

# Allston Depot

## Boston Landmarks Commission Study Report



Petition #173.94, 15 Franklin Street, Boston

**ALLSTON DEPOT**  
**15 Franklin Street, Allston**



Boston Landmarks Commission  
Environment Department  
City of Boston

Report on the Potential Designation of the

**ALLSTON DEPOT**

**15 Franklin Street, Allston, Massachusetts**

as a Landmark under Chapter 772 of the Acts of 1975, as amended

Approved by: Ellen J. Lipsey 2/28/97  
Ellen J. Lipsey  
Executive Director Date

Approved by: Alan Schwartz 2/28/97  
Alan Schwartz  
Chairman Date

**CITY OF BOSTON  
MAYOR, THOMAS M. MENINO**

**ENVIRONMENT DEPARTMENT  
Lorraine M. Downey, Director**

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With assistance provided by: Lorna Condon, Archivist, Society for the Preservation of New England Antiquities; Robert Roche, Archivist, Shepley, Bulfinch, Richardson and Abbott; and Julie Melby, Assistant Curator, Houghton Library, Harvard University.

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**1.0 LOCATION OF PROPERTY**

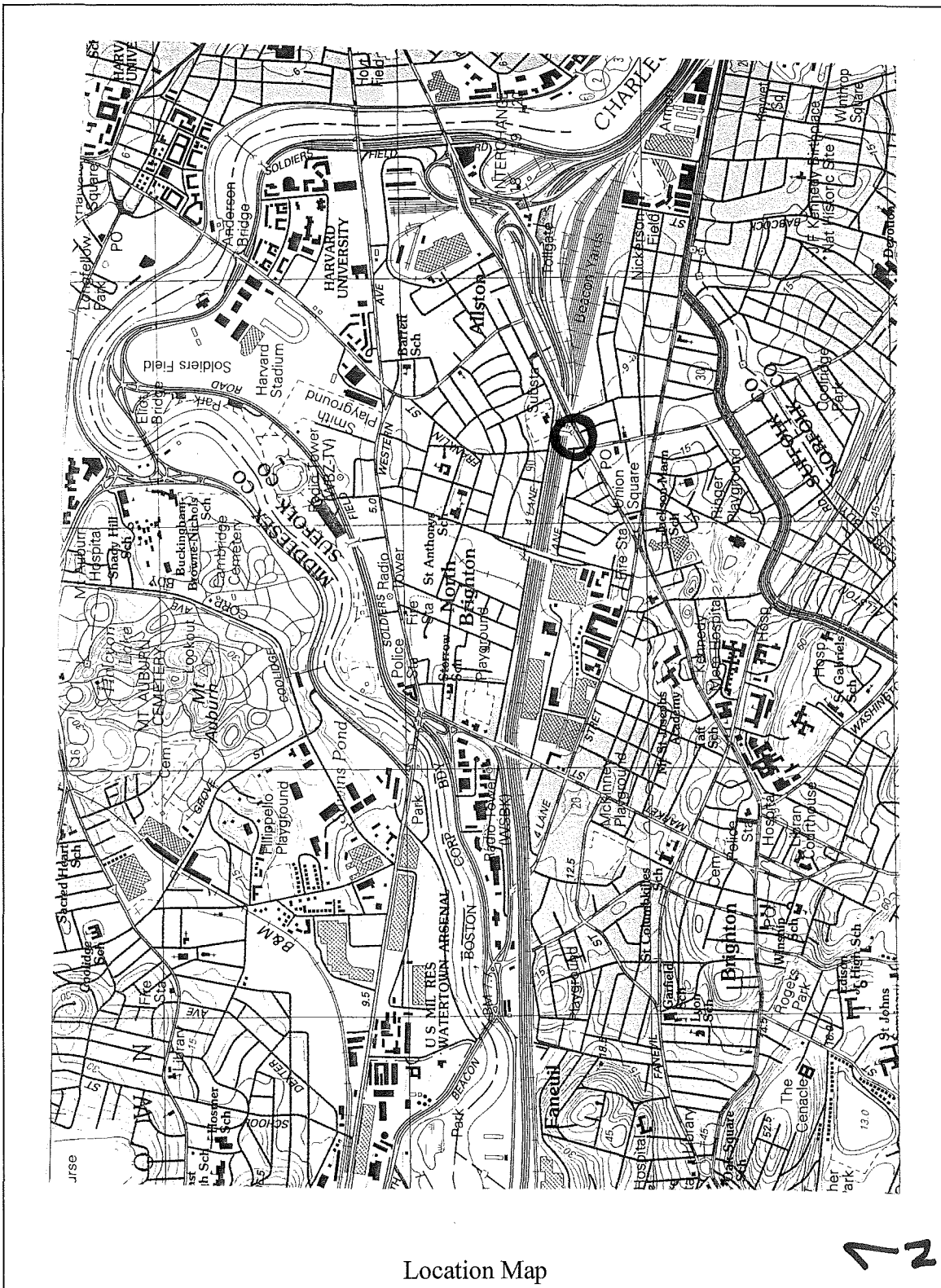
**1.1 Address:** 15 Franklin Street, Allston, Massachusetts.

**Assessor's Parcel Number:** Ward 22, Parcel 1857.

**1.2 Area in Which Property is Located:**

The Allston Depot is setback on a triangular-shaped, 25,470 square foot parcel, situated at the junction of Harvard Avenue, Cambridge Street and Franklin Street. The depot is bounded to the north by four active tracks of the Penn Central Railroad with the Massachusetts Turnpike Extension's busy highway lanes just beyond. The Depot marks the northern terminus of Allston's vital commercial corridor, Harvard Avenue.

**1.3 Map Showing Location:**  
Attached.



Location Map

USGS Topographical Map - Boston South  
15 Franklin Street  
Allston, Massachusetts





## **2.0 DESCRIPTION**

### **2.1 Type and Use**

Built in 1887 by the Boston and Albany Railroad, this train depot passed out of service by the early 1950s. Yeoman-O'Connell acquired this abandoned property in 1956, operating their fence supply establishment from this location until the late 1960s. The Arcand Automotive Repair Company purchased this former depot in 1969, initially intending to relocate their Allston business to this site. Instead, owner Eugene J. Arcand converted the building to restaurant use, opening the "Allston Depot Steak House" in 1972. This restaurant use survives today under the same ownership, although now targeted to a sports-minded clientele under the name "Sports Depot."

### **2.2 Physical Description**

The Allston Depot is a one-and-a-half-story, gable-roofed building of ashlar granite construction with Longmeadow sandstone trim. This 1887 depot dates from the Boston & Albany Railroad's fourteen-year building campaign (1881-1894) which established a signature corporate identity along the length of its rail corridor. During this golden era of rail transportation, the B&A erected thirty-two Richardson Romanesque stations on its main line and astride its picturesque suburban loop, known as the Newton Circuit (current right-of-way for the "Riverside" branch of MBTA's Green Line).

Consistent with the corporate aesthetic initially established by project architect Henry Hobson Richardson and continued by his successor firm Shepley, Rutan, and Coolidge, the Allston Depot is characterized by its rustic stone construction, vast expanse of slate-tiled roof, and simple ground-hugging form. Built on solid land, the depot has a rectangular footprint measuring ninety (90) by forty (40) feet; its stone walls rise twelve (12) feet on the long north and south elevations, and twenty-eight feet on the gabled ends. The masonry construction of rough granite blocks laid in random ashlar courses is juxtaposed against darker-hued sandstone trim. Pinkish-brown in color, these rough sandstone blocks articulate openings and streak across the facade in a series of band courses, which visually emphasize the building's horizontal form. Dressed sandstone coping strongly reinforces the simple shape of the gabled end walls and prominently defines the roof's ridge (now partially covered in weathered copper flashing). Consistent with masonry practices of the era, a decorative beaded mortar joint, tinted to match the sandstone color, was applied over the structural mortar.

The depot's original gender-segregated program is clearly expressed on the street-facing facade. Its mirror-image fenestration pattern reflects two adjacent waiting rooms of equal size, each room accessed by a central entry flanked by paired windows. Additional light is provided by the ribbon of transoms above each

cluster of windows and doors. All openings are of trabeated construction, formed by rough sandstone blocks with tooled reveals. The windows are deeply recessed creating a rhythmic pattern of solids and voids across each elevation. Additional refinement is evidenced by the rounded corners of the transom sills. Two high, narrow windows light the center-most bays of the southern elevation, suggesting the location of the original rest rooms.

The depot's interior program is also expressed on the track-side facade, as seen by the central copper-clad bow which marks the location of the ticket office. This shallow projecting element, common to many late-19<sup>th</sup>-century rail stations, provided the station master with a view of oncoming and departing trains. Bulls-eye panes of glass light the bow's transom.

The dark interior space, likened to a "noble baronial hall," has an open truss-supported ceiling spanning eight full bays. Seven king-post trusses support the depot's massive gabled roof; this dark-stained exposed rafter system is finished with turned and chamfered posts and struts. The eastern-most truss, damaged by a 1930s fire, was replaced with rough hewn members. On the exterior, the roof's massive southern slope extends beyond the masonry plane, its overhanging bracketed eaves supported by a continuous edge beam and six knee braces resting on quarter-round stone corbels. Similarly dramatic, the northern slope projects over the passenger platform and seamlessly extends beyond both end walls, terminating in hip-roofed shelters. Thirteen bracketed wood posts, with distinctive profiles resembling three-pronged pitchforks, support this track-side passenger shelter.

The depot's end walls display a composition of three rounded (Romanesque) arches centered in the attic gable. This element is accented by sandstone voussoirs, quoins, and string courses which traverse the gable at the sill and lintel levels. The outer arches are lit with mottled blue/green stained glass. Clear glass lights the central arch of the western wall, while the blind center arch of the eastern wall is filled with rough granite block, as if intended for decorative carving. Single-story additions dating from the 1970s restaurant conversion obscure the end walls' lower masonry facades. Historic photos reveal the western end was lit by a ribbon of five trabeated windows with transoms. In contrast, the eastern end was symmetrically fenestrated with four outer windows and two centrally-located entries (one for the baggage room and the other for the express office).

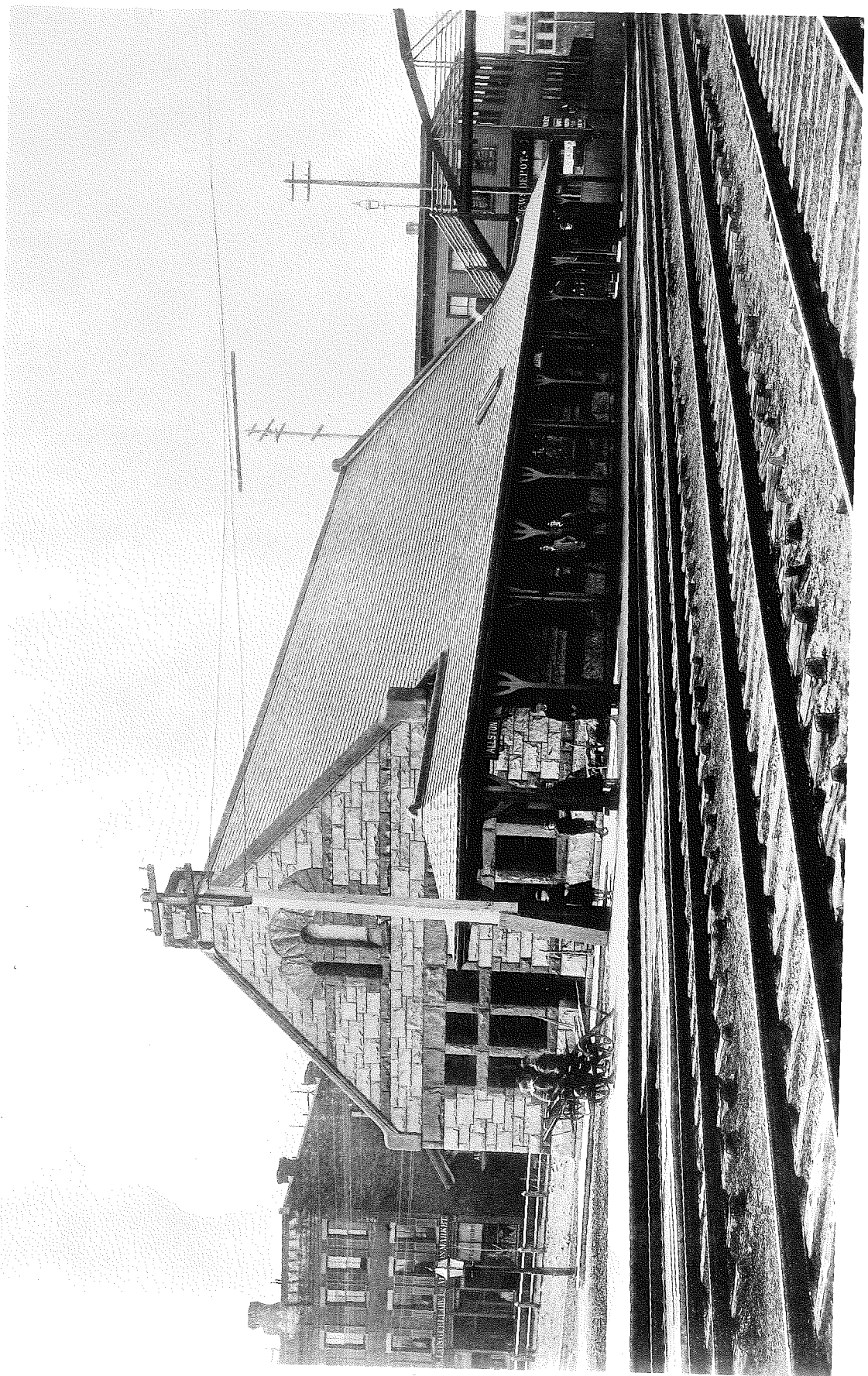
Several noteworthy alterations date from the Depot's 1971 restaurant conversion. Prominent among these is the western addition of a plank-sided lean-to fronted by a salvaged red caboose. A recessed kitchen ell, with asphalt-shingled gabled roof, projects laterally from the east end wall. Owner Jay Arcand painted its long blank facade with a mural of Fenway Park's score board, reflecting the final score of the last game of the legendary 1967 World Series. A secondary ell of concrete-block

construction stands to the east; its flat roof supports two satellite dishes. Additional dining space was created along the rear by enclosing the passenger platform; its bracketed post supports now spanned by partitions and glazing. The building retains its slate-tiled roof with small original skylights, although promotional signage appears on both the north and south slopes. A round back-lit sign is also mounted to the north-west roof of the passenger platform, directed to inbound Turnpike drivers.

Overall, the Allston Depot's construction materials and fenestration patterns are remarkably well-preserved. In stark contrast, the original Olmsted-designed landscape was lost to surface parking. A large, free-standing back-lit sign, located at the junction of Franklin and Cambridge streets, advertises the restaurant's presence. Although trains no longer stop at the Allston Depot, its historic context is affirmed by the persistent rumble of commuter and freight service passing on the adjacent tracks.

## **2.4 Photographs**

Attached.



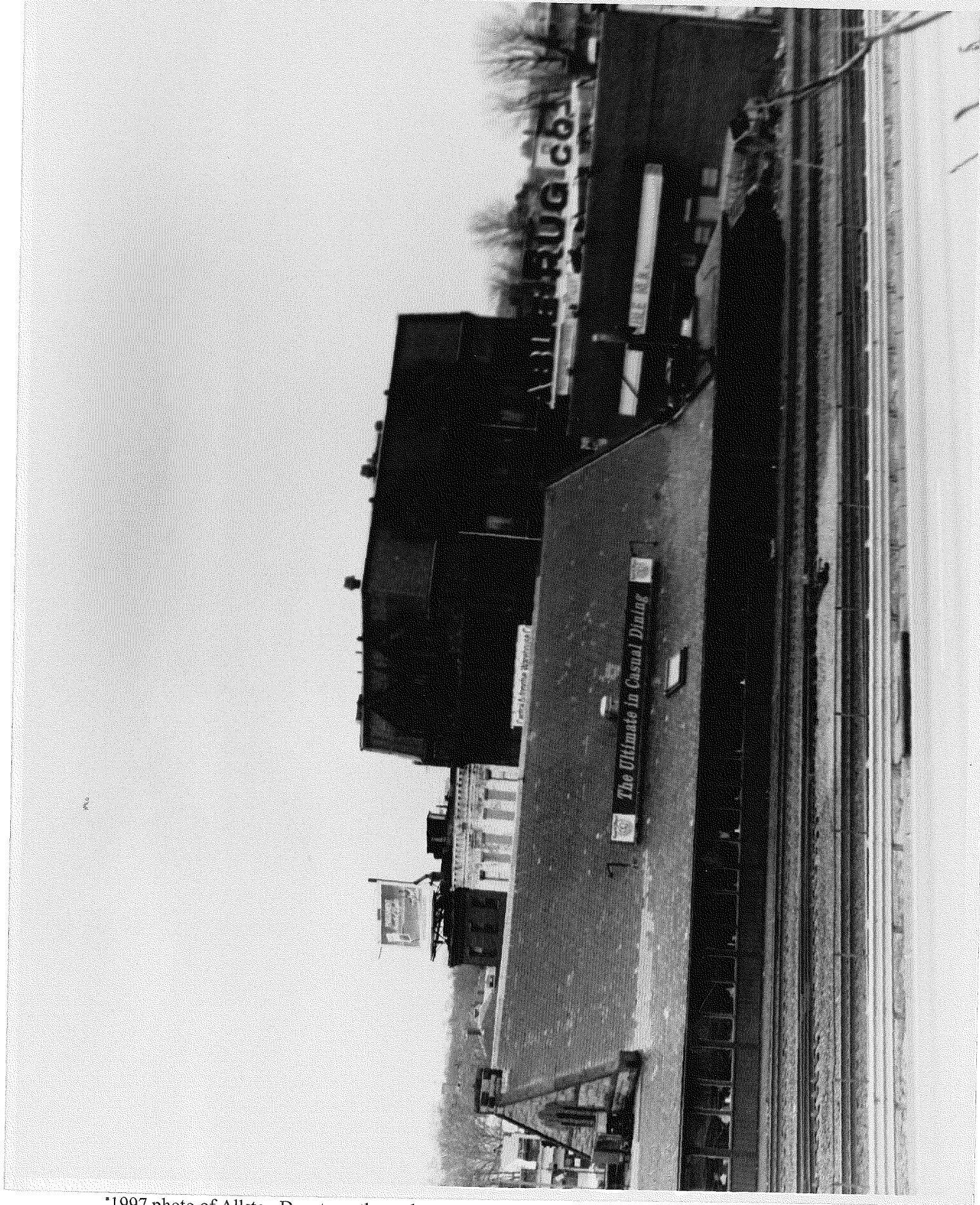
'1887 photo of Allston Depot  
Courtesy of Houghton Library, Harvard University.



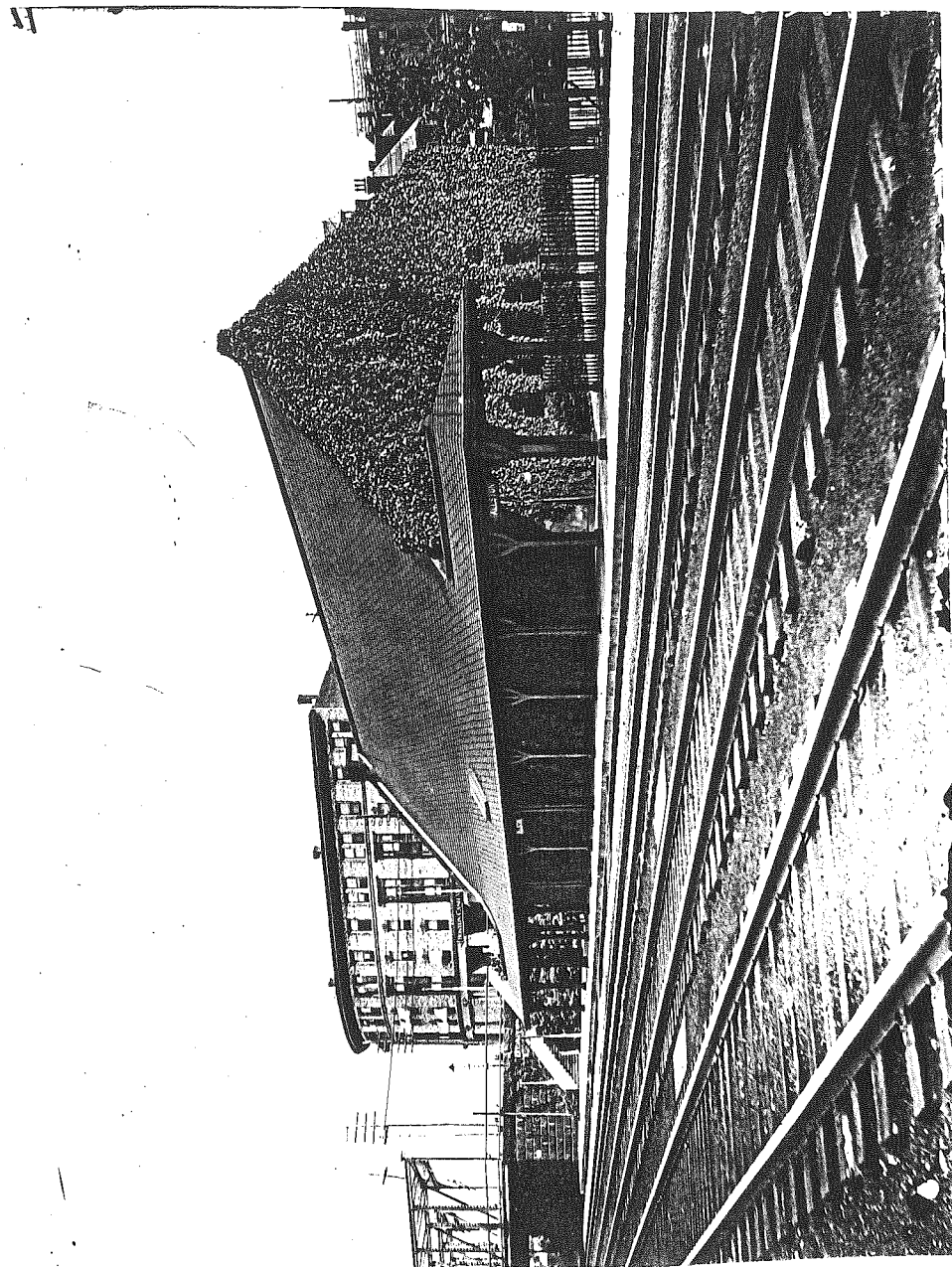


\*1997 photo of Allston Depot, southern elevation.





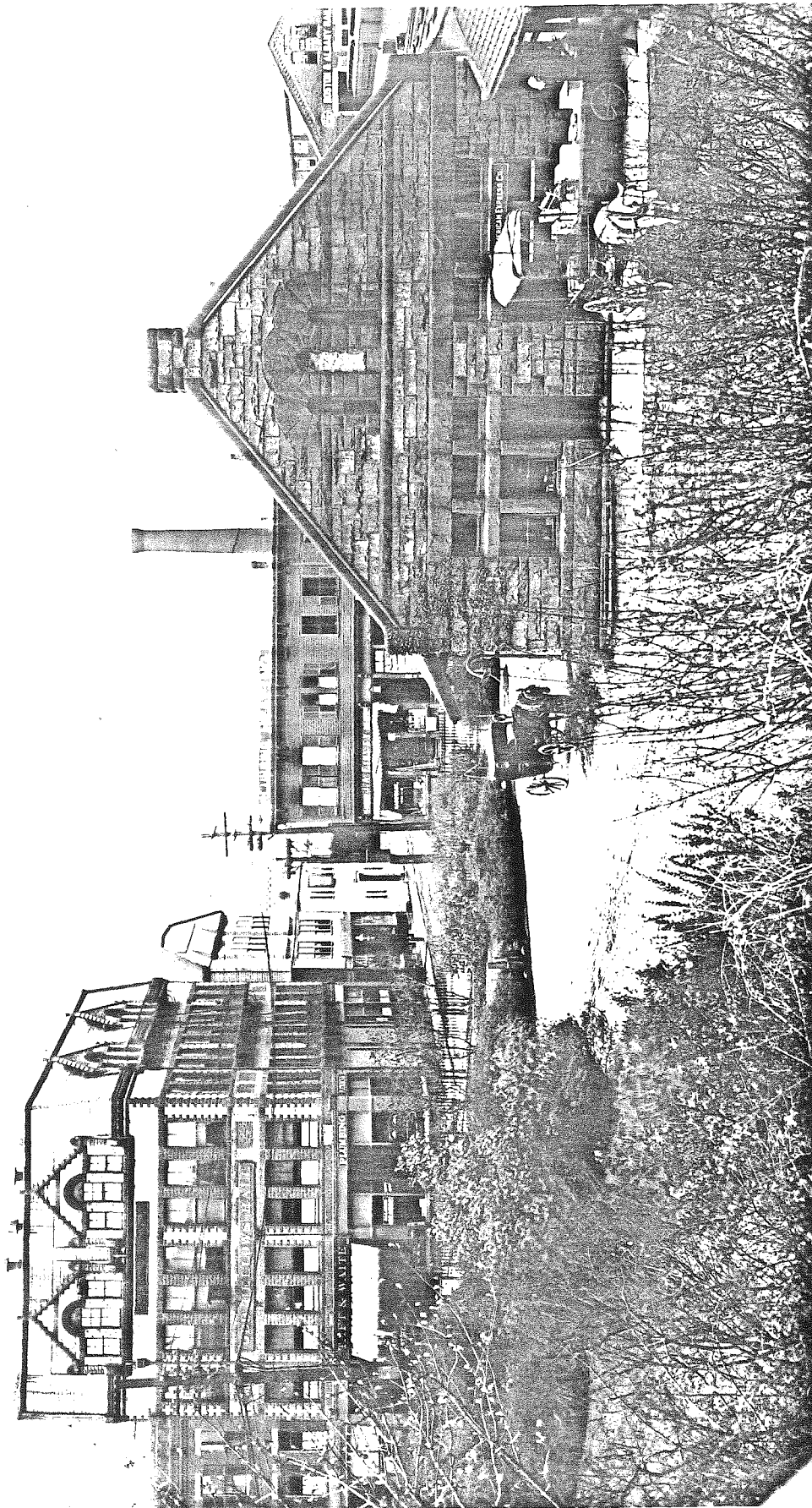
\*1997 photo of Allston Depot, northern elevation.



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c.1900 photo of Allston Depot, western elevation.  
Courtesy of the Society for the Preservation of New England Antiquities.





c. 1900 photo of Allston Depot, eastern elevation.  
Courtesy of the Brighton-Allston Historical Society.





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\*1994 photo of Allston Depot  
Detail of bracketed eaves.



•1994 photo of Allston Depot Property.

### 3.0 SIGNIFICANCE

The Allston Depot is a rare surviving train station from Boston & Albany's prodigious 1881-1894 capital improvement campaign. This construction program, representing a collaborative effort between the titans of late-19<sup>th</sup>-century architecture and landscape design, Henry Hobson Richardson and Frederick Law Olmsted, Sr., produced a widely-emulated series of rustic stone stations set in bucolic landscapes. Richardson completed nine Boston & Albany stations before his death in April 1886; his successor firm Shepley, Rutan and Coolidge designed an additional twenty-three stations in the master's distinctive Romanesque Revival style. A review of Shepley, Rutan and Coolidge's office ledgers indicates the Allston Depot was one of three Boston & Albany stations commissioned in the Spring of 1887, its construction completed by October of that year.<sup>1</sup> The Allston Depot is significant as one of thirteen surviving Boston & Albany stations; moreover, it is the last example from Boston's original collection of five Richardson Romanesque stations.<sup>2</sup>

The Boston & Albany construction campaign was fundamental to the diffusion of the Richardson Romanesque architectural style across the nation. An original synthesis of textural lithic architecture and Japanese roof forms, the crisp ashlar construction with simple brownstone-trimmed fenestration offered a palette-cleansing alternative to the decorative excesses and applied ornament of the contemporaneous Ruskinian Gothic. Popular through the turn of the century, Richardson Romanesque stations appear in such disparate locations as: San Carlos, California (Shepley, Rutan, and Coolidge, 1888); Sedalia, Missouri; Cheyenne Wyoming; and Shawnee Oklahoma.

#### 3.1 Historic Significance

The Allston Depot dates from the golden era of rail transportation, when train service was this nation's primary means of travel, intra- and interstate commerce, and communication. Formed in 1867 through a merger of the Boston & Worcester and Western rail lines, the Boston & Albany boasted a prominent board of directors and a lucrative bulk freight service.

The 1820s crusade to create a direct link between the port of Boston and Lake Erie, thus by-passing and possibly siphoning Western trade from the rival port of New York, was led by a socially prominent network of Boston-based

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<sup>1</sup>Office ledgers and correspondence associated with B&A station commissions are archived at Shepley Bulfinch Richardson and Abbott, Inc. successor firm to both H.H.Richardson and Shepley Rutan and Coolidge.

<sup>2</sup>Boston's five Romanesque Revival train stations included B&A commissions for Brighton Station (1884, Richardson); Faneuil (pre-1887, unattributed); and Allston (1887, Shepley, Rutan, and Coolidge), as well as two stations constructed for the New York Central Railroad: Trinity Place (1900, A.W. Longfellow), and Huntington Avenue (1900, A.W. Longfellow).

manufacturers and merchants who sought better access to inland factory sites and interior markets.<sup>3</sup> Lake Erie and its emerging port cities beckoned, following completion of the 360-mile Erie Canal, which connected this Great Lake to the upper Hudson River near Albany. After dismissing the plausibility of constructing its own transsectional canal in 1829, the Massachusetts State Legislature granted charters for the formation of two separate railroad companies; “one would build a railroad as far as Worcester, and once the practicability of that much of the plan had been established, a second corporation would extend the line the rest of the way to Albany.”<sup>4</sup> Construction was privately financed by a roster of investors representing the who’s who of the commonwealth’s banking and textile elite, most notably: Harrison Gray Otis, Patrick Jackson, Nathan Appleton, Abbot Lawrence, and Josiah Quincy, Jr.

One of our nation’s oldest railroads, the Boston & Worcester (chartered in 1831) initially connected Boston to Newton in 1834, with full service between the port and Worcester commencing in July 1835. Progress on the Western line (chartered in 1833) lagged; service between Worcester and Albany did not began until 1842. These historically competitive lines, each awarded a thirty-year monopoly along their routes, were consolidated in 1867 under the leadership of Western Railroad President Chester William Chapin (1798-1993), creating New England’s largest railroad - the Boston and Albany (hereafter “B&A”).

At the time of the merger, eastern railroads were assuming an increasingly important role in suburban settlement, expanding service beyond traditional freight and long-distance passenger travel. Regular stops were added to rural areas located on the outskirts of urban centers, sited to promote residential development and create a dependant and dependable commuter ridership. The B&A’s decision to construct a depot at Allston, a sparsely populated section of northeastern Brighton, then known as “Cambridge Crossing,” provides an early example of this railroad’s power to cultivate suburban settlement. Although the B&A established its first passenger station in Brighton in 1847, the company’s interest in Brighton was almost singularly focused on its slaughtering industry, which by the 1870s generated two million dollars per annum in cattle freight. According to Brighton historian William Marchione, the occasional Allston traveler depended on a track-side cobbler to flag down a passing train.<sup>5</sup>

In 1867, the B&A constructed a frame depot near the intersection of Harvard Avenue and Cambridge Street, providing the first regular service to Cambridge Crossing. Similar to a commuter station, depots held the added distinction of

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<sup>3</sup>Stephen Salsbury, The State, the Investor, and the Railroad: The Boston & Albany, 1825-1867 (Cambridge: 1967), p.36.

<sup>4</sup>Robert F. Dalzell, Jr., Enterprising Elite: The Boston Associates and the World They Made (New York: W.W. Norton & Company, 1987), p. 87.

<sup>5</sup>William P. Marchione, Bull in the Garden (Boston: Trustees of the Boston Public Library, 1986), p. 73.

helping to coordinate train movements along the line. This depot's name led to considerable confusion, with disembarking passengers thinking they were in the City of Cambridge, which lay over a mile away.<sup>6</sup> In 1868, local residents voted to change the area's designation from Cambridge Crossing to Allston, in honor of early 19<sup>th</sup>-century portrait painter Washington Allston, a Cambridgeport resident known to have enjoyed walks on this side of the Charles River. Marchione notes the U.S. Post Office officially recognized this designation as did the Superintendent of the B&A who ordered that "on and after June 1, 1868, the station now known as Cambridge Crossing shall be called Allston."<sup>7</sup>

For a 17-cent fare, Boston visitors could ride four miles to Allston, described in B&A's promotional pamphlets as "a new and prosperous village." It was the first of three Brighton stops: Allston, Brighton, and Faneuil. Removed from the slaughtering activities of the town's center, this agrarian landscape was the locus of Brighton's first appreciable suburban development; between 1867 and 1870, Allston Depot ridership doubled.<sup>8</sup> The B&A brought a steady stream of "strangers" interested in Allston's burgeoning real estate market. An April 1872 *Brighton Messenger* article commented: "It is hardly safe for a man to put a price on his land if does not wish to sell it."<sup>9</sup>

The Allston Depot construction and the relocation of slaughterhouses from Brighton center to the new abattoir after 1872 spurred a series of public and private improvements geared towards enticing suburban development throughout Brighton. In 1871, the town widened Cambridge Street from the Allston Depot to the town center, in anticipation of new horse-drawn trolley service which would draw prospective home buyers further into the heart of the community. Even more ambitious, in 1871 several Brighton residents petitioned the legislature to incorporate a privately-financed commuter-rail loop. The Newton and Brighton Branch Railway was to "extend from the Allston Depot through the very center of Brighton...and thence to a convenient point on the Boston and Albany Railroad between the Brighton and Newton Stations."<sup>10</sup> While this Brighton venture never materialized, a similar commuter loop was successfully operated through Brookline and Newton in the following decade.<sup>11</sup> Substantive railroad improvements and suburban development flagged following the Panic of 1873 and ensuing national depression.

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<sup>6</sup>*Ibid.*

<sup>7</sup>*Ibid.*

<sup>8</sup>William P. Marchione, "Uncommon Suburbs: Suburbanization at the Western Edge of Boston" (Ph.d. dissertation, Boston College, 1994), p.372.

<sup>9</sup>*Ibid.*, p.379.

<sup>10</sup>*Ibid.*, p. 361.

<sup>11</sup>The B&A opened the Newton circuit in 1886, utilizing an old New York & New England Railroad right-of-way to reach this western suburb. The loop began at Cottage Farm, with stops at Longwood, Brookline Village, Chestnut Hill, and other areas still serviced by the Riverside branch of the MBTA's Green Line. Upon reaching Riverside, the trains returned to Boston along the mainline creating a continuous loop.

With the return of economic prosperity in the early 1880s, the Directors of the Boston & Albany embarked on a major capital improvement campaign. Richardson scholar Jeffrey Karl Ochsner attributes this building activity to the railroad's "need to invest surplus profits under commonwealth laws."<sup>12</sup> The state legislature capped railroad earnings at a 10% return on investment, stipulating a reduction of charges or harsher penalty for profit violations. Building contracts for new stations along the length of the mainline and the Newton circuit were awarded in stages, beginning in 1881 with a new station at Auburndale and concluding thirteen years and thirty-one stations later with completion of the East Chatham, New York station.

Although an established architect of national renown by 1881, Richardson's association with the Boston and Albany Railroad is widely credited to his social connections with board members James A Rumrill (1837-1909) and Charles S. Sargent (1841-1927). In addition to serving as vice president, Rumrill was also the son-in-law of former railroad president Chester William Chapin. An early champion of his Harvard classmate and fellow Porcellian Club member, Rumrill steered several 1860s commissions in his native city of Springfield, Massachusetts towards Richardson, specifically the Church of the Unity (1866), the Western Railroad Office (1867), and the Agawam Bank (1869).

Erected in 1887, the Allston Depot dates from the campaign's middle years (the twelfth of thirty-two stations), post-dating Richardson's death by one year, but also representing one of Shepley, Rutan and Coolidge's earliest commissions (the third of twenty-three stations designed by the successor firm). In the Spring of 1887, the *Brighton Item* documented the first activity associated with construction of the new Allston Depot:

The work of moving the old depot from its present site has been commenced, previous to the erection of a handsome new building here. The new structure will be 90 feet long by 40 feet wide and will be constructed of granite with brown stone trimmings, after the style of the Brighton Depot. It will contain two waiting rooms, a baggage room, ticket office, and other apartments.<sup>13</sup>

The depot's building permit, awarded on May 6, 1887, credits the building's construction to Norcross Brothers, Richardson's reliable contractor. This Worcester-based firm, headed by brothers Orlando Whitney (1839-1920) and James Atkinson Norcross (1831-1903), offered a wide spectrum of building services. Not only did they employ skilled laborers from all building trades, but they also operated stone quarries and millworks. In addition to Shepley, Rutan

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<sup>12</sup>Jeffrey Karl Ochsner, "Architecture for the Boston and Albany Railroad, 1881-1894." *Journal of the Society of Architectural Historians*, Vol. XLVII, No. 2, June 1988, p. 109-131.

<sup>13</sup>*Brighton Item*, April 30, 1887.

and Coolidge, Norcross Brothers were general contractors for McKim, Mead and White; Van Brunt and Howe, Peabody and Stearns; and Hartwell and Richardson.

The B&A operated four tracks between Boston and its outermost suburb of South Framingham: two dedicated rails for local trains, and two rails for bulk freight and through-passenger service. Like its sister commuter stations, the Allston Depot was located on the south side of the tracks, closest to the two local rails. The B&A confined its local service to the southern-most tracks for passenger safety as well as convenience, eliminating the need for fences and pedestrian bridges. The late-1880s construction of commuter stations at Allston, Brighton, and Faneuil, was soon dwarfed by the B&A's massive 1890s investment in its Allston rail-yard. Brighton's largest non-residential landholder since 1872, the B&A constructed car repair shops (near Lincoln Street, opposite from the Allston Depot), freight spurs, coal storage facilities and an elaborate roundhouse on the nearby Beacon Park Freight Yards.<sup>14</sup>

In 1899, the Boston and Albany was consolidated under New York Central, one of seven behemoth railroads which came to dominate the country's transportation system. Once this nation's largest employer, railroad service steadily declined after 1930, superseded by auto and air travel and improvements to telecommunication networks. Consistent with this downturn, the Allston Depot was decommissioned and abandoned in the early 1950s. Many B&A stations were demolished the following decade, when the Massachusetts Turnpike was extended through Newton and Brighton. Escaping demolition, the Allston Depot is a rare surviving structure from Brighton's extensive late-19<sup>th</sup> century rail and freight transportation complex.

On August 29, 1969, Gene and Arlene Arcand acquired the former depot from a fence supply company, with an eye towards relocating their nearby auto repair business to this site. Instead, in 1972 the Arcands opened a steak house, making liberal use of railroad memorabilia (salvaging a baggage car from Cleveland for the salad bar, as well as benches and the master clock from South Station). The depot's expansion and conversion to restaurant use succeeded in preserving most of the building's original materials and fabric.

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<sup>14</sup>Marchione, "Uncommon Suburbs," p.367.



### 3.2 Architectural Significance

The Boston and Albany construction campaign (1881 and 1894) set a new and widely-emulated standard for railroad station architecture. This collection of thirty-two stations displayed a quality of construction and cohesiveness of aesthetic heretofore unprecedented for a railroad enterprise. The Allston Depot, a rare gable-roofed example from this predominantly hip-roofed series, was designed by Shepley, Rutan and Coolidge and built by Norcross Brothers over the summer of 1887.

The suburban railroad station evolved as a distinct building type in the post-Civil War era. Usually one-story in height and rectangular in shape with the long-wall lining the tracts, these hip-roofed frame structures with deep sheltering eaves were typically embellished with stick style ornament. Rare local examples of 1870s stations survive along the old Eastern Railroad corridor at Swampscott, Massachusetts (1873) and Wolfeboro, New Hampshire. Given their utilitarian nature, "structures pertaining to railroads were allotted to engineers as a matter of course."<sup>15</sup> With the rise of suburbanization, the appearance of rail stations took on additional significance, providing visitors and prospective house buyers with their first impression of a new community. The B&A and other railroad companies were quick to grasp that "civic pride demanded a fitting gateway."<sup>16</sup> Thus station design passed from engineers to architects.

In formulating the B&A design archetype, Henry Hobson Richardson retained many post-Civil War era station elements, specifically size, shape, interior layout, and track orientation. The paradigmatic 1870s station housed separate male and female waiting rooms, a baggage room, and ticket office. This segregated program ostensibly shielded the fairer sex from the coarse behavior and smoking habits of the male population. The ticket office was traditionally centered on the track-side wall, a projecting bay or bow provided the station master with a view up and down the tracks to monitor platform activity and oncoming trains. For unknown reasons, Richardson eschewed the most prominent feature associated with rail stations from this era - the clock tower.

The B&A Romanesque Revival stations debuted in 1881, with Richardson's design for the Auburndale station. Its long and low form, rough-cut granite construction, brownstone trim, and prominent roof profile became signature features of the building campaign; although the initial selection of red tile roofing was thereafter exchanged for slate. While no two stations within the B&A series were identical, all adhered to the core design concept established at Auburndale, what James O'Gorman described as Richardson's "definitive solution to the

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<sup>15</sup>Montgomery Schuyler, "The Romanesque Revival in American," *Architectural Record*, July 1891-92, p. 190.

<sup>16</sup>John A. Droege, *Passenger Terminals and Trains*, (New York: McGraw Hill, 1916), p.8.



building program.” Models ranged from simple passenger shelters, to commuter stations with segregated waiting rooms and ticket offices (like the Allston Depot), to deluxe mainline stations with restaurant service. Ample shelter was the hallmark of the series, provided by deep overhanging eaves and/or generously broad passenger platforms.

The B&A stations represent some of the final commissions of Richardson’s short but extraordinary career. Born in Louisiana and educated at Harvard (class of 1856), Richardson completed his architectural studies at the Ecole des Beaux Arts. Returning from Paris in 1865, he settled first in New York City, developing a thriving post-Civil War practice with Charles Gambrill. After winning the national competition for Boston’s Trinity Church (1872), Richardson relocated his home and office to Brookline, Massachusetts. The unprecedented design solution for Trinity Church as well as subsequent commissions such as the Ames Memorial Library (1877), Crane Memorial Library (1880), Harvard’s Sever Hall (1878), and the Allegheny County Courthouse (1884), reflect Richardson’s unique interpretation of Romanesque forms and ornament. This revival style, appropriately classified as “Richardson Romanesque,” flourished in the final two decades of the 19<sup>th</sup> century. By the 1890s it had “taken with the people, finding a ready echo in the popular taste.”<sup>17</sup> Indeed, Boston was widely recognized as its source.

The term “Romanesque” defines “the type of building which came to prevail over Western Europe after the fall of the Roman Empire, which was directly or indirectly inspired by Roman examples, and which is yet not Roman but Romanesque.”<sup>18</sup> Reaching its apex in the 11<sup>th</sup> century, this style embraced the pure engineering achievements of Roman builders (the arch, vault, intersecting vault and the dome), but eschewed the application of Classical ornament. The Romanesque architecture of Southern France held special appeal for Richardson while a student at the Ecole des Beaux Arts. This Mediterranean derivation displayed a strong Byzantine influence as seen by the use of stylized carved ornament. Travels through Spain in 1872 strengthened Richardson’s affinity for Romanesque architecture.

Richardson’s revival of the Romanesque was characterized by rustic granite construction, round arched entries, arcaded courtyards, ribbons of simple trabeated windows, stylized capital carvings, and the polychromatic use of dark sandstone trim. The B&A body of work represents a synthesis of the Romanesque aesthetic coupled with the dominant roof forms associated with Japanese architecture. Richardson was one of the earliest architects to embrace

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<sup>17</sup>A.D.F. Hamlin, “The Battle of the Styles,” Architectural Record, July 1891-92, p. 273.

<sup>18</sup>Montgomery Schuyler, “The Romanesque Revival in New York,” Architectural Record, July 1891-92, p. 7.

this top-heavy massing, first exhibited by the Japanese pavilion at the 1876 Philadelphia Centennial.

Of the B&A station interiors, Richardson scholar Mariana Griswold VanRensselaer observed:

“the waiting-rooms are wainscoted with wood or brick, and the construction of the roof is usually shown. All necessary features are artistically treated - the fire-places (which are commonly of brick), the drinking fountains and gas-fixtures, the settees on the exterior and the long benches within, and the ticket-offices which project upon the platform as charmingly designed bays.”<sup>19</sup>

Before succumbing to Bright’s disease in April 1886, Richardson completed nine B&A stations: Auburndale (demolished); Palmer; Chestnut Hill (demolished); South Framingham; Brighton (demolished); Waban (demolished); Woodland; Eliot (demolished); and Wellesley Hills.

Following Richardson’s death in April 1886, his head draftsman, engineer, and architect banded together to complete approximately twenty-five projects. This successor firm was headed by George Foster Shepley (1858-1903), a St. Louis native and MIT graduate who married Richardson’s daughter Julia. Shepley was joined by Charles Hercules Rutan (1851-1914), a structural engineer closely associated with Richardson since 1869; and Charles Allerton Coolidge (1858-1936), a Boston native and MIT graduate who married Shepley’s sister.

From 1886 to 1891, the firm adhered to the “inherited” or Richardson Romanesque style and capitalized on established associations with Richardson’s general contractor, Norcross Brothers, and landscape collaborator Frederick Law Olmsted. The B&A railroad stations rank among Shepley, Rutan and Coolidge’s earliest commissions.<sup>20</sup> Commenting on the entire B&A body of work, architectural critic Henry-Russell Hitchcock praised “the Allston Station, by Shepley Rutan and Coolidge” as “particularly fine.”<sup>21</sup>

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<sup>19</sup>Mariana Griswold VanRensselaer, Henry Hobson Richardson and His Works, (New York: Dover Publication, Inc., 1969), p.101.

<sup>20</sup>The firm is best remembered locally for its outstanding designs for the 1893 Flour & Grain Exchange (a designated Boston Landmark), South Station (1899), and the 1889 Ames Building (a designated Boston Landmark). The practice rapidly achieved national prominence, completing master plans for Stanford University (1888), the University of Chicago (1903), Harvard Medical School (1903) as well as three freshmen dormitories at Harvard, and a library at Brown. Shepley, Rutan and Coolidge (1886-1915) was succeeded by: Coolidge and Shattuck (1915-1924); Coolidge Shepley Bulfinch and Abbott (1924-1952); Shepley Bulfinch Richardson and Abbott (1952-1972); and Shepley Bulfinch Richardson and Abbott, Inc. (1972 - present).

<sup>21</sup>Henry Russell Hitchcock, The Architecture of H.H. Richardson and His Times, (Cambridge: The MIT Press, 1977), p. 224.

Richardson's Brookline neighbor and fellow Harvard alum, Charles Sprague Sargent, initiated the railroad gardening component of the B&A building campaign. Sargent, a noted botanist who served as Director of the Arnold Arboretum from 1879 to 1927, learned of a Newtonville baggagemaster's singular efforts to beautify his station's grounds. Convinced the B&A board to embrace landscape improvements along the length of the line, Sargent retained the services of yet another talented neighbor, Frederick Law Olmsted, Sr. to develop a railroad gardening program. This preeminent landscape architect designed the grounds for eleven stations including the Allston Depot.<sup>22</sup> In 1887, a nursery was opened in Allston's expansive B&A rail yards, near Linden Street, just to accommodate this ambitious undertaking. Sargent publicized the stations' landscape improvements in his journal *Garden and Forest*.

The railroad gardening efforts at Allston, transforming a dusty, coal-strewn plot into an attractively landscaped carriage drive, received favorable comment in the local press.

It is refreshing to see men about the new Allston depot grading the grounds and arranging them for a drive-way and in plats for grass and flowers. This is a much-needed improvement. When the old depot was erected citizens of Allston subscribed money to plant a sufficient number of shade trees about it, and applied to the Assistant Superintendent of the Railroad: - he curtly said that when they needed trees they would purchase them. The age is progressive and the old foggy has departed, and the desert will be made a garden by more considerate officials.<sup>23</sup>

While none of the original landscape elements survive, historic photographs reveal an ivy-covered depot with a central carriage drive. The V-shaped property boundary along Cambridge and Franklin streets was screened by "pleasant modulated surfaces of turf, ornamented with diversified shrubbery," and enclosed by an ornamental iron fence.<sup>24</sup>

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<sup>22</sup>Jeffrey Karl Ochner, "Architecture for the Boston and Albany Railroad, 1881-1894," *Journal of the Society of Architectural Historians*, June 1988, p.120.

<sup>23</sup>*Brighton Item*, October 1, 1887.

<sup>24</sup>"The Evolution of the Suburban Station," *Architectural Record*, August 1914, p.124.

### 3.4 Relationship to Criteria for Landmark Designation

The Allston Depot meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975 as amended, under the following criteria:

- D.** *as a structure representative of elements of architectural design and craftsmanship which embody distinctive characteristics of a type inherently valuable for study, -- specifically as one of thirteen surviving Richardson Romanesque railroad stations from the nationally-influential Boston and Albany track-side improvement campaign;*

and as a

*notable work of Shepley, Rutan & Coolidge, an architectural firm whose work influenced the development of the city, the commonwealth, the New England region, and the nation.*

#### **4.0 ECONOMIC STATUS**

##### **4.1 Current Assessed Value**

According to the City of Boston Assessor's records, the property at #15 Franklin Street, Allston has a total assessed value of \$639,500.00, with the land valued at \$198,000.00 and the building at \$441,500.00.

##### **4.2 Current Ownership**

This property is owned by Eugene J. Arcand, Jr. Trustees, 215 Brighton Avenue, Suite 203, Allston, Massachusetts 02134.

## **5.0 PLANNING CONTEXT**

### **5.1 Background**

The Allston Depot marks the northern terminus of Harvard Avenue, Allston's primary commercial thoroughfare. Edward Gordon, preservation consultant to the Boston Landmarks Commission, described Harvard Avenue's developmental history as follows:

Harvard Avenue was part of a highway set out by 1638 to link Boston with Harvard Square, Cambridge. By the mid 18<sup>th</sup> century, much of the land on either side of Harvard Street, north of Brighton Avenue was owned by Thomas Gardener, a leader of the cause for independence who died at the Battle of Bunker Hill on June 17, 1775. Prior to the arrival of electric trolley service in 1909, Harvard Avenue, particularly the segment between Brighton and Commonwealth avenues, was lined with substantial houses. The establishment of the first railroad depot in 1867, at Franklin and Cambridge streets, was a major watershed event. During the 1880s and early 1890s, a node of architecturally-noteworthy commercial blocks evolved at this northwestern corner, including the Chester Block at 381 Cambridge Street and Allston Hall at 10 Franklin Street. During the 1910s and '20s, Harvard Avenue was radically transformed from an upscale residential thoroughfare to a major commercial artery of handsome one- and two-story business blocks and a handful of apartment houses. Today Harvard Avenue is a still-vital commercial strip lined with businesses geared toward college students and immigrant groups living in the area.<sup>25</sup>

In 1996, Allston was selected to participate in Boston's Main Streets Program, an economic partnership initiative between the City of Boston and area merchants. The program's goal is to stimulate commercial revitalization along Harvard Avenue, by offering technical assistance for storefront improvements and creating innovative marketing strategies to attract shoppers. Retail resurgence is in evidence along the avenue, although the northern terminus has yet to benefit from this economic recovery. The commercial blocks closest to the Allston Depot, specifically the Chester and Allston Hall Blocks at the corner of Franklin and Cambridge streets, remain vacant today.

### **5.2 Current Planning Issues**

The Sports Depot is a successful restaurant operation. Owner Eugene "Jay" Arcand anticipates expanding his establishment in the immediate future.

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<sup>25</sup>Edward Gordon, "Allston/Brighton Cultural Resource Inventory," for the Boston Landmarks Commission, 1996.

Unfortunately, opportunities for additional seating are limited given the following site constraints:

1. active rail tracks abutting the building to the north;
2. single-story addition projecting out to the Franklin Street boundary;
3. kitchen ell with full basement occupying eastern section of parcel; and
4. prohibitions against constructing a second-story addition.

In the Spring of 1994, Mr. Arcand submitted an application for the addition of a single-story glazed enclosure, spanning the full width of the south facade (facing onto the parking lot). This application was reviewed and approved conceptually under the accelerated design review process (26 April 1994 Boston Landmarks Commission public hearing and 17 May 1994 Design Review Subcommittee site visit and vote) with the following provisos:

- The prominence of the original facade shall be maintained by limiting the reflective qualities of the new addition's glazing and by washing the original facade with light (possibly during all of the restaurant's business hours). Samples of non-reflective glass and the proposed lighting system to be reviewed and approved by Commission staff.
- The proponent should develop an alternative proposal for the roof design that uses slate rather than standing metal seam.
- The window sash on the facade may be removed, with the exception of the transom windows; original sash should be retained and stored for possible reinstallation.
- HVAC shall not be placed under the original roof overhang; the proposed location under the new roof is acceptable.
- The locations and method of installation of the proposed ceiling televisions shall be reviewed by Commission staff.
- The parking spaces directly in front of the building shall be designated handicap spaces.

The Commission agreed to honor this accelerated design review agreement upon designation. This conditional approval is limited to the current owner of the business; it is not transferable. The above-referenced guidelines have been incorporated into the Specific Exterior Standards and Criteria (section 9.0).

### **5.3 Current Zoning**

The Allston Depot is zoned for retail/commercial use. It is located in a Community Commercial Sub-district where height is limited to thirty-five (35) feet with a maximum FAR of one (1).

## **6.0 ALTERNATIVE APPROACHES**

### **6.1 Alternatives available to the Boston Landmarks Commission:**

#### **A. Individual Landmark Designation**

Surveyed by the Boston Landmarks Commission in 1979 as part of the first Allston/Brighton Preservation Study, the Allston Depot was evaluated as a building "of major architectural and historical significance at the national, regional, and state level." The Allston Depot is of sufficient importance to merit individual Landmark designation under Chapter 772 of the Acts of 1975, as amended. Designation of the Allston Depot shall correspond to Assessor's parcel 1857, ward 22, and shall address the following interior and exterior elements hereinafter referred to as the "**Specified Interior and Exterior Features:**"

- (1.) **all four exterior elevations of the 1887 building;**
- (2.) **the roof, roof lines, eaves, and passenger platform of the 1887 building; and**
- (3.) **the interior exposed rafter system.**

#### **B. Denial of Individual Landmark Designation**

The Commission retains the option of not designating any or all of the Specified Interior and Exterior Features as a Landmark.

#### **C. Landmark District Designation**

Evaluated under the Boston Landmarks Commission's recent 1996 *Allston/Brighton Survey*, the Harvard Avenue area was identified as having local significance, thereby qualifying for National Register listing. It was not found to have significance at the state, regional, or national level, a requirement for Boston Landmark district designation.

#### **D. Preservation Restriction**

The Commission could recommend the owner consider a preservation restriction for any or all of the Specified Interior or Exterior Features.

#### **E. Preservation Plan**

The Commission could recommend development and implementation of a preservation plan for the building.

#### **F. National Register Listing**

The Commission could recommend the owner support listing the property on the National Register of Historic Places.



## **6.2 Impact of Alternatives**

### **A. Individual Landmark Designation**

Landmark designation represents the City's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Interior and Exterior Features of the property, in accordance with the standards and criteria adopted as part of the designation.

### **B. Denial of Individual Landmark Designation**

Without Landmark designation, the City would be unable to offer protection to the Specified Interior and Exterior Features, or extend guidance to present and future owners.

### **C. Landmark District Designation**

Not applicable.

### **D. Preservation Restriction**

Chapter 666 of the M.G.L. Acts of 1969, allows individuals to protect the architectural integrity of their property via a preservation restriction. A restriction may be donated to or purchased by any governmental body or non-profit organization capable of acquiring interests in land and strongly associated with historic preservation. These agreements are recorded instruments (normally deeds) that run with the land for a specific term or in perpetuity, thereby binding not only the owner who conveyed the restriction, but also subsequent owners. Restrictions typically govern alterations to exterior features and maintenance of the appearance and condition of the property. Tax incentives may be available for qualified donors.

### **E. Preservation Plan**

A preservation plan would investigate various adaptive use scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development.

### **F. National Register**

National Register listing provides limited protection from adverse impacts caused by federal, federally-licensed or federally-assisted activities. Similar protection from state-sponsored projects is achieved by the concurrent listing of all National Register properties on the State Register of Historic Places under Chapter 254 of the Massachusetts General Laws.

National Register listing also provides an investment tax credit for certified rehabilitation of income-producing properties.

## **7.0 RECOMMENDATIONS**

The staff of the Boston Landmarks Commission recommends the Allston Depot as described in Section 6.1A be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. The boundaries shall correspond to parcel 1857, ward 22 as depicted on the City of Boston Assessor's map. The designation shall address the following Specified Interior and Specified Exterior Features:

- (1.) all four exterior elevations of the 1887 building;
- (2.) the roof, roof lines, eaves, and passenger platform of the 1887 building; and
- (3.) the interior exposed rafter system.

The standards for administering the regulatory functions provided for in Chapter 772 are attached.

## **8.0 GENERAL STANDARDS AND CRITERIA**

### **8.1 Introduction**

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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 reason 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 structured as to encourage the removal of additions that have lessened the integrity of the property.

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: Building code conformance and safety requirements; Changes necessitated by the introduction of modern mechanical and electrical systems; 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 treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

- ♦ **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structure's or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- ♦ **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- ♦ **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- ♦ **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.
- ♦ **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.
- ♦ **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The commission

encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

Finally, the Standards and Criteria have been divided into two levels:

- ◆ **Section 8.3** - Those general ones that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- ◆ **Section 9.0** - Those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

## **8.2 Levels of Review**

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized into:

### **A. Routine activities which are not subject to review by the Commission:**

1. Activities associated with routine maintenance, including such items as: Housekeeping, pruning, fertilizing, mulching, etc.
2. Routine activities associated with seasonal installations which do not result in any permanent alterations or attached fixtures.
3. Emergency repairs required to safeguard the Specified Exterior or Specified Interior features (due to specific incidents of broken glass, ruptured pipes, or severe weather-related damage). Staff notification required.

### **B. Activities which may be determined by the Executive Director to be eligible for a Certificate of Exemption:**

1. Ordinary maintenance and repair involving no change in design, material, color and outward appearance, including such items as: Major cleaning programs (including chemical surface cleaning), repainting, planting or removal of limited number of trees or shrubs, major vegetation management.
2. In-kind replacement or repair.

**C. Activities requiring Landmarks Commission review:**

Any reconstruction, restoration, replacement, alteration or demolition (This includes but is not limited to surface treatments, fixtures and ornaments) such as: New construction of any type; removal of existing features or element; any alteration involving change in design, material color, location or outward appearance; major planting or removal of trees or shrubs, changes in land forms.

**D. Activities not explicitly listed above:**

In the case of any activity not explicitly covered in these Standards and Criteria, the Executive Director shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.

**E. Concurrent Jurisdiction**

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint hearing will be arranged.

**8.3 General Standards and Criteria**

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 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. (The term "**later contributing features**" shall be used to convey this concept.)
3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.

4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
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. New additions or related new construction should be differentiated from the existing thus, they should not necessarily be imitative of an earlier style or period.
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. Surface cleaning shall use **the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.**
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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## **9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA**

### **Allston Depot**

**15 Franklin Street, Allston, Massachusetts**

## **9.1 Introduction**

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Allston Depot including its exterior form, its mass, and its richness of detail.
3. The standards and criteria apply only to physical changes to Specified Exterior Features; they do not pertain to usage issues or commercial activities.
4. The standards and criteria acknowledge that there will be changes to the exterior of the building and are intended to make the changes sensitive to the architectural character of the building.
5. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed:
  - 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/alteration.
  - d. Functional usefulness.
6. Repairs and alterations which do not alter the height, shape, volume, or roof-configuration of the c. 1970 additions (i.e., the western wall extension, the caboose, and the eastern kitchen/service ell) are exempt from review.
7. New additions or the expansion of the c. 1970 additions (specifically changes in height, shape, volume, roof-configuration, or materials) shall be subject to review.
8. The intent of the Landscape/Building Site standards (Section 9.13) is to maintain public visibility of the Depot's Specified Exterior Features.



9. The **1887 Depot, its Four Exterior Elevations, Roof, Eaves, and Passenger Platform** are subject to the terms of the exterior guidelines herein stated.
10. The following items are subject to Commission review:

## **9.2 Exterior Walls**

### **A. General**

1. New openings shall not be allowed.
2. Original existing openings should not be filled or changed in size. Any work done to revise openings will (1.) be reversible, so as to allow conversion to prior condition and (2.) be accomplished so as to preserve materials. Preserved stones must be labeled, inventoried, and stored in a secured place on site.
3. Exposed conduit should not be allowed on any elevation. Exposed conduit may be allowed in concealed or unobtrusive locations, such as beneath the eaves and passenger platform roof.
4. Original or later contributing projections such as the ticket-office bow and the passenger platform shall not be removed.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

### **B. Masonry (Brick, Stone, Terra Cotta, Concrete, Stucco and Mortar)**

1. All masonry materials, features, details, and ornamentation of the building, such as: the granite blocks, sandstone blocks, granite corbels, sandstone coping, voussoirs, quoins, string courses, band courses, chimney, rough cut surfaces, tooled reveals, decorative beaded joints, tinted mortar, etc. shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical saws and hammers shall not be allowed.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the building is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. 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.

### C. Wood

1. All wood surfaces, features, details, and ornamentation of the building, such as: the brackets, eaves, rafter tails, edge beams, knee braces, post supports, paint colors, and finishes shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
9. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

### D. Architectural Metals (Cast Iron, Steel, Pressed Tin, Copper, Aluminum and Zinc)

1. All metal materials, features, details, and ornamentation of the building, such as: the copper flashing and copper cladding shall be preserved.

2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible**.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

### 9.3 Windows

**Refer to Sections 9.2 B, C and D regarding treatment of materials and features.**

1. All original window elements, details, and features [functional and decorative] of the building, such as: the bow's bulls-eye panes, the 1/1 sash configuration, the transoms, frames, paint colors and finishes shall be preserved.

2. The original window design and arrangement of window openings shall be retained.
3. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
4. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
5. Original window elements, specifically the gabled end wall's Romanesque arched windows, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
6. Deteriorated original window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
7. When replacement is necessary, it should be based on physical or documentary evidence.
8. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
9. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.
10. Tinted or reflective-coated glass (i.e.: low "e") shall not be allowed.
11. Metal or vinyl panning of the wood frame and molding shall not be allowed.
12. Only clear single-paned glass shall be allowed in multi-light windows since insulating glass in multi-light windows will exaggerate the width of the muntins.
13. Exterior combination storm windows may be allowed provided the installation has a minimal visual impact. However, use of interior storm windows is encouraged.
14. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the

meeting rail of the combination storm window shall align with that of the primary window.

15. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
16. Clear or mill finished aluminum frames shall not be allowed.
17. Exterior storm windows shall not be allowed for arched windows, leaded glass, faceted frames, or bent(curved) glass.
18. Window frames and sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

#### **9.4 Storefronts**

**Not applicable.**

#### **9.5 Entrances/Doors**

**Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.4, 9.6, 9.12 and 9.14 for additional Standards and Criteria that may apply.**

1. No original doors survive. Unless subsequent documentation suggests otherwise, glazed paneled wood doors should be the standard for the building.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Only glazed paneled wood doors of appropriate design, material and assembly shall be allowed.
10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
11. In general, storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed storm doors shall be painted to match the color of the primary door.
12. Unfinished aluminum storm doors shall not be allowed.
13. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
14. Entry lighting shall be located in traditional locations (e.g., suspended from the vestibule ceiling, or attached to the side panels of the entrance.).
15. Light fixtures shall not be affixed to the face of the building.
16. Light fixtures shall be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures will be considered, however.
17. Buzzers, alarms and intercom panels shall be flush mounted inside the recess of the entrance and not on the face of the building.
18. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## **9.6 Porches and Stoops**

**Not Applicable.**

**9.7 Ironwork**  
**Not Applicable.**

**9.8 Roofs**

**Refer to Section 9.2 B, C and D regarding treatment of materials and features; and Sections 9.9 and 9.10 for additional Standards and Criteria that may apply.**

1. All roof elements and features (functional and decorative), such as: the gable roof form and profile; slate tiles; original skylights, chimney; and sandstone coping shall be preserved.
2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. The Commission acknowledges financial strains associated with in-kind replacement of slate-tiled roofs. The Commission shall work with the owner to secure mutually-agreeable solutions for substantive roof repairs.
7. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
8. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material.
9. Additional skylights shall not be allowed.



## **9.9 Roof Projections**

**(includes Penthouses, Roof Decks, Mechanical or Electrical Equipment, Satellite Dishes, Antennas and other Communication Devices)**

**Due to the Allston Depot's prominent roof shape, no roof projections shall be allowed.**

## **9.10 Additions**

**Refer to Sections 9.6, 9.7, 9.8, 9.9 and 9.13 for additional Standards and Criteria that may apply.**

1. An exterior addition should only be considered after it has been determined that the existing building cannot meet the new space requirements. Additions have the potential to significantly alter the historic appearance of the building.
2. New additions shall be designed so that the character -defining features of the building are not radically changed, substantially obscured, damaged or destroyed. No additions shall obscure the trio of round-arched windows which light the building's gabled ends.
3. New additions should be designed so that they are differentiated from the existing building thus, they should not necessarily be imitative of an earlier style or period.
4. New additions should be located on the lateral elevations (west or east end walls).
5. No additions to the height of the 1887 depot shall be permitted.

## **9.11 Signs, Marquees and Awnings**

**Refer to Sections 9.3, 9.4, 9.5 and 9.12 for additional Standards and Criteria that may apply.**

1. Signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purpose different from the original, and it is not the Commission's intent to stifle a creative approach to signage.
2. Signs, and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.

3. Changes to the size, shape, lettering, color, or location of existing signs and awnings shall be reviewed.
4. New signs and awnings shall not detract from the essential form of the building nor obscure its architectural features.
5. New signs and awnings shall be of a size and material compatible with the building and its current use.
6. The design and material of new signs and awnings should reinforce the architectural character of the building.
7. Signs and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
8. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
9. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.
10. Lighting of signs shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
11. Alterations to the color, copy or wattage of existing back-lit signs shall be subject to review.
12. Additional back-lit signs will not be allowed.
13. Individual awnings shall be mounted within the masonry window opening.
14. Shed-roofed awnings are preferable to those with quarter-round or bull-nosed profiles.
15. Valances shall be flexible, i.e., their bottom edges shall hang free rather than be attached to a horizontal framing member. Rigid valances tend to impart an excessively permanent architectural quality to a fabric-clad building element.
16. Fabric awnings are preferable to plastic or vinyl materials.

## 9.12 Exterior Lighting

**Refer to Section 9.2 D regarding treatment of materials and features. Refer to Sections 9.5, 9.11 and 9.13 for additional Standards and Criteria that may apply.**

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. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
3. Supplementary illumination may be added where appropriate to the current use of the building.
4. 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.
  - c. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
  - d. The new exterior lighting 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.
6. No exposed conduit shall be allowed except within a glazed addition or where necessary to avoid permanent penetrations to the building's exterior.
7. As a Landmark, architectural night lighting is recommended.

### **9.13 Landscape/Building Site**

**Refer to Sections 9.2 B, C, and D regarding treatment of materials and features. Refer to Sections 9.10, 9.12, 9.14 and 9.15 for additional Standards and Criteria that may apply.**

1. The general intent is to preserve public views of the Specified Exterior Features and encourage landscape treatments that enhance the landmark property.
2. New additions/alterations to the site (such as: parking lots, loading docks, ramps, etc.) shall be as unobtrusive as possible and preserve any original or later contributing site features.
3. Removal of non-historic site features from the existing site is encouraged.
4. The exiting 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.
5. Consideration shall be given to alterations that replicate sections of Olmsted's original landscape design or reintroduce an Olmstedian aesthetic.

### **9.14 Accessibility**

**Refer to Sections 9.2 A, B, C, and D regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.10, 9.12 and 9.13 for additional Standards and Criteria that may apply.**

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and required level of accessibility;
  - c. Evaluate accessibility options within a preservation context.

2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. The commission recommends consulting with the following document which is available from the commission office:

U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

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## **10.0 INTERIORS - SPECIFIC STANDARDS AND CRITERIA**

### **Allston Depot**

**15 Franklin Street, Allston, Massachusetts**

### **10.1 Introduction**

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Allston Depot's open rafter system, specifically the seven king-post trusses and the finished tongue-and-grove ceiling.
3. The standards and criteria acknowledge that there will be changes to the interior of the building and are intended to make the changes sensitive to the architectural character of the exposed rafter system.
4. The **Seven King-Post Trusses**, and the **Tongue-and-Grove Ceiling** are the only interior features subject to the terms of the interior guidelines herein stated.
5. The Commission shall not review alterations/changes to interior finishes, partitions, or furniture located below the truss level. None of these standards and criteria is intended to interfere with the building's commercial use.
6. Items under Commission review include but are not limited to the following:

### **10.2 Interior Volume**

1. The full unobstructed volume and spatial relationships of the exposed rafter space should be maintained.
2. The installation of a drop ceiling that totally obscures the rafter system from view shall not be allowed.
3. The size, material, color, and method of installation of suspended ceiling elements, such as canopies and grids, shall be reviewed.

### 10.3 Interior Finishes (Truss level only)

#### A. General

1. All materials and finishes associated with the king-post trusses and tongue-and-grove ceiling shall be retained.
2. No existing surface material shall be removed, altered, or covered.
3. Cleaning of the ceiling and rafter surfaces shall be completed using **the mildest methods possible**.
4. The Boston Landmarks Commission recommends the work outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

#### B. Wood (Truss level only)

1. All wood surfaces, features, details, and ornamentation of the interior that need to be preserved, such as: the tongue-and-grove ceiling, and the king-post truss system, its posts, beams, and struts, paint colors and finishes shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Natural wood surfaces and elements shall not be painted.

8. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
9. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
10. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.
11. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

The Interiors - Specific Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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