

THE BATTERYMARCH BUILDING

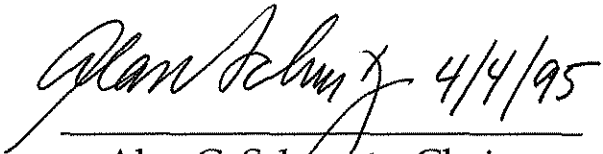
Boston Landmarks Commission Study Report

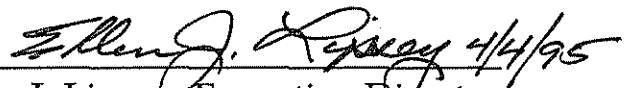


Report on the Potential Designation of

THE BATTERYMARCH BUILDING

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

 4/4/95
Alan G. Schwartz, Chairman

 4/4/95
Ellen J. Lipsey, Executive Director

Contents

1.	Location of Property	p. 1
2.	Description	p. 2
3.	Significance	p. 11
4.	Economic Status	p. 17
5.	Planning Context	p. 18
6.	Alternative Approaches	p. 20
7.	Recommendations	p. 21
8.	General Standards and Criteria	p. 22
9.	Specific Standards and Criteria	p. 28
10.	Bibliography	p. 43

1.0 Location of Property

1.1 Address:

The address of the Batterymarch Building is 54-66 Batterymarch Street. The building also has entrances at 83-95 Broad Street and 284-302 Franklin Street.

The Batterymarch Building is located in Ward 3, assessor's parcel number 4029.

1.2 Area in Which Property is Located:

The Batterymarch Building occupies an entire block in the Central Business District, and is bounded by Batterymarch Street on the northwest and southwest, Broad Street on the northeast and Franklin Street on the southeast. It is located within the boundaries of the Custom House National Register District.

Immediately surrounding the Batterymarch Building are a mix of four- to seven-story commercial and office structures; the majority of these structures date from the late-19th and early-20th century. Two four-story brick warehouses, designed to the plans of Charles Bulfinch in c.1805, stand across Broad Street at 64-70 and 72 Broad Street. The Bulfinch warehouses are among the oldest buildings in the Central Business District and are designated Boston Landmarks.

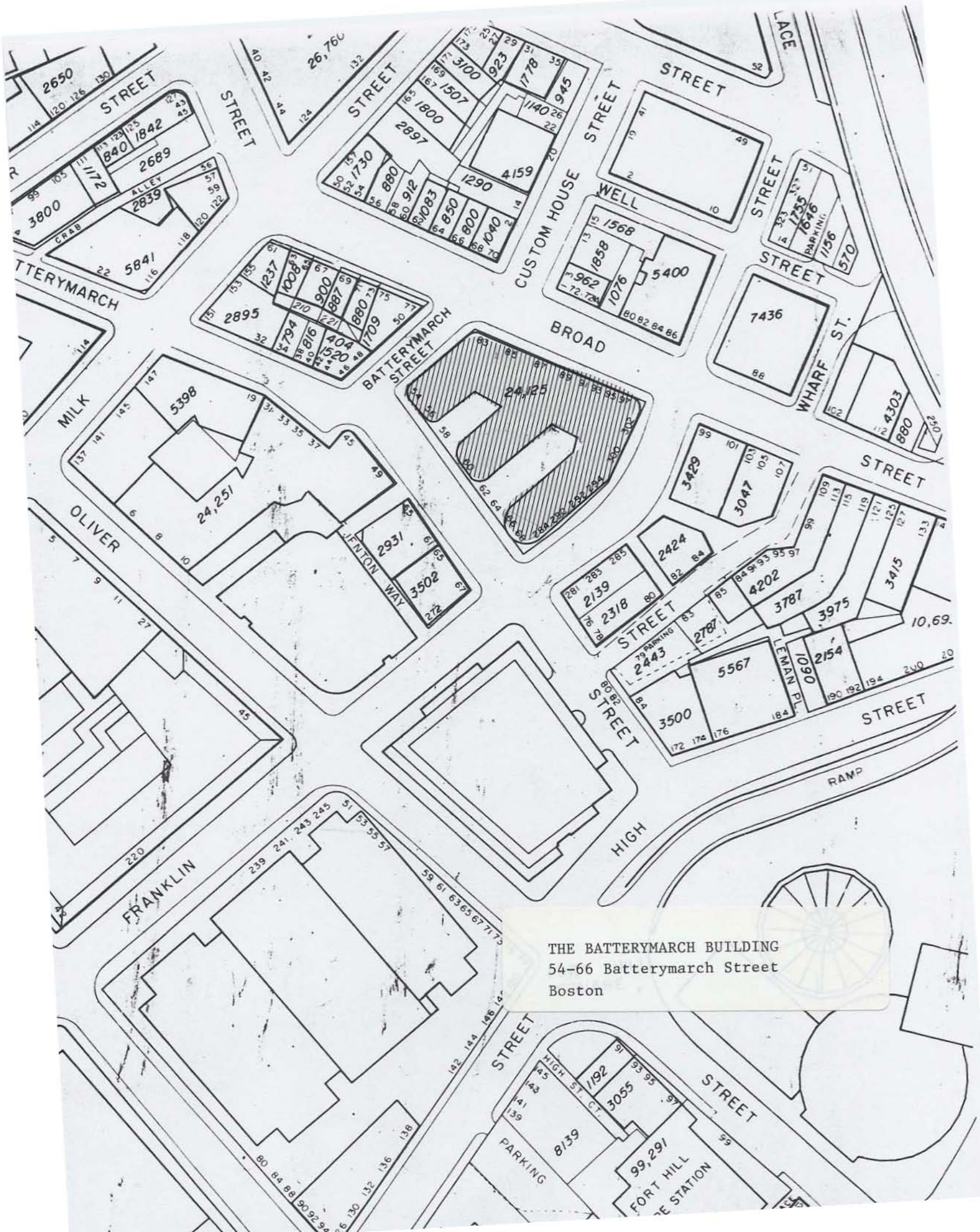
1.3 Map Showing Location:

Attached.

see pages 9 and 10



THE BATTERY MARCH BUILDING
54-66 Battery March Street
Boston



THE BATTERYMARCH BUILDING
54-66 BATTERYMARCH STREET
BOSTON

2.0 Description

2.1 Type and Use

The Batterymarch Building is fourteen-story Art Deco office structure. The building was originally occupied by commercial tenants on the ground floor and the offices of various public utilities on the upper floors. The building's current first floor tenants include a restaurant, copy center and a delivery service. Numerous small offices and the downtown branch of Northeastern University occupy the upper floors.

2.2 Physical Description

Constructed in 1928, the Batterymarch Building occupies a 24,125 square foot lot. The building directly abuts the sidewalk on all sides. The floor plate of the first two stories is an irregularly sided pentagon; two light wells begin above the second story giving the plan of the remaining floors the form of a capital letter "E".

Art Deco in style, the Batterymarch Building has a frame of structural steel and reinforced concrete. It is clad in polychrome brick and cast stone, and trimmed with terra cotta. An emphasis on verticality, characterized by the use of shaded brick, windows recessed within piers and the absence of a projecting cornice help to define the building's Art Deco style. Decorative elements, visible at the street level and the roof line, include stylized plant and animal motifs and symbolic depictions of the modern era.

The massing of the Batterymarch building emphasizes its verticality. The Batterymarch Street elevation features three slim fourteen-story towers which rise from a two story base. The towers rise in an unbroken vertical sweep from the third to the twelfth story; at the thirteenth floor, the massing of the top two stories is slightly set back and the corners of each tower are chamfered. Two large light courts are formed by the voids between the towers. The light courts are framed by decorative open arcades of brick and terra cotta which serve to bridge the towers.

The remaining three elevations, along Broad, Franklin and Batterymarch Streets, present a solid street wall punctuated only by fenestration and a slight setback at the top two floors. On the roof stands a small two-story penthouse, clad in light buff-colored brick and following the pier-and-spandrel vocabulary of the building. The penthouse is slightly visible above the roof line from the east and west views.

The building's most distinctive feature is the innovative use of colored brick to create the illusion of height. Thirty different shades of brick were used, beginning with dark brown at the base and progressing to a light buff at the top. Although some unsympathetic masonry repairs have occurred in the past, primarily at the base of the building, the impact of the building's color has largely been preserved. Decorative terra cotta, painted green, red and gold, highlights the entrances on Broad and Batterymarch Street, and surrounds windows at the third, thirteenth and fourteenth floors.

The main elevation, along Batterymarch Street, retains its original fenestration pattern, with the exception of alterations along the ground floor level. The storefronts appear to be in their original openings, but do not contain original glazing. Along this level, the masonry has been extensively replaced and additional storefront entrances have been added.

The primary entrance along Batterymarch Street is recessed inside a large two-story brick arch. The underside of the arch is detailed in terra cotta and includes various symbols of America and its progress in the industrial age, including an eagle, a covered wagon, the Saugus Iron Works, two locomotives, an oil rig and an airplane flying over the Batterymarch Building. Entwined around these symbols are organic leaf-like scrolls and rope moldings. This entrance has been altered recently. It contains two pairs of glass doors, trimmed in bronze, surmounted by a metal panel. A semi-circular, etched glass transom, divided into three lights, features the Northeastern University logo in the center. Windows above the first floor are framed in steel, painted black and divided horizontally into four lights. The middle lights are awning-type windows while the top and bottom lights are fixed. The fenestration on floor three through fourteen is comprised of awning-type windows set within brick piers and recessed from the wall plane.

A decorative terra cotta balcony projects from the third and fourth floors of the central tower. It spans the width of three center windows projecting about one foot from the facade. Terra cotta detailing found on the balcony depicts Boston's "sacred cod", a bean pot and the Book of Learning, as well as the organic scrolls and rope moldings found elsewhere. A depiction of the Massachusetts State House, complete with gold leaf dome, is depicted on the center of the balcony's underside.

The light courts were designed to admit as much light and air into the interior of the building as possible. The brick used to line the light court ranges from medium brown to light buff, and the window openings are double the width of those on the facade.

The Broad Street elevation, which has no light wells or set-backs, presents a more bulky and massive presence on the street. The main design elements are brick piers flanking recessed windows. Its two-story recessed center entrance serves as a major entry into the building. Wider piers emphasize this central opening. Terra cotta detailing on the underside of the arch is similar to that found on the Batterymarch side and features images of an eagle, a covered wagon, the Saugus Iron Works, a clipper ship, locomotives, an oil rig, an airplane flying over the Batterymarch Building, and a steamship. The entrance, altered in 1985, is comprised of two glass doors flanking a revolving door, all trimmed in polished brass. A glazed transom above the doors has vertically divided lights. A balcony, identical to the balcony on the Batterymarch Street side, projects from the fourth floor level.

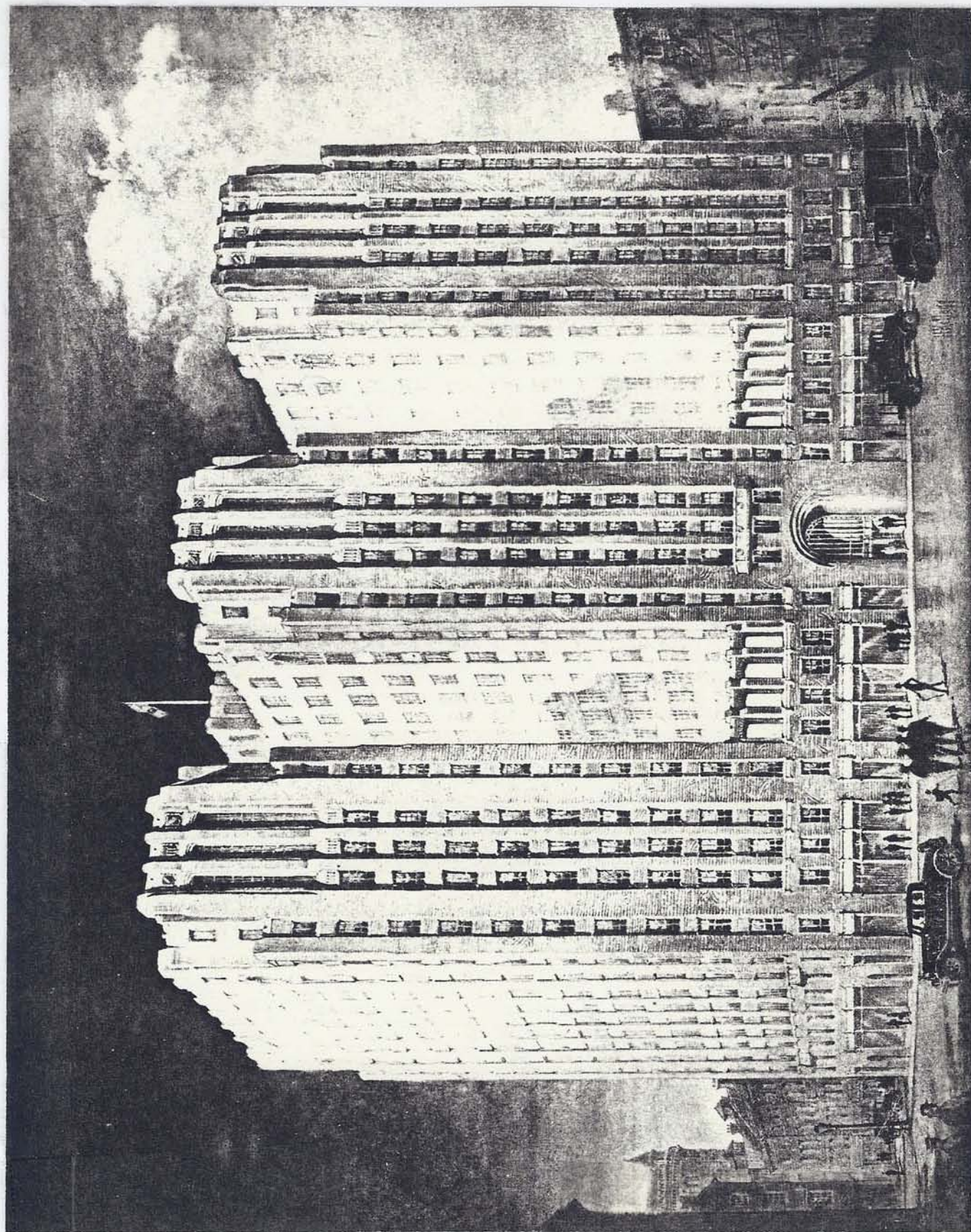
The thirteenth and fourteenth floors on the Broad Street elevation are slightly set back, and the corners chamfered, with the last window bay clipped off at each corner.

In 1984-85 the building was substantially rehabilitated under the guidance of Jung Brannen Associates, Inc., and Thompson & Lichtner Company Inc. The scope of work included cleaning and repair of the brick, securing the brick curtain walls to the steel frame, replacement of the roof, replacement of the fourteenth floor windows and restoration of all the terra cotta detailing. A planned restoration of the storefronts was deferred when the building was sold in 1985.¹

2.3 Photographs

Attached

¹ *Boston Globe*, August 18, 1985, A13.



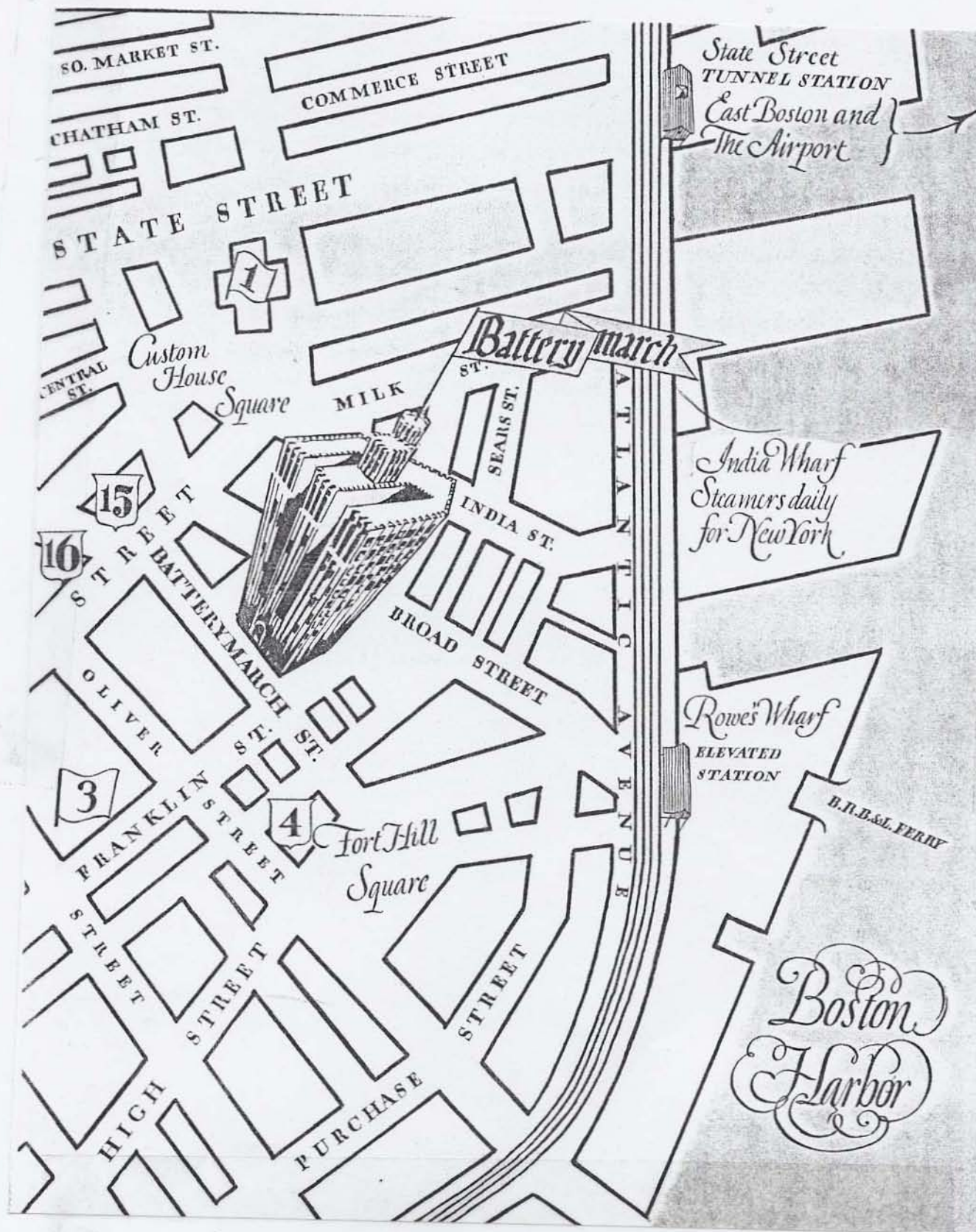
PUBLIC SERVICE BUILDING, BOSTON, MASS.

HAROLD FIELD KELLOGG, ARCHT.

Rendering of the Public Service Building/Batterymarch Building
by Harold Field Kellogg, Architect
Boston Architectural Yearbook, 1928.



The Batterymarch Building
The Batterymarch Building promotional brochure



The Batterymarch Building
 The Batterymarch Building promotional brochure (1928)



Batterymarch Building, Batterymarch Street Elevation
Looking southeast from Batterymarch Street Corner (photo 4/95)



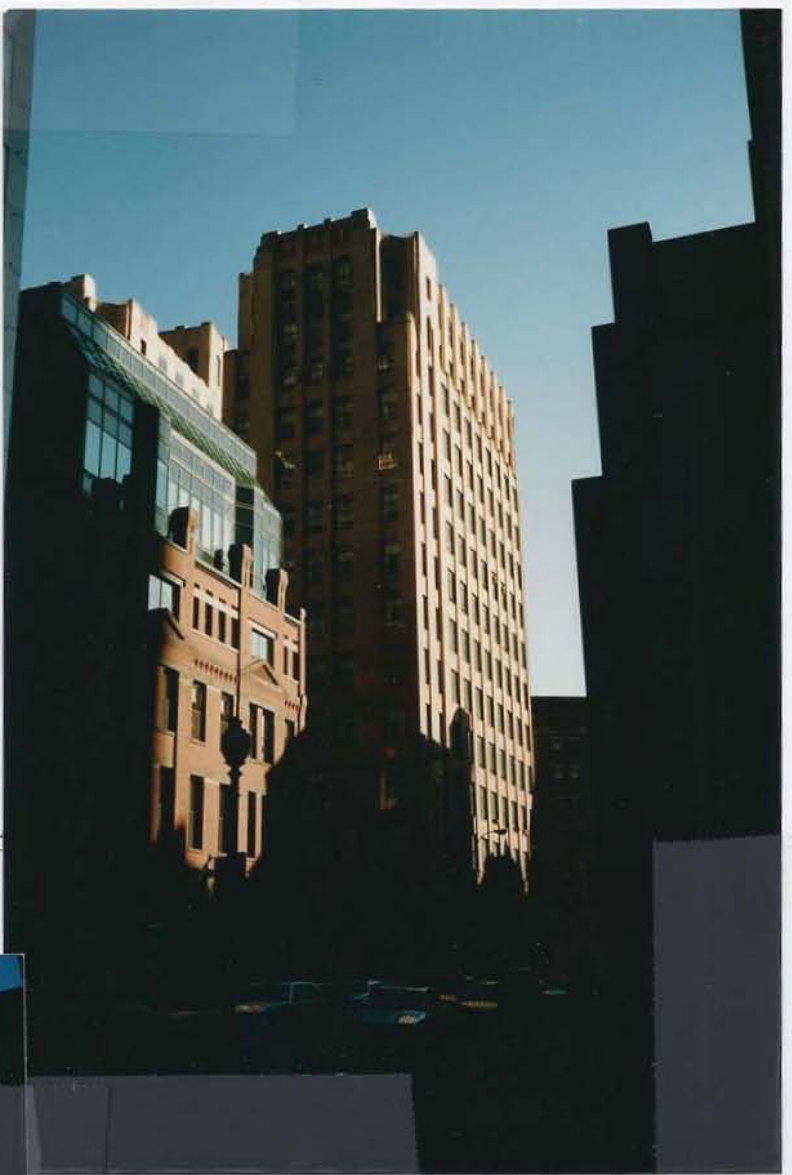
Batterymarch Building
Batterymarch Street Elevation
From Batterymarch Street/
Franklin Street Corner
(photo 4/95)

Batterymarch Building
Batterymarch Street Entrance
(photo 4/95)



Batterymarch Building
Light court on Batterymarch Street
(photo 4/95)

Batterymarch Building
Franklin Street Elevation
Looking east from Franklin Street Corner
(photo 4/95)



Batterymarch Building
Broad Street Elevation
Looking northwest from Broad Street
(photo 4/95)

3.0 SIGNIFICANCE

The Batterymarch Building is significant as the first Art Deco skyscraper in Boston and as the first building to employ tonal gradation of exterior masonry in the nation. The Batterymarch Building is also significant as the work of Harold Field Kellogg, an important Boston architect.

3.1 Architectural Significance

At the time of its construction, the Batterymarch Building, originally known as the Public Services Building, was the largest office building in downtown Boston. Contemporary accounts prophesied that the building was "destined to become a landmark, as it [would] dominate in height and mass all structures in its vicinity except the Custom House Tower when one views it from the harbor."²

Tall buildings were hardly new to the 1920s. Nineteenth-century technological advances had first made the tall office building feasible. In the 1850s, the invention of the elevator had removed a major obstacle to the construction of tall buildings. Boston's first building serviced by an elevator, the Sears Building, was constructed in 1868 at the corner of Washington and Court Streets.³ Improved fireproof construction techniques - such as the metal skeleton, and the use of hollow terra cotta tiles - addressed many safety concerns. By the 1880s, Chicago architect William LeBaron Jenney had perfected a structural steel frame that made tall buildings both possible and affordable.⁴ Boston's earliest steel-frame buildings include Clarence Blackall's Winthrop Building of 1893 and Cass Gilbert's Second Brazer Building of 1896.⁵

While a primary motive for skyscraper construction was certainly profit, a tall office building could also boost the corporate image. Developers and property owners

"knew the value of height, splendor and a memorable silhouette in establishing their image or increasing their sales.... The whole world could instantaneously recognize the silhouette of the Singer Building (1902), the Woolworth Building (1911) and the Chrysler Building (1930)."⁶

² *Boston Evening Transcript*, November 5, 1927, part 6, 1.

³ Douglas Shand -Tucci, *Built in Boston: City and Suburb 1800-1950* (Amherst: University of Massachusetts Press, 1988), 188.

⁴ Mark Girouard, *Cities and People; A Social and Architectural History* (New Haven: Yale University Press, 1985), 320.

⁵ Boston Landmarks Commission, *Central Business District Survey - Building Information Forms* (Boston, 1988).

⁶ Girouard, 322.

Likewise, the owners of the Batterymarch Building were not shy about advertising their building: a 1928 promotional brochure identified the Batterymarch Building as a "new monument on Boston's skyline, marking the beginning of a new century in her history."⁷

While skyscrapers soon dominated the skylines of many American cities, this first flush of enthusiasm was followed by widespread concern about congestion and the loss of light and air from both public streets and surrounding buildings. In 1892, the state legislature allowed Boston to enact a height restriction of 125 feet for all new construction.⁸ The height limit was upheld by the state in 1904 when

"Massachusetts enacted the first comprehensive height-of-buildings law in the nation. This law imposed a height restriction of forty-five feet on wooden buildings in Boston and set two different height limitations for business and residential districts labeled "A" and "B", respectively. The maximum height allowed in the business district was 125 feet, the maximum in the residential district, eighty."⁹

Massachusetts' building height law became the model for other cities until 1916, when New York City adopted innovative zoning legislation which essentially gave architects license to build as tall as they wished as long as certain setback requirements were followed. The result was the distinctive ziggurat massing seen in the New York Telephone Company/Barclay-Vesey Building of 1923-1926, designed by the firm of Voorhees, Gmelin and Walker. The Barclay-Vesey Building is the country's first Art Deco skyscraper and is believed to have been used as a model for the Batterymarch Building.¹⁰

In 1923, Boston amended the zoning laws to allow buildings to soar up to 155 feet. These restrictions lasted until 1928, when an amendment provided for an increase in allowable building heights if setbacks were utilized. The United Shoe Machinery Building, completed in 1930, is the best Boston example of that genre. However it was the 1923 zoning amendments allowing buildings up to 155 feet, which set the stage for the Batterymarch Building, which marked the Boston's debut of modern skyscraper design.

⁷ Thacer Nelson, *The Batterymarch Building* (Cambridge: University Press, 1928)

⁸ Lawrence W. Kennedy, *Planning the City Upon A Hill - Boston Since 1630* (Amherst: The University of Massachusetts Press, 1992), 112.

⁹ *Ibid.*, 113.

¹⁰ Christine F. Carvajal, *Boston Before Gropius: Art Deco Architecture in Central Boston, 1925-1937*. Master's Thesis (Medford, Mass.: Tufts University, 1984), 92.

The term Art Deco originated at the 1925 Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes. The Exposition introduced an aesthetic which was derived from the forms, materials and products of the machine age but also included the use of more traditionally natural images - flowers and plants, animals, human forms. In addition to industrial design, the sources of the new style can be traced to such diverse traditions as Egyptian and Mayan art, Cubism, Fauvism, German and Dutch Expressionism and Futurism.

The emphasis of Art Deco is ornamental and superficial rather than structural or substantive; Art Deco ornament is geometric, linear, textural, colorful, dramatic and iconographic. In Art Deco architectural design, surface ornament, generally bas relief, was applied to the solid mass of buildings to express the verticality of the steel structure, to accent lines and proportions, and to highlight entrances and public interior spaces.¹¹ Ornamental materials were usually costly and generously employed. Most commonly associated with commercial buildings, the purpose of Art Deco was twofold: to emphasize the current strength and future prospects of business, and to "enhance or proselytize the idea of modernity...to make symbolically manifest the nature of a new imagination of speed (travel), communication (radio), energy (electricity) and finally science (power)."¹²

The primary design consideration of the Batterymarch Building is verticality, emphasized by the use of thirty different shades of brick graded from dark brown at the base to cream at the coping. This innovation made the Batterymarch Building the first in the nation to exhibit a tonal gradation of exterior masonry; it was described in one contemporary account as so unique that "nothing of the sort... has ever been done in the world before."¹³

In 1928, architect Harold Field Kellogg, published an essay in *American Architect* outlining his approach to the design of the Batterymarch Building. Kellogg explained that he attempted to accentuate the verticality of the skyscraper by using the color laws found in nature. Kellogg's design concept stemmed from the premise that colors pale as they recede from the eye, becoming less intense and more neutral. Kellogg explained that

in designing a building where color is to take a leading part,
the general design must be one which explains the color,

¹¹ Alastair Duncan, *American Art Deco* (New York: Harry N. Abrams, 1986) 148.

¹² Don Vlack, *Art Deco Architecture in New York 1920-1940* (New York: Harper and Row, 1974) p.65.

¹³ T.P. Cuthbert, "New and Colorful Brickwork," *Western Architect* (volume 37, December 1928), 251.

rather than confuses it. Simple piers, rising from the curb to coping would highlight the gradations of color. Lack of cornice with its necessary shadow, simplifies and emphasizes the color. Colored accents should be secondary to the general color and in key with it, rather than in contrast to it."¹⁴

Articles about the Batterymarch Building were published in other national architectural journals and soon buildings exhibiting a similar color treatment began to appear in other parts of the country.¹⁵

The use of ornament on the Batterymarch Building is used to highlight the vertical arrangement of the facades; to indicate changes in contour; and to draw attention to the building's main entrances and public spaces. Almost all of the terra cotta is concentrated at or below the third floor, or above the twelfth floor; the setbacks at the thirteenth floor are indicated by cast stone detailing and decorative brick spandrels. Kellogg chose decorative motifs that illustrated what he called "the progress of public utilities" - covered wagons, clipper ships, steamships, oil derricks, dynamos and airplanes. He also used typical Art Deco devices such as stylized plant and animal motifs. Finally, the architect leavened his composition with what he called "a touch of humor" by adding traditional symbols of Boston such as the codfish, the bean pot, a Revolutionary era cannon or battery, the Book of Learning, the head of a Puritan and the Bulfinch State House.

The Batterymarch Building appears to have inspired subsequent Art Deco skyscrapers erected in Boston between 1929 and 1931. For example, the McCormick Post Office and Federal Building, designed by Cram and Ferguson is, like the Batterymarch Building, a mass broken into three parts above a solid base, with slight setbacks at the upper three floors, recessed windows inset between strongly marked vertical piers, and a crenelated roofline.

¹⁴ Kellogg, Harold Field, "Color - The Part It Plays in the Design of the Public Service Building, Boston" *American Architect* (Volume 134, August 20, 1928), 211.

¹⁵ Carvajal, 93.

The Architect - Harold Field Kellogg

Harold Field Kellogg (1884-1964) studied architecture at Harvard University and then attended the Ecole des Beaux Arts in Paris from 1906-1910. Upon his return to the United States, he trained with several prominent Boston architectural firms, including Shepley, Rutan & Coolidge, Kilham & Hopkins, and Peabody & Stearns. He opened his own practice in 1913, and throughout his career was associated with a number of firms in New York and Massachusetts.

Kellogg's other known Art Deco project was the remodeling of an optician's store at 364 Boylston Street, which exhibited a similar use of color. This storefront was lost to subsequent alterations in the mid-1970s.¹⁶ Kellogg's other principal works in the Boston area include: Longwood Towers in Brookline, 1920; alterations to the Cathedral in Boston, 1946; construction of the South End's Cathedral Housing Project in 1950; and numerous hospitals throughout the state.

Kellogg's early work, such as the Jacobean Longwood Towers in Brookline, reflect a classicist and conservative philosophy although its massing somewhat anticipates that of the Batterymarch Building. Sometime in the 1920s, Kellogg was converted to modernist thinking, as his essay in *American Architect* reveals; his artistic eye may have contributed to his philosophy of the importance of color in modern architecture. This view fit neatly into what came to be called the Art Deco aesthetic.

Kellogg was very involved in housing issues and served as the first chairman of the Boston Housing Authority (1937-1946). During World War II he was Director of Defense Housing for the Federal Housing Authority and in 1940 he was co-author of the Massachusetts Housing Law. Kellogg was also an accomplished artist.

3.2 Historical Significance

The building's original name, the Public Service Building, seems to have derived from the building's original tenants, many of which were businesses associated with the power industry, construction and engineering; the largest original tenant seems to have been the New England Power Association, a network of utility companies serving 259 New England communities. Other tenants included bank branch offices, a Western Union office and several restaurants. The city directory for 1929 lists the building under the category of "Public Buildings."

¹⁶ Carvajal, 187.

3.3 Relationship to the Criteria for Landmark Designation

The Batterymarch Building meets the criteria for Landmark designation found in section 4 of Chapter 772 of the Acts of 1975, as amended. The Batterymarch Building is:

- A structure representative of elements of architectural design which embody distinctive characteristics of a type inherently valuable for study of a period and style of construction and development, and a notable work of an architect and builder whose work influenced the development of the City, the Commonwealth, the New England Region and the nation.

4.0 ECONOMIC STATUS

4.1 Assessed Value

The current assessed value of the Batterymarch Building is \$6,184,500.

4.2 Current Ownership

The current owner of the Batterymarch Building is Coastal Funding Corporation of Mystic, Connecticut.

5.0 PLANNING CONTEXT

5.1 Background

The Batterymarch Building is located within the boundaries of the Custom House National Register District. The Custom House District was, at one time, the heart of Boston's waterfront activity, centered along the shores of the Great Cove, the innermost section of Boston Harbor. In the early 18th century, the harbor was cluttered by small wharves, and in 1710, Long Wharf was constructed to accommodate larger vessels. By the end of the century, Boston was the undisputed leader in the China trade. These circumstances made further development of the Boston waterfront an attractive business venture. Central Wharf and the Broad Street Associates buildings, designed and planned by Charles Bulfinch, are remnants of the major development which occurred in the area between 1800-1820.

The commercial vigor of the area was intensified by the development of Quincy Market in the 1820s and the Custom House in the 1830s. This prosperity sparked a building boom in the 1840s, during which large granite loft warehouses were constructed and from which a wide variety of goods were sold. The golden age of the Port of Boston lasted until about 1850. As the country began to expand westward, it became important to have railroad lines connected with the ports to move goods to the new frontier. Boston was usurped as the leading port by New York when it established a means of moving goods west by the Erie Canal. Boston lagged behind in its construction of railroads, and for a number of years, Boston's railroads reached only as far as Albany. Still, at the turn of the century, Boston was the second ranking port in the nation.

After the Great Fire of 1872, rebuilding transformed the area into an extension of the Financial District. Growing demand for office space led to the construction of ten-to fifteen-story structures, many of which remain today and contribute to the architectural diversity of the area.

5.2 Current Planning Issues

Surveyed by the Boston Landmarks Commission in 1980 as part of the Central Business District Preservation Study, the Batterymarch Building was evaluated as a building of "Major Significance," considered to have the highest significance to the City of Boston, the Commonwealth and the New England Region. The Commission's Evaluation of Significance states that "these buildings are also considered to meet the criteria for designation as Boston Landmarks."¹⁷

¹⁷ Boston Landmarks Commission, "Evaluation of Significance System with Criteria and Explanation of Groupings" undated.

Located within the Government Center/Markets District, the 1991 Boston Redevelopment Authority planning document for this historically significant area states as its development strategy:

The Government Center/Markets District Plan does not suggest major rebuilding or even significant development. Instead, it seeks to finish and bring cohesion to what is essentially a successful area with infill development and additions and better and more carefully designed areas for pedestrians. Unlike the Urban Renewal Plan of the 1960s, which called for sweeping and dramatic physical change, this Plan suggests refinements of controlled scope and clarity, and new elements to organize cohesively the Government Center/Markets District.

In conjunction with the Government Center/Markets District Plan, the Boston Redevelopment Authority proposed an amendment to the text of the Boston Zoning Code, as established under Chapter 665 of the Acts of 1956. This zoning amendment, Article 45, was approved by the mayor on April 1, 1991. Zoning Article 45 created nine "Protection Areas" within the Government Center/Markets district "in order to protect the existing scale, the quality of the pedestrian environment, and concentrations of historic buildings within and abutting the protection areas." The Batterymarch Building is situated in the Broad Street Protection Area. The design review procedures for Article 45 protection areas call for the Boston Landmarks Commission to review certain work in an advisory capacity to the Boston Redevelopment Authority.

5.3 Current Zoning

The Batterymarch Building is zoned for office use. It is located within the Broad Street Protection Area where development is limited to a height of sixty-five (65) feet and a maximum FAR of four (4) are allowed.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

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

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

6.2 Impact of Alternatives

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

Although the Batterymarch Building is located within the boundaries of the Custom House National Register District, it is one of a number of 20th century buildings that are the subject of a pending application to determine its status (contributing or non-contributing). National Register listing provided protection from federal, federally-licensed or federally assisted actions. National Register listing also provides federal income tax incentives for rehabilitation. Properties within a National Register district are eligible to take advantage of these provisions once it is determined that the rehabilitation can be certified according to the Tax Act and that the building contributes to the historic character of the district.

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

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the exterior of the Batterymarch Building at 54 Batterymarch Street be designated as a Landmark under Chapter 772 of the Acts of 1975 as amended. The boundaries of the designation should correspond to the boundaries of parcel 4029.

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.

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 landforms.

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.

The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, 1849 C Street NW, Room 1324, U.S. Department of the Interior, Washington, D.C. 20240.

9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA

Batterymarch Building

54-66 Batterymarch Street, 83-95 Broad Street and 284-302 Franklin Street

9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall/Will** 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 Batterymarch Building. The building's Art Deco elements include an emphasis on verticality, characterized by use of piers with recessed windows, shaded brick and absence of a defined cornice; a major decorative emphasis at street level and at the roof line; and ornamental motifs such as stylized plants and animals and symbols of the modern era of machines, industry and technology.
3. 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.
4. The Commission acknowledges that any preservation or restoration goal is theoretically possible (given unrestricted resources) and not always practical. The exception is that best efforts will be made and documented relating to those items that require actions "whenever possible". In cases when compliance is not possible, financial feasibility, aesthetic appropriateness of the alternative, and significance of the affected feature are the criteria for determining the appropriateness of the alternatives.
5. Each property will be separately studied to determine if a later addition(s) and/or alteration(s) can, or should, be removed.
6. Since it is not possible to provide one general guideline, the following factors that will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed 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/alteration.
 - d. Functional usefulness.
7. All exterior elevations (including the light courts facing Batterymarch Street) and the roof are subject to the terms of the exterior guidelines herein stated. All elevations of the building are not of equal architectural significance and as such more constraints will be applied to the Batterymarch, Broad and Franklin Street elevations and less constraints will be applied to the light courts. Finally, priority shall be given to those portions of the property which are visible from public ways.
8. Items under Commission review include but are not limited to the following:

9.2 Exterior Walls

A. General

- 1. No new openings shall be allowed.
- 2. No existing original openings shall be filled or changed in size.
- 3. No exposed conduit shall be allowed on any elevation.
- 4. Original or later contributing projections such as oriels and bays 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 brick, terra-cotta and cast stone materials and elements including the graded polychrome (dark heather brown to light buff) brick, decorative terra-cotta elements, cast stone parapet caps and sills 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. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
5. When replacement of materials or elements is undertaken, it should be based on physical or documentary evidence.
6. Original mortar shall be retained.
7. Deteriorated mortar should be carefully removed by using methods that will not damage the existing masonry.
8. Use of mechanical saws to remove deteriorated mortar from horizontal joints shall be allowed after review and approval of sample panels by the commission staff. The use of mechanical saws to remove deteriorated mortar from vertical joints shall not be permitted. Use of mechanical chisels may be allowed after review and approval of sample panels by the commission staff.
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** acceptable to the commission which accomplishes the intent of the owner 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

Non applicable

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

1. All metal features, details and ornamentation 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. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
5. When replacement of materials or elements is undertaken, it should be based on physical or documentary evidence.

6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the **mildest method** acceptable to the commission which accomplishes the intent of the owner.
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. The original rolled steel windows should be preserved. If replacement sash is required, as shown by economic and engineering analysis, the replacement sash should have narrow enframements and muntin widths that closely resemble the original windows.
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 or later contributing window elements, 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 or missing 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 undertaken, it should be based on physical or documentary evidence.
8. Vinyl or wood 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. Vinyl panning of the metal frame and molding shall not be allowed.
12. Insulating glass in multi-light windows may be allowed as long as width of the muntins is not exaggerated.
13. Exterior storm windows may be allowed provided the installation has a minimal visual impact. However, use of interior storm windows is encouraged.
14. Exterior storm windows shall have a narrow perimeter framing that does not obscure the glazing 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.
19. Removal of the window air conditioners is encouraged.
20. Removal of the window duct hoods located within the light courts is encouraged.

9.4 Storefronts

Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.3, 9.5, 9.11, 9.12 and 9.14 for additional Standards and Criteria that may apply.

1. All original storefront materials and features have been removed. Therefore, removal of the inappropriate and non-historic storefronts and brick infill and restoration of the original storefront design is encouraged.
2. New or replacement storefronts should be based on physical or documentary evidence. A uniform storefront treatment should be established. Variations between the different street elevations may be considered.
3. Roll-down metal grates or grilles shall not be allowed on the exterior of a storefront. All security devices should be located in the interior.
4. Installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
5. If an adequate record does not exist, colors of the new storefronts shall be done with colors that are appropriate to the style and period of the building/storefront.

9.5 Main 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. All original entrance elements, materials, details and features including the recessed door arrangement, brick arches, terra-cotta ceiling details, scroll and rope moldings shall be preserved.
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. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. When replacement is undertaken, it should be based on physical or documentary evidence.
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. Flush doors (metal, wood, vinyl or plastic) and sliding doors shall not be allowed.
10. Storm doors shall not be allowed.
11. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.

12. Entry lighting shall be located in traditional locations (e.g., attached to the side panels of the entrance.).
13. 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.
14. Buzzers, alarms and intercom panels should be flush mounted inside the recess of the entrance and not on the face of the building and should be integrated with the architecture of the building where required.
15. 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

Non applicable

9.7 Ironwork (includes Fire Escapes, Balconies and Window Grilles.)

Refer to Section 9.2 D regarding treatment of materials and features.

1. New balconies shall not be permitted on any elevation.
2. Fixed diagonal fire stairways shall not be allowed.
3. The installation of window grilles on floors 2-14 shall not be allowed.

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. The flat roof shape, the crenellated coping and the chamfered corners at the 13th and 14th floors 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 material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
5. When replacement is undertaken, it should be based on physical or documentary evidence.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. 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.
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.
9. New skylights may be allowed if they have a flat profile or have a traditional mullion shape. In addition, skylights shall be located so that they are not visible from a public way.

9.9 Roof Projections

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

Refer to Sections 9.8 and 9.10 for additional Standards and Criteria that may apply.

1. The basic criteria which shall govern whether a roof projection can be added to a roof include:
 - a. The preservation of the integrity of the original or later integral roof shape.
 - b. Height of the existing building.
 - c. Prominence of the existing roof form.
 - d. Visibility of the proposed roof projection.
2. Minimizing or eliminating the visual impact of the roof projection is the general objective and the following guidelines shall be followed:
 - a. Location shall be selected where the roof projection 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 roof projection is not seen from the street or adjacent buildings.
 - c. Exterior treatment shall related 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.

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. New additions to the height or abutting the building will not be allowed.
2. Infilling of both light courts may be allowed on floors 3 through 14 as long as the new construction meets the following criteria:

- a. The infill at the third (3) floor may be built out to the open arcade that bridges the towers.
- b. The infill on floors four through eleven (4-11) may be built out no further forward than the outside edge of the masonry opening of the second window in from the Batterymarch Street Elevation; on floors twelve, thirteen and fourteen (12, 13 and 14) the infill may be built out no further forward than the outside edge of the masonry opening of the fourth window in from the Batterymarch Street Elevation on the twelfth (12) floor. The light court windows that will remain after the construction of the new infill shall not be demolished, altered, or obscured by the new infill. The setbacks have been developed to preserve the vertical character of the building
- c. The new infill 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 building.
- d. The new infill should be differentiated from the existing building thus, it should not necessarily be imitative of an earlier style or period.

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 structure 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 integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
3. Approval of a given sign shall be limited to the owner of the business or building and shall not be transferable; signs shall be removed or resubmitted for approval when the operation or purpose of the advertised business changes.
4. New signs shall not detract from the essential form of the building nor obscure its architectural features.

5. New signs shall be of a size and material compatible with the building and its current use.
6. The design and material of new signs should reinforce the architectural character of the building.
7. Signs 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 of a uniform standard (i.e. size, location, type) and consistent with a sign plan that has been developed by the owner and reviewed and approved by the commission.
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. No back-lit or plastic signs shall be allowed on the exterior of the building.
12. Since an important emphasize of the building's Art Deco character is verticality, the use of awnings and marquees will be considered if they are compatible with the overall character and appearance of the Batterymarch Building.

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. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing-in or reinforcing the lighting fixture using recognized preservation methods.
- 3. Deteriorated or missing lighting fixture materials, 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.
- 4. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
- 5. When replacement is undertaken, it should be based on physical or documentary evidence.
- 6. 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.
- 7. Supplementary illumination may be added where appropriate to the current use of the building.
- 8. 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.
- 9. 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.

10. No exposed conduit shall be allowed.

11. As a Landmark, architectural night lighting is recommended.

9.13 Landscape/Building Site

Non applicable

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.

9.15 Archeology

Non applicable

The Exterior - 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.

The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, 1849 C Street NW, Room 1324, U.S. Department of the Interior, Washington, D.C. 20240.

10.0 BIBLIOGRAPHY

Arwas, Victor. *Art Deco*. London: Academy Editions, 1976

Boston Architectural Club. *Yearbook, 1929*. Boston, 1929

Boston Evening Transcript, November 5, 1927, Part 6, page 1: "Work Starts on Boston's First Zone-Type Colored Building."

Boston Globe, January 22, 1964, page 28, column 3 and page 42, column 2 (Kellogg obituary).

Boston Globe, August 18, 1985, page A13, column 2: "The Batterymarch: A Labor of Love," by Elizabeth New World.

Boston Landmarks Commission. *Central Business District Preservation Study*. Boston, 1980.

Boston Landmarks Commission. "Custom House District National Register of Historic Places Form. Boston, 1973.

Boston Landmarks Commission. "Report on the Potential Designation of the United Shoe Machinery Building as a Landmark. Boston, 1980.

Boston, Mass. Directory, 1929. Boston: Sampson Murdock Company, 1929.

Bostonian Society, Rice Mank Collection.

Bromley, George. *Atlas of the City of Boston, 1917*. Philadelphia: G.W. Bromley & Co. 1917.

Bromley, George. *Atlas of the City of Boston, 1928*. Philadelphia: G.W. Bromley & Co. 1928.

Brunhammer, Yvonne. *The Art Deco Style*. London: Academy Editions, 1983.

Carvajal, Christine F. "Boston Before Gropius: Art Deco Architecture in Central Boston, 1925-1937" (Maser's Thesis). Medford, Mass.: Tufts University, 1984.

Code, Grant Hyde. "The Decorative Arts in Boston, 1880-1930," *Fifty Years of Boston: A Tercentenary Memorial Volume*. Boston: Tercentenary Committee, 1932.

- Cram, Ralph Adams. "Architecture," *Fifty Years of Boston: A Tercentenary Memorial Volume*. Boston: Tercentenary Committee, 1932.
- Cuthbert, T.P. "New and Colorful Brickwork," in *Western Architecture*, volume 37, December, 1928.
- Deed Records, Suffolk Registry of Deeds.
- Duncan, Alastair. *American Art Deco*. New York: Harry N. Abrams, 1986.
- Fay, Frederick H. "The Planning of a City," *Fifty Years of Boston: A Tercentenary Memorial Volume*. Boston: Tercentenary Committee, 1932.
- Girouard, Mark. *Cities and People: A Social and Architectural History*. New Haven, Conn.: Yale University Press, 1985.
- Harrell, Pauline Chase. "Deco Boston," *Boston Magazine*, volume 74, number 3, March 1982.
- Hunt, William Dudley, Jr. *Encyclopedia of American Architecture*. New York: McGraw Hill, 1980.
- Kellogg, Harold Field. "Color - the Part It Plays in the Design of the Public Service Building, Boston," *American Architect*, volume 134, November 20, 1928.
- Kennedy, Lawrence W. *Planning the City Upon a Hill*. Amherst: The University of Massachusetts Press, 1994.
- Menten, Theodore. *The Art Deco Style in Household Objects, Architecture, Sculpture, Graphics & Jewelry*. New York: Dover Publications, 1972.
- New York Times*, January 23, 1964, page 31, column 4 (Kellogg obituary).
- Parker, William Stanley. "The Work of the Boston City Planning Board," *American Architect*, volume 134, November 20, 1928.
- Tucci, Douglas Shand. *Built in Boston*. Boston: New York Graphic Society, 1978.
- Vlack, Don. *Art Deco Architecture in New York, 1920-1940*. New York: Harper and Row, 1974.
- Whiffen, Marcus and Frederick Koeper. *American Architecture, 1607-1976*. Cambridge: MIT Press, 1981.

Whitehill, Walter Muir. *Boston: A Topographical History*, 2nd Edition.
Cambridge: Harvard University Press, 1968.