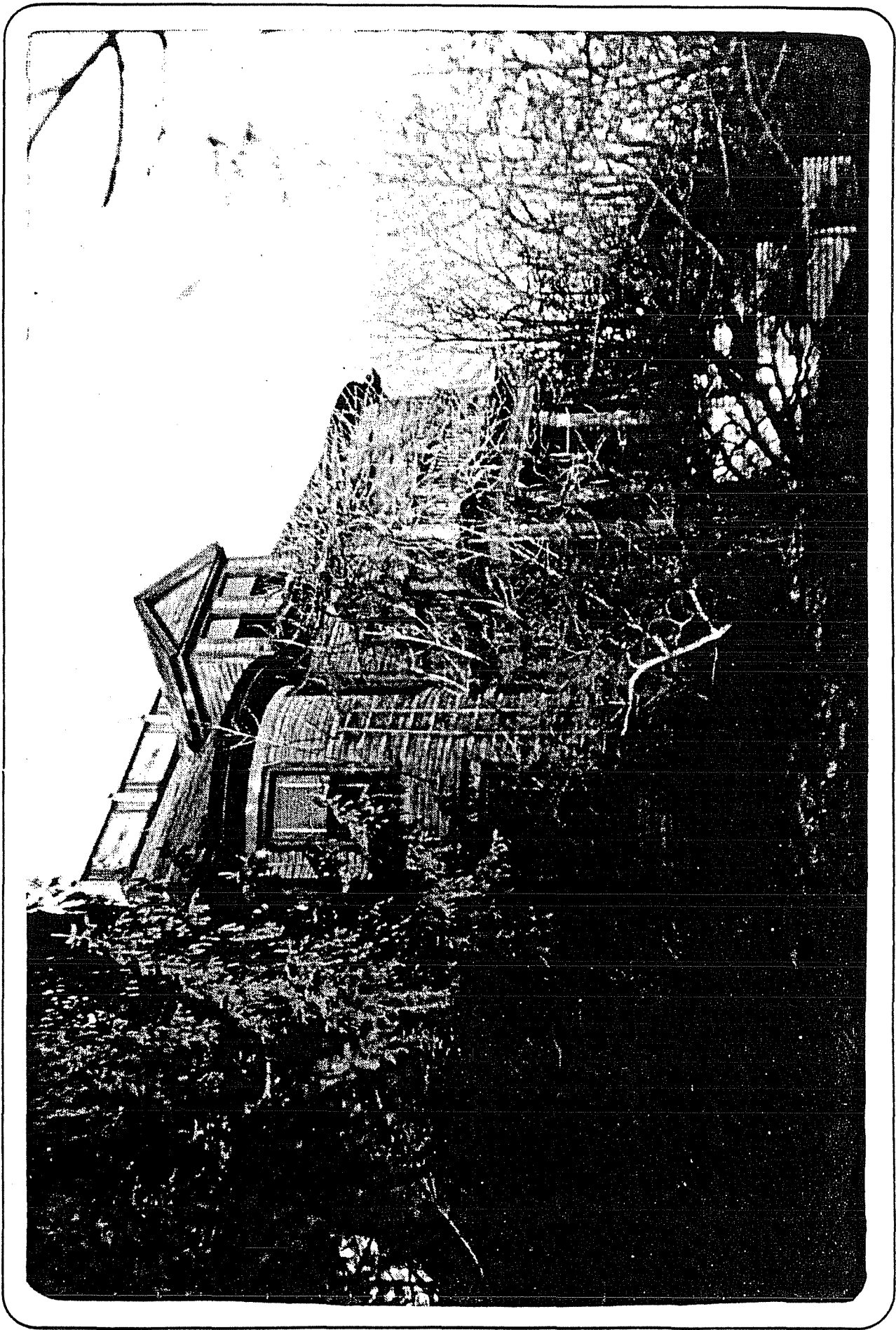
Behind Adams House is a small greenhouse in disrepair. The boiler and laundry facility is a simple three bay by four bay frame single story plus mansard level structure. The elevations

are sheathed with clapboard and the roof, penetrated by dormers and set above a simple modillion cornice with slate. Side set stairs with a simple wooden railing lead to its front entry.

At the southern most end of the property is the Director's House, a Colonial Revival structure, c. 1895, of an unknown architect. Set on a knoll, the house is oriented southerly and is approached by a short flight of steps. The two story frame structure displays characteristic Colonial Revival symmetry and proportions. Full height swell front bays flank the central entry portico with slender doric columns and graceful balustrade. A Paladian window on the second story and pedimented roof dormer further accentuate the central axis, which is then counterbalanced by the deck on top of the roof with its pair of chimneys and delicate balustrade marking the deck. The other elevations are less pronounced in their neo-classical symmetry due to additions.

2.3 Photographs: attached





3.0 SIGNIFICANCE OF THE PROPERTY

3.1 Historic Associations:

The historical significance of the property lies chiefly in its development as a medical treatment center that embodied progressive ideals and methods. The Asylum was incorporated in 1877 and opened in 1880. The purchase of the Jamaica Plain estate of J. Gardiner Weld, a commercial merchant who died c. 1876 prior to inhabiting his new mansion, was made possible by Seth Adams, who made his fortune at his sugar refinery in South Boston that had begun in 1858. The Adams brothers (Seth and Isaac) previously had manufactured printing presses and machinery. Seth Adams at his death bequeathed \$600,000 for establishment of a curative institution for the benefit of indigent, debilitated, nervous people, inhabitants of the State who are not insane.

The Trustees purchased the Weld estate and neighboring Lewis and Glover property for conversion to the Asylum in 1879, and initiated the architectural competition to design the necessary buildings. The planning of the Asylum was to incorporate the theories of Thomas Kirkbride, a contemporary Philadelphia psychiatrist, who developed the "moral treatment" system for patients with nervous disorders. Kirkbride advocated small (not more than 250 patients) hospitals to be regarded as hostels for patients temporarily removed from their communities; the hospitals were to reflect aspects of normal community living, i.e., home-style atmosphere, non-isolation, dignity of patients. Such theories are early representation of current halfway house and patients' rights philosophies.

The Asylum also reflected another aspect of 19th century medical theory, that is, the "villa style" or "village plan" institution that first emerged at the Kankakee (Ill.) State Hospital and locally appeared in Brookline at the Channing Sanitorium. The Kankakee plan incorporated small residences with a central, restaurant-style dining room, shops and vocational buildings and a green, sidewalks and driveways in imitation of a small village. Both the Kirkbride and Kankakee progressive theories stressed the importance of patient individuality and freedom of movement and required the physical plant to permit the same.

The most important aspects of both theories are to be found at the Asylum and in the Adams House itself. The Adams House, built in 1880, served the female patients; it was not until 1895 that a House for Men was completed for the male patients, who never numbered more than 25% of the total patient population of about 40. This structure burned subsequently. The

complex expanded with a Nurses Building for a staff of 12, a Crafts House, laundry building with boilers and servants quarters, and a chief physician's house. By 1924 a greenhouse and service structure had been added, and had inter-connecting all weather corridors between the Adams and Weld Houses.

3.2 Architectural Significance

The Asylum is Boston's single remaining rural estate that consists of outstanding later Victorian woodframe structures in their original setting. The Weld House is an exuberant representation of the French Mansard style, while the Adams House portrays the full-blown Queen Anne Revival style, and the last of the major structures, the Director's House, well illustrates the final 19th century architectural fashion, the Colonial Revival. The other dependent structures are placed in standard spatial and functional relationships to their central buildings. These structures chronologically reflect the transitions in architectural fashion, and each appear at the onset or peak of its particular style's prominence.

The Weld Mansion, dated c. 1875, reflects the picturesque country house ideals popularized in the 1840's by Andrew Jackson Downing. Downing encouraged that buildings and their grounds are extensions of each other and that estates should promote hospitality, moral virtue, and domesticity. While asymmetrical plans and irregular rooflines were hallmarks of the picturesque in architecture, numerous stylistic interpretations were employed and usually were derivations of earlier European modes. In this instance, the French Mansard, or French Second Empire style, was at its height of popularity and a logical choice for a gentlemen's estate in Jamaica Plain. The property was located on highlands at the edge of the Bussey Farmstead, known as Woodland Hills, which became in 1872 the Arnold Arboretum, given to Harvard University for the establishment of a tree garden.*

* The horticultural improvement did not begin to take its present shape until 1882, when a long-term agreement projected by Frederick Law Olmsted as part of his Boston Park System Plan occurred stipulating that Harvard develop and maintain the Arboretum and that the City of Boston hold title to the land.

Weld's architect acknowledged the magnificent views of the surrounding countryside by providing a high turret for the mansion. The architect is unknown but delivered a facile version of the French Mansard style villa: a rectangular primary block with openings arranged symmetrically about an emphasized central bay, often as here in semi-pavilion form; a mansard roof with dormers; the offset turret; and extensive architectonic ornament. Interior revisions were made in 1879 when the house became the administrative offices, and its rear was expanded substantially in 1899.

The accompanying coach house remains a fine example of such an estate service building; its cross gable plan with a mansard roof of a complex profile and steep cupola reflects its probable builder's guide book origin.

More is known about the design of the Adams House. The winner of the design competition sponsored by the Trustees was J. Pickering Putnam (1847-c. 1905) a Boston architect, who had an active residential practice in Back Bay having designed both Hadden Hall and the Hotel Charlesgate. The other entrants were William G. Preston and the firm of Cabot and Chandler. Despite Seth Adams' stipulation that the structure "be plain, substantial and simple and great attention shall be paid to convenience, comfort, good-sized rooms and good air," two of the three designs, including that of the winner, were hardly plain. Putnam, a Harvard graduate, trained at the Ecole des Beaux Arts and Berlin's Royal Academy of Architecture, effectively disguised the monumental scale of the structure, used for the women's residence, with customary Queen Anne style elements of porches, dormers, ornamental screens, asymmetrical fenestration pattern, constantly changing surface materials, and irregular massing and roof profiles. Its restlessness contrasts with the formality of the Weld Mansion, but both represent important phases of the picturesque.

The 1891 Men's Residence was designed by Harris M. Stevenson, also a Boston architect who began practice in 1870 after training with Nathaniel Bradlee. This structure later burned.

3.3 Relationship to the Criteria for Landmark Designation:

The Adams Nervine Asylum clearly meets the criteria for Landmark designation established by Section 4 of Chapter 772 of the Acts of 1975 in that it is a property which is of distinguished architectural design that embodies distinctive characteristics of several later 19th century Victorian architectural styles, and which represents an important aspect of the cultural history of the City, the Commonwealth, the region. In this sense it fulfills the definition of "Landmark."

4.0 ECONOMIC STATUS

The assessed value of the Adams Nervine Asylum is \$248,000 (\$188,000 for the land and \$59,000 for the buildings). The parcel is identified as Ward 19, parcel 2803. The property is tax-exempt, owned by a benevolent organization (exemption code 32).

The property is vacant; its last use was by the Adams Trust of the Faulkner Hospital for psychiatric treatment through the summer of 1976. The Trust still owns the property but is in the process of conveyance to the President and Fellows of Harvard University, lessors of the adjacent Arnold Arboretum and owner of greenhouses on an abutting lot (parcel 2802).

The Arboretum intends to demolish the buildings except for the barn and to create an entrance and parking lot for the Arboretum. Part of the property would be used for the horticultural collections of the Arboretum.

The area is zoned S.3 for single-family residences.

5.0 PLANNING CONTEXT

5.1 Background:

Historically, Jamaica Plain has never been a clearly defined area. It was originally part of the town of Roxbury and when West Roxbury was declared a separate community in 1851 no distinct boundary existed between Jamaica Plain and other portions of West Roxbury.

In the 17th century, West Roxbury was sparsely settled and was an area of fertile farmland which supplied much of Boston's fruit and produce. The earliest streets determined the first settlements and still define neighborhoods today in Jamaica Plain.

Two major factors influenced the early development of Jamaica Plain: a new water supply and transit extensions. In 1795, the Jamaica Plain Aqueduct Company was formed. Its water system, which extended from Jamaica Pond to Fort Hill, was a major source of water supply to Boston until 1845. This water supply attracted industry to Jamaica Plain and tanneries and breweries grew up in the band from Roxbury Crossing to Forest Hills. In 1834, the Boston and Providence railroad was constructed along Washington Street. The railroad brought commuters to Jamaica Plain and the area was no longer to be a community of farmers and wealthy residents. The new commuters built Greek Revival, Italianate and Mansard houses, many of which still remain.

The last half of the 19th century brought many physical changes to Jamaica Plain. In the 1870's the street car tracks were extended from Roxbury into West Roxbury along Washington Street and Centre Street. This improved access was a stimulant to construction of middle class residential areas throughout Jamaica Plain. Most of the old estates were subdivided, and cross roads were built. The area which was most intensively developed at this time was central Jamaica Plain bounded by Centre Street, Green Street and the railroad. Most of the houses built were single or two-family, detached wooden structures, although three deckers were constructed near the borders of Roxbury and the manufacturing district.

Despite its growth as a residential area, Jamaica Plain retained much of the open space for which it is still famous. This is mainly due to the creation of Boston's "emerald necklace" park system, designed by Frederick Law Olmsted in the late 1800's to provide the City with a continuous chain of parklands.

5.2 Current Planning Issues

In its Fall 1976 report entitled, "Jamaica Plain: District Profile and Proposed 1977-1979 Neighborhood Improvement Program," the Boston Redevelopment Authority identified the following major planning issues affecting Jamaica Plain:

1. Residential disinvestment -- contributing to the deterioration of housing stock and threatening neighborhood stability.
2. Decline of neighborhood commercial centers.
3. Transportation problems -- deficiencies in street network, traffic congestion, poor public transportation.
4. Institutional and industrial expansion and encroachment -- encroachment a problem in Jamaica Pond-Jamaica Hills area.

The BRA attaches primary importance to halting residential disinvestment, which has occurred because of rising costs for maintaining a house, restricted availability of mortgage and home improvement loans, absentee building ownership, fears of crime and social change, and blighting influences such as the Southwest Corridor, abandoned housing, and vacant lots.

To meet these problems, the BRA proposes to encourage investment in present housing by soliciting increased credit and continuation of the Housing Improvement Program (providing rebates of 20 or 40 percent for certain housing improvements), and also providing capital investment and encouragement of private investment, and by instilling pride in the community through historic preservation and public relations.

The Adams Nervine Asylum faces the Jamaica Hills area, characterized by low residential density and a high percentage of home ownership (85%). The Asylum is located adjacent to the Arnold Arboretum, and is separated from residential areas by Centre Street, a divided roadway. Development pressure in the area has come from institutional expansion and condominium developments (such as the Cabot Estate and proposed Hellenic College housing).

6.0 ALTERNATIVE APPROACHES

The Landmarks Commission has several designation categories that could be applicable to the Adams Nervine Asylum. The Commission can designate the property as a Landmark, as a Landmark District, or as an Architectural Conservation District. Any of these designations carries design controls specific to the designated property.

There are several buildings involved, they are all located in a single parcel of land, which has been under single ownership during its use as a medical facility, and the buildings on the property all have contributed to a single purpose. The property thus can be considered a unit and should be considered for Landmark rather than District designation.

In spite of the clear eligibility of this property for designation, the Commission may find reasons and choose not to designate the property.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommend that the Adams Nervine Asylum be designated as a Landmark under Chapter 772 of the Acts of 1975, that the property be nominated to the National Register of Historic Places and that a study committee be formed to investigate the appropriateness of designating a contiguous area as an Architectural Conservation District or Protection Area.

The boundaries of the Landmark designation should conform to the parcel of land known as assessors parcel 2803, owned at this time by the Faulkner Hospital. (see attached map)

The standards and criteria recommended 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.

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.

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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.

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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.

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.

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.

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.

ADAMS NERVINE ASYLUM
990-1020 CENTRE STREET
JAMAICA PLAIN

STANDARDS & CRITERIA

A. General

1. As this landmark consists of a series of buildings and the land on which they are sited, all changes will be viewed in terms of their effect on the overall complex as well as on the individual building or landscape element.
2. Although this designation has been made for both historic associations and architectural significance, changes will be evaluated primarily in terms of architectural considerations as the historical associations apply to the entire institution and less to its discrete elements.
3. All elements of the property are not of equal architectural or landscape significance or importance to the integrity of the complex and as such more constraints will be applied on some buildings or parts of buildings than on others.
4. The single most important aspect of this complex is the composition of buildings facing onto the entry open space to the west of Weld and north of Adams. The existing sense of an enclosed space of some grandeur with Weld as its focus must be maintained, as well as the complementary roles played by the adjacent facades of Adams, Davis, and the carriage house.
5. The buildings that make up this complex are in general architecturally intact with only minor later modifications made to them. Thus the intent should be to maintain as much as possible the existing architectural strengths with only the most minor degree of restoration required.
6. While the landforms maintain a flat plain in the entry court to the west, they slope down sharply to the east of the buildings. Although this provides the most favorable views across the Arnold Arboretum it is the least architecturally cohesive portion of the complex.

For both reasons it is the part of the site where further development and change is most appropriate and is encouraged, provided that any such development is compatible with and enhances the existing complex.

7. The most damaging additions that have been made to the buildings proper are the iron fire escapes which have resulted from its continuing use as a residential institution. Any major changes to the buildings must include the removal of these fire escapes, with an alternate means provided for the requisite fire exits. These are particularly damaging on the north facade of Weld and the multitude on the upper portions of Adams.
8. The connecting link structures that join Weld to Davis and Davis to Adams were added as functional requirements for the institution. As they are viturally invisible from the west and have no architectural merit from the east they may be removed.
9. Although these buildings are built in different styles they are related by their use of materials and colors, and these relationships must be maintained.
 - a) The existing slate roofs must be maintained and repaired as necessary.
 - b) The existing wood clapboarding and wood architectural details must also be retained and repaired as necessary.
 - c) Although the exact shades of color presently used in the paint need not be continued, the following criteria shall be observed:
 - (1) The paint shall be of natural and earth tones for the Weld-Adams House complex.
 - (2) The Director's House, of the Colonial Revival architectural style, shall be painted in hues consistent with those of that period, such as tan, yellow, or golden yellow, unless evidence of other colors is provided by paint analysis.

B. Weld House

1. This building combines the greatest integrity of design with importance of setting. No alterations other than minor restorations in detail would be permitted on the west or south facades or on the prominent turret.
2. The addition of 1899 to the east, while generally not visible from the main open space, detracts from the overall form of the building and may be altered or removed.
3. The porch to the north should be repaired and the fire escape on this facade removed in its entirety.
4. The small central penthouse with skylight should be either removed or drastically lowered. No additional penthouses will be allowed which would rise above the present height of the roof.

C. Adams House

1. This building, displaying the robust exuberance of the full-blown Queen Anne Revival style, is large in overall size but broken into a wide variety of architectural motifs. Its richness is particularly evident in its profusion of roof forms, dormers and gable ends, turrets and chimneys, but its cohesiveness diminishes as it descends to the ground, particularly on the east. Thus its roof landscape must be preserved intact, while considerable license will be permitted in changes to the east and south.
2. The north facade, facing onto the entry open space, shall be preserved and modified only to make repairs as necessary. This includes the extensive porch system.
3. The main entry to the building to the west is presently largely obscured by encroaching trees, but it must be maintained in its present form.

D. Davis House

1. This modest building has a low-keyed compatibility with

its near neighbor, Adams. While not distinguished architecturally in its own right, it continues in a minor key the enclosure of the entry space initiated by Adams while leaving Weld free as the major focus to the open space. As such it shall be retained and not modified such as to draw unwonted attention to itself.

2. The porch system that links it to Adams shall be maintained with its present detailing.
3. The color of Davis shall match that of Adams.

E. Nurse's Cottage

1. This building is an appendage to, rather than an integral part of, the complex and can be removed, expanded or modified, provided that the result does no harm to the basic complex to the north.

F. Carriage House

1. This building must be maintained with its present form and detailing. It shall maintain its freestanding image set back a proper distance from Weld.

G. Boiler House

1. This mansard cottage is not an integral component of the overall complex, but should be retained if possible.
2. The abutting basement structure which contains the oil tanks can be removed or improved as a veranda.
3. The one-story brick workshop behind the boiler house should be removed as it has little compatibility with the rest of the structure.

H. Greenhouse

1. This structure, set well into the earth behind Weld House, served as a functioning part of the institution and should

be retained if possible.

I. Director's House

1. This colonial revival structure, while functionally related to the institution, is sited too far away to be architecturally significant to the overall complex. It is, however, a handsome building in its own right, and should be retained.

J. Landscape Features

1. Great significance to this landmark is the fact that the "estate" has been kept as an entity with most of its original landscaping intact. The retention of these planting elements are to be considered as important as the buildings themselves.
2. The open space to the west of Weld must be maintained as a grass court with its magnolia trees and flowering shrubs in the forecourt.
3. The heavy growth of rhododendron between Weld and Davis must be retained as an enclosing element for the open space.
4. The stand of fir between the entry open space and Centre Street may not be original to the complex and may have been planted as traffic increased on the street to separate the institution from its increasingly busy surroundings. As Centre Street has become a major artery this separation should be maintained. Some consideration should be given, however, to opening up the growth to the west of Adams to give the building's main entry breathing room and a visual presence to the neighborhood.
5. The growth of mixed hardwoods to the east of the buildings has developed independently of an overall plan and may be selectively removed as the east of the site is further developed. This removal should be based on developing distant views of the complex and particularly its roof-scape and views from the complex over the adjacent Arnold Arboretum.

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