

# **The Church Green Buildings**

## **Boston Landmarks Commission Study Report**



Report of the Boston Landmarks Commission  
on the Potential Designation of  
THE CHURCH GREEN BUILDINGS  
as a  
Landmark under Chapter 772 of the Acts of 1975

October 2, 1979

Approved: Marcia Myers 10/2/79  
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1.0 LOCATION OF THE PROPERTY

- 1.1 Address: Parcel #1 105-113 Summer Street (Church Green Bldg.)  
Parcel #2 101-103 Summer Street

Boston, MA. Ward 3

Assessor's Parcel Number(s): 4578, 4577

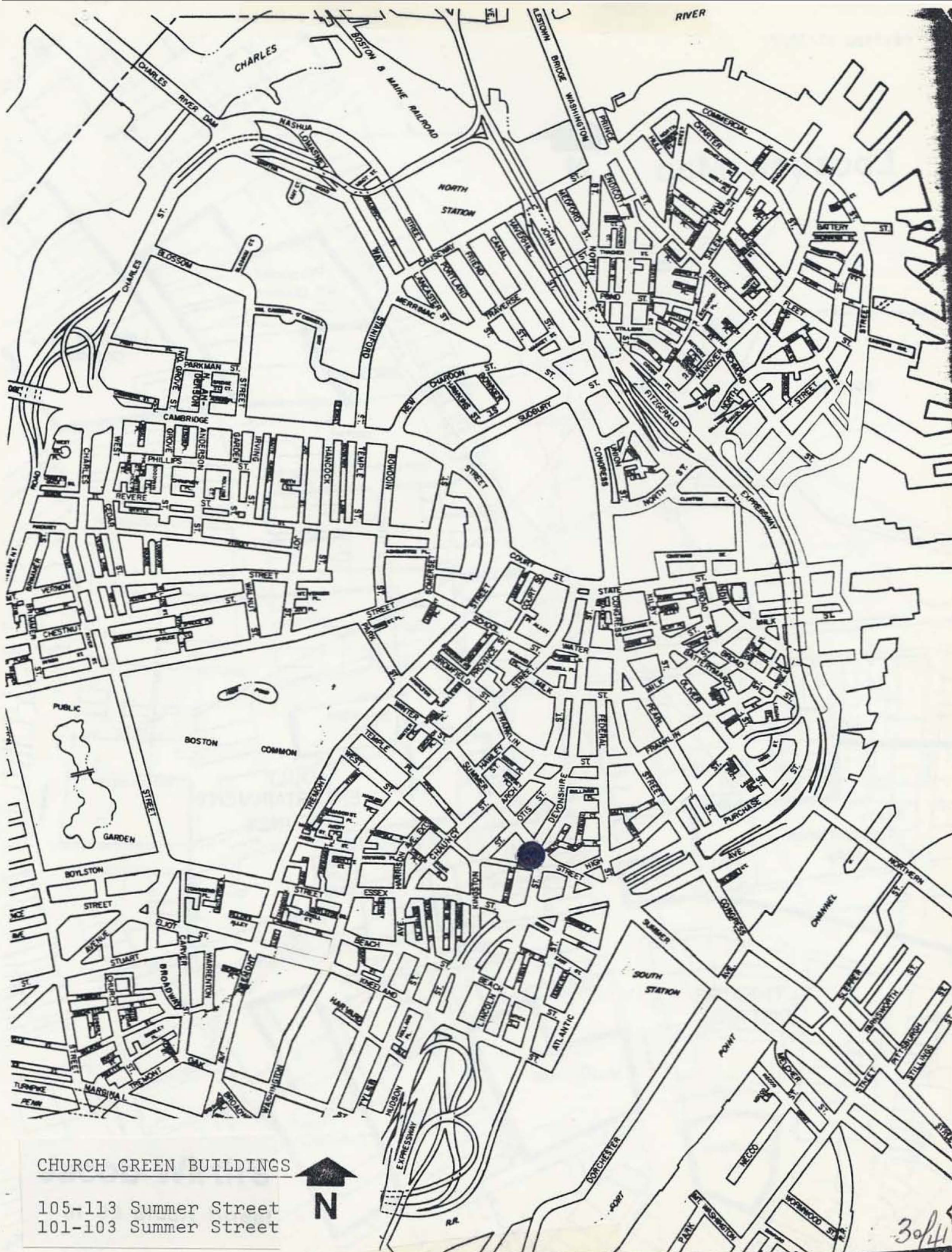
1.2 Area in Which the Property is Located:

The buildings are located in the Central Business District at the intersection of Summer, Bedford and Lincoln Streets, a site commonly referred to as "Church Green." The properties border on the retail shopping area to the west, the financial district to the north, and the wholesale leather district to the south. Directly to the east is the expressway access road, Dewey Square, and the South Station terminal; and for this reason, Church Green is a major entry point for vehicle and pedestrian traffic into the center city. The properties are also convenient to the Washington Station of the MBTA Orange and Red Lines, located one block north at Summer and Chauncy Streets.

The area is characterized by four-to-six story post-fire mercantile buildings (c. 1973-1879), interspersed with a few out-of-scale modern high-rise office towers and one-to-two story commercial buildings. Street level uses include banks, wholesale and secondary retail establishments and restaurants, with upper floors occupied by offices, light manufacturing and a few residential lofts. Buildings are generally in fair to good condition.

1.3 Map Showing Location: attached





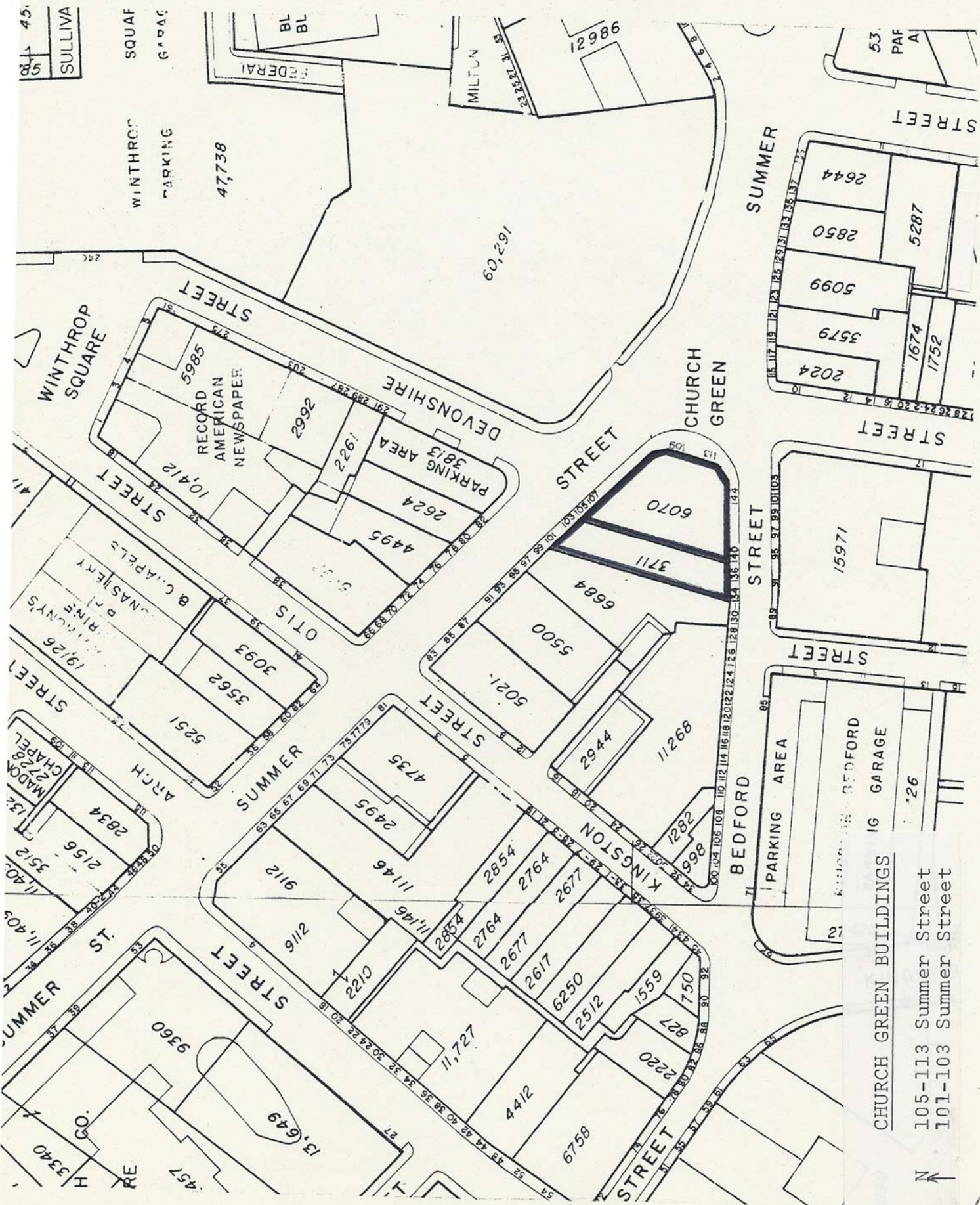
CHURCH GREEN BUILDINGS

105-113 Summer Street  
101-103 Summer Street



30/4





CHURCH GREEN BUILDINGS

105-113 Summer Street  
101-103 Summer Street

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## 2.0 DESCRIPTION

### 2.1 Type and Use:

The buildings were constructed to house commercial tenants and have remained in continuous commercial use, generally as office space for dealers involved in the shoe and leather or dry goods and clothing trades, with retail establishments on the lower floors. The ground floor is presently occupied by a sub shop, a deli and a bar in the Church Green Building and a bar and shoe outlet at 101-103 Summer Street. Upper floors are vacant and have been damaged by several fires.

### 2.2 Physical Description:

The property comprises two contiguous five-story granite post-fire commercial buildings. The major structure, the Church Green Building at 105-113 Summer Street, occupies a polygonal-shaped, 6070 square foot lot at the intersection of Summer, Bedford and Lincoln Streets, commonly referred to as "Church Green."

The mansard-roofed building is Neo Grec in style and polygonal in plan, measuring 80 feet along the north and south walls, 65 feet across the Church Green facade, and 120 feet along the west wall, which abuts 101-103 Summer Street. Two small corner angles on either side of the Church Green facade measure approximately 15 feet each. The main facade of the building is continuous around all street elevations. There are eight bays each on the north and south facades, five bays facing Church Green, and one bay at each corner. There have been no additions to either the overall plan or height of the building.

The original store fronts of the first floor were supported by granite posts. The upper floors are faced with granite and topped by a plain gray slate shingle mansard. The structure of the building is typical 19th century masonry bearing walls with interior wood framing.

At ground level, the raised basement windows that originally extended above the sidewalk level and the plate glass store windows have mostly been altered by mid-20th century storefronts along Summer Street and Church Green, but are still visible along the Bedford Street elevation. The granite posts of the first floor have plain bases with chamfered corners rising approximately 5½ feet. Incised banding and a simple molded coursing sets off the shaft, which has stylistic fluting in the form of striations. The capitals are rows of acanthus leaves topped by a plain rectangular abacus, and the entablature is unadorned except for a simple molded band and singular rosette on the face of each.

The simple classical cornice and sill course above the first floor are presently partially obscured by a fire escape which encompasses every upper floor on all but the Church Green facade. The wall treatments on the upper stories similar in design but increasingly simple at the higher levels. Essentially the wall panel above the sill course is divided in three parts, a dado, wall and entablature. At the second floor, the windows are framed with striated pilasters. Decorated arched pediments head the windows on each of the side bays and over the central window on the Church Green elevation. However, a modern sign is covering the latter.

Slightly lower in height, the third level repeats the bare elements of the second floor but without the striations on the pilasters or the ornate banding. The only distinctive treatment is the incised ornaments on the pilasters to either side of the corner bay windows and the dentils on the banding above.

The fourth floor walls have simple delineation of the architectural elements of the floors below. The only embellishments are simple pilasters to either side of the corner bay windows and the name "Church Green" raised in block lettering across the entablature.

The dormers in the slate mansard are framed with small and striated granite pilasters. A double dormer is centered over each of the facades flanked by single dormers. At the corner bays the treatment is more elaborate, with larger pilasters supporting decorated triangular pediments over the pairs of windows.

The several brick chimneys protruding through the roof are later additions. Many of the original wood two-over-two sash have been replaced by one-over-one. The main entrance at Church Green is an open stair originally to both the main and basement levels. It has been altered with modern materials.

Despite the superficial changes at the street level, the original design and character of the structure remains intact.

The second property, 101-103 Summer Street, abuts the Church Green Building along the east wall, while the west party wall faces a vacant lot. The lot measures 3711 square feet and extends through the block from Summer to Bedford Streets. The secondary street facade at 136 Bedford Street is similar in design to the Summer Street side but slightly less ornate.



The trapezoidal plan of the building measures approximately 29 feet along the street facades, 120 feet along the east wall and 140 feet along the west wall and is covered by a flat roof. There are no additions either in plan or elevation to the building, but fire escapes have been added to both facades.

The building has typical 19th century brick masonry wall bearing construction with cast iron storefronts at the street level facades and granite facing over the majority of the street elevations. The top story is faced with galvanized iron.

At the street level, the original cast iron storefront is significantly obscured by modern coverings. However, one of the fluted Corinthian columns is exposed on the west side of the Bedford Street facade, and tips of the abacus of the remaining four protrude through a modern stucco wall covering. The cast iron entablature is visible on both facades, but is partially covered by the first of a series of fire escapes which run along the sill level of the upper floors.

The overall design of the building combines Italianate arched windows and rusticated quoining and Neo-Grec elements such as the cornicework and the bold geometric striations on the pilasters between the windows.

The facades are divided into three sections by a series of pilasters extending from floor to ceiling level and setting off the corner bays from the rest of the facade. The windows within these corner bays are slightly wider than the windows in the central bay.

At the second floor, the windows are slightly rounded at the head, with a chamfered edge cut in the stone here and along the jambs. The same detail is found in the third floor window surrounds, although the window heads there are flat. On the fourth floor, the lintels are decorated with a chamfer carved in a doubled ogee curve.

The entablature above the fourth floor is composed of sheet metal stamped with Neo-Grec designs. The face of the attic level continues the pattern established by the quoining on the lower levels and the vertical lines of the pilasters. The windows become nearly square, and the cornice is decorated with a dentil course.

The Bedford Street facade is extremely similar to the Summer Street facade, but slightly shorter, so some of the pilasters between the windows are omitted.

2.3 Photographs: attached



Church Green Buildings  
(105-113 Summer  
St. from east)

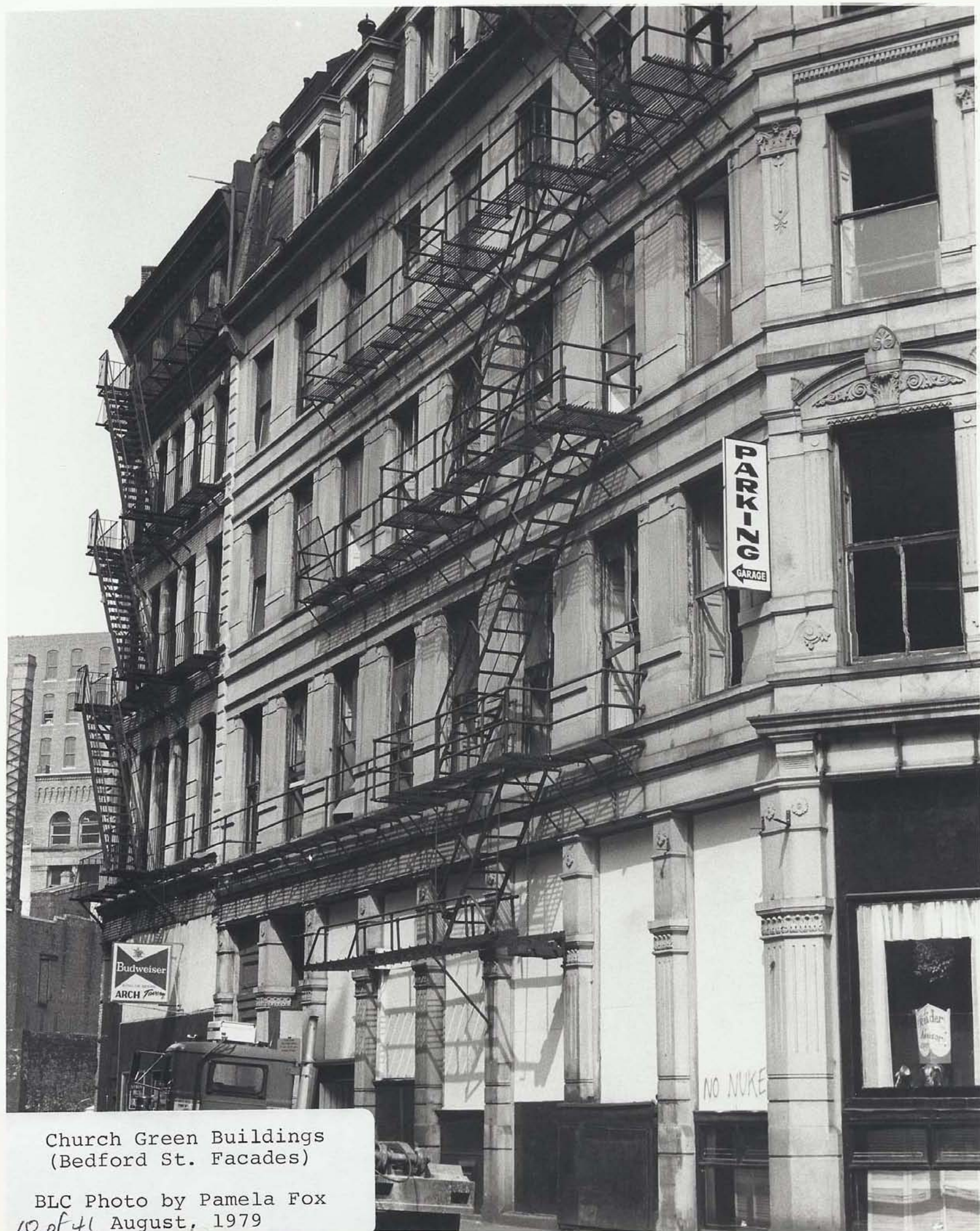
BLC Photo by Pamela Fox  
August, 1979



Church Green Buildings  
 (Looking at 105-113  
 Summer St. from east)  
 BLC Photo by Pamela Fox  
 August, 1979







Church Green Buildings  
(Bedford St. Facades)

BLC Photo by Pamela Fox  
10 of 41 August, 1979



11 of 4 Church Green Buildings  
(facade detail, 105-  
113 Summer St.)  
BLC Photo by Pamela Fox  
August, 1979







Church Green Buildings  
(detail, 105-113 Summer St.)

BLC Photo by Pamela Fox  
12 of 41 August, 1979



Church Green Buildings  
(entrance, 113 Summer St.)

BLC Photo by Pamela Fox  
August, 1979







Church Green Buildings  
(facade of 101-  
103 Summer St.)

BLC Photo by Pamela Fox  
August, 1979

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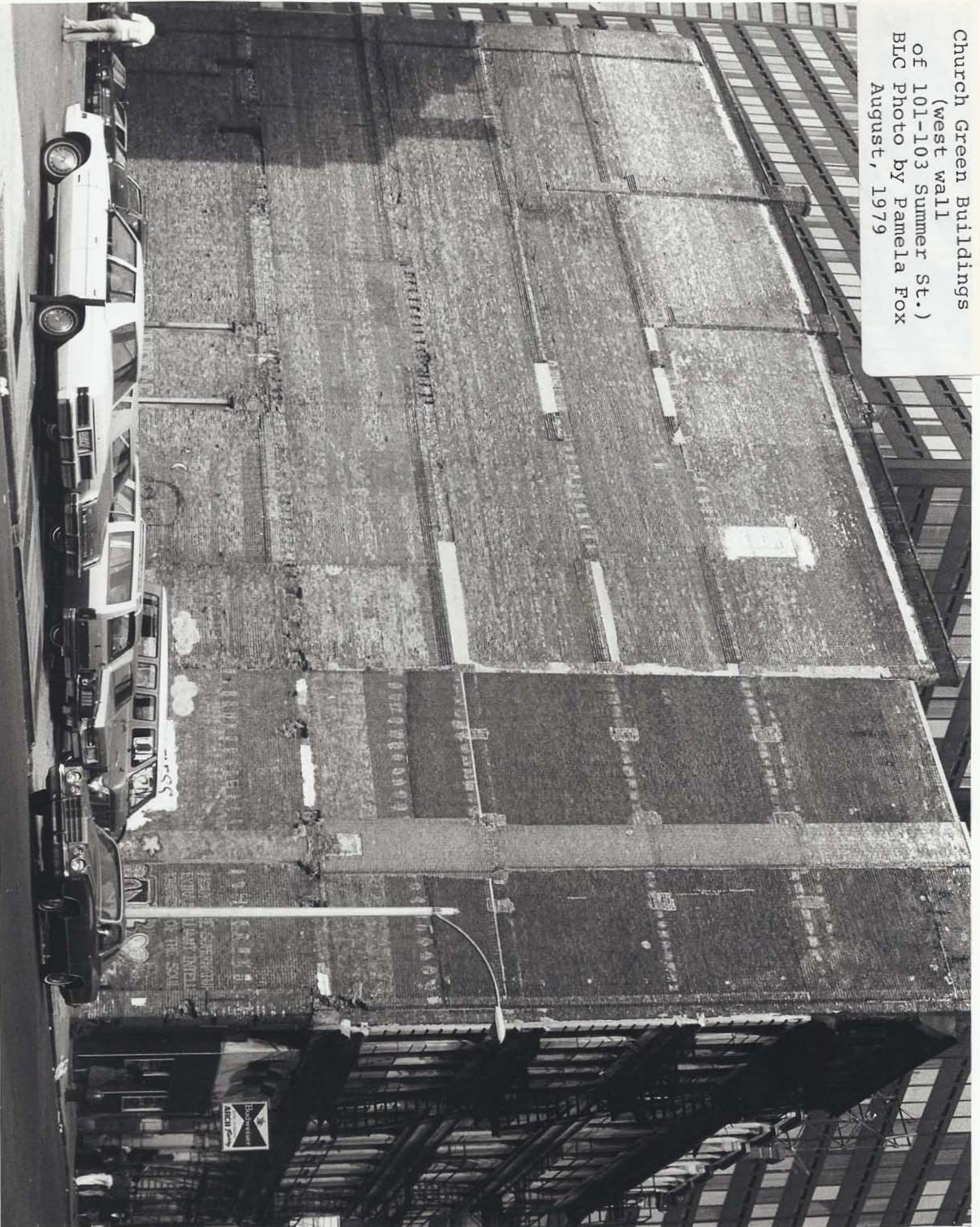
Church Green Buildings  
(detail of 105-113  
Summer St.)

BLC Photo by Pamela Fox  
August, 1979

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Church Green Buildings  
(west wall  
of 101-103 Summer St.)  
BLC Photo by Pamela Fox  
August, 1979



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### 3.0 SIGNIFICANCE

#### 3.1 Historical Associations:

The Church Green Building is significant historically because of its associations with the early history of the New England Shoe and Leather Manufacturers' and Dealers' Association, a leading trade organization serving the interests of one of the city's principle 19th century industries.

The Shoe and Leather Association was formed in 1869 and incorporated in 1871 "for the purpose of promoting the general welfare of the hide-and-leather and boot-and-shoe interests of New England." Before moving to the Church Green Building, the exchange occupied offices at Pearl and High Streets, State, and Federal Streets, none altogether satisfactory. In these early years, members were divided over whether to locate their meeting rooms near the North End, the early 19th century center of the shoe and leather trade, or around the mid-19th century center at Pearl and High Streets. By 1877, many members of the trade had already relocated even farther south, around Lincoln and South Streets, and the eventual choice of space in the Church Green Building proved to be ideal for the young organization. When the commodious and well-lighted rooms at Church Green were opened in March, 1877, their advantages were so clear that the building was quickly accepted as the principal headquarters of the trade. According to one 19th century observer, the Association "seemed to take a new lease on life, and the great utility of the Exchange was such that membership largely increased..."

During this period in Boston's history, the boot and shoe industry was second only to clothing in the value of the manufactured products. Eastern Massachusetts was the nation's largest producer of shoes and leather, and the Boston-based New England Shoe and Leather Association served as a central focus for all trade activity. The rented headquarters in the Church Green Building provided public and private meeting rooms where dealers and manufacturers could congregate daily and especially on "shoe days" -- traditionally Wednesdays and Saturdays of each week. A daily register was kept of the arrival of out-of-town dealers. The Association was known for its Bureau of Credits, which monitored the credit standing of dealers throughout the nation, and Bureau of Debts and Debtors, which investigated cases of mercantile failure and promoted the interests of creditors.

By 1883, the Association was so successful that it moved to its own building across the street at 79-87 Bedford Street, since demolished. Seven years later, the headquarters was transferred to a still larger building at 116-126 Bedford



Street and 24 Kingston Street in the Church Green Block. This important structure by architects Hartwell and Richardson was demolished in the early 1960's, leaving the present parking lot. In 1903-4 the Association moved outside the Church Green area to 166 Essex Street, a location more convenient to what was then the heart of the leather district. Thus the Church Green Building is the only surviving structure associated with the 19th century growth and development of this powerful trade organization, which influenced commercial activity in the area from the post-fire period through the beginning of the 20th century.

The Church Green Building was erected in 1873-74 by William Faxon, James C. Elms, and the Faxon brothers, John, J. Warren, and J. Franklin. The building replaced an earlier granite commercial building (c. 1869-70) which was probably designed by Jonathan Preston and was destroyed by the Great Fire of 1872. Earlier, Bulfinch's famous octagon-shaped New South Church had stood on the site.

William Faxon and J.C. Elms were partners in the firm of Faxon, Elms and Company, shoe manufacturers. Their position as members of the trade probably helped Faxon and Elms attract commercial tenants related to the shoe and leather industry, including not only the Association but also the over two dozen wholesale boot and shoe dealers whose offices are listed at Church Green in the 1880 Boston City Directory.

The building also was occupied throughout the years by representatives of the wholesale clothing and dry goods industry, which was centered around nearby Otis, Devonshire and Summer Streets. Another early tenant was the Freeman's National Bank, which maintained an address at 111 Summer Street through the 1880's. Organized in 1836, the bank survived the Panic of 1837 but lost all its records in the Fire of 1872. In 1907, it was taken over by the National Bank of the Republic, which was later absorbed by the Shawmut National Bank.

101-103 Summer Street was also built during the rapid reconstruction which followed the fire of 1872. At that time the city took advantage of the situation to widen this section of Summer Street, paying \$10,000 to owner Edward Bangs, a lawyer, for the front portion of his property. These funds were then used to hire Boston architect N.J. Bradlee (see architectural significance section). Tenants over the years have generally been involved in either the shoe and leather or dry goods trades.

### 3.2 Architectural Significance

The Church Green Building is one of the finest of the masonry "commercial palaces" to survive from the rebuilding of the



burnt district left by the fire of 1872. Its imposing granite facade, polygonal plan and strategic location make it a visual landmark for persons entering the center city from the expressway or South Station, as well as a keystone in relation to the surrounding area.

The building is an excellent, largely intact example of the French academic architectural principles which played such an important role in American architecture during the 1870's and 80's. The use of uniform scale and modular bay rhythms to echo the surrounding structures and thus create a uniform, monumental streetscape were ideals promoted by Baron George Eugene Hausmann in his modernization of Paris in the 1850's. They are clearly reflected in this Bostonian structure, which maintains a supporting role in the urban landscape despite its prominent location. The use of stone in place of brick in order to enlarge the basic scale of the structure, another principle of Hausmann's, found ready acceptance in Boston, which since the turn of the century had been a city of granite. Even the "Neo Grec" detailing advocated by Henri Labrouste, manifested by an abstraction of classical details arranged in a rectangular framework, found its way into the decoration of this commercial facade.

The authorship of this sophisticated design is somewhat uncertain. It has long been attributed to Jonathan Preston, (1801-1888), a mid-19th century Boston architect noted for his ability to design with "dignity and elegance of proportion." Preston's son, William Gibbons Preston, was also in his office at that time, however, having returned from studying at the Ecole des Beaux Arts, the fountainhead of French academic principles. The problem is further complicated by the fact that design elements in the Church Green Building bear a marked resemblance to three structures at the intersection of Kingston and Summer Streets credited to William R. Emerson, who worked in Preston's office in the 1860's.

101-103 Summer Street is important as a well-executed post-fire commercial building exemplifying the work of Nathaniel J. Bradlee (1829-1888). A native of Boston, Bradlee was a well known architect of commercial buildings, reportedly as many as 500. His most important works included the old New England Mutual Life Insurance Building (1874-76), located in Post Office Square (since demolished). However, Bradlee's most impressive feat was his successful relocation in 1869 of the Hotel Pelham, a structure of 5800 square feet and over 10,000 tons. It was the first time that a brick building of that scale had been successfully moved. Of local significance, Bradlee served on the Boston city water board between 1865 and 1877; from 1868-70 as its president. The Chestnut Hill reservoir was constructed under his tenure, for which the Bradlee basin was named in his honor.

Similar to its neighbors in scale and general design, 101-103 Summer Street contributes to the general historic and cohesive character of the mercantile area. The minor alterations that have occurred at the street level on both the Summer and Bedford Street facades do not detract from the overall reflection of the strong commercial wealth and stability that characterized this section of Boston in the late 19th and early 20th centuries.

### 3.3 Relationship to the Criteria For Landmark Designation:

The Church Green Buildings clearly meet the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that they are structures which are identified with a leading industry of the New England region and are distinctive examples of an important Boston building type which is inherently valuable for study. One of the buildings represents the work of a major Boston architect.



#### 4.0 ECONOMIC STATUS

##### 4.1 Current Assessed Value and Property Tax

Assessed Value:	<u>#105-113 (Church Green Bldg.)</u>	<u>#101-103</u>
Land	\$131,800	\$74,600
Buildings	<u>28,200</u>	<u>5,600</u>
Total	\$160,000	\$80,200
Annual Taxes:	\$ 40,464.00	\$20,282.58

##### 4.2 Current Ownership and Status

The two properties were purchased in August, 1979 by architect and developer John P. Bennett, who has indicated that he plans to rehabilitate the buildings as quality office space with retail uses at ground level.

Presently the buildings are in use only along the lower levels. Upper floors are vacant and have suffered damage from several fires.

## 5.0 PLANNING CONTEXT

### 5.1 Background:

From the Colonial period through the mid-19th century, Church Green and Summer Street to the west comprised a pleasant and uncrowded residential neighborhood. The street was lined with stately Georgian and Federal mansions with green and shady front yards, occupied by wealthy and aristocratic Boston families. The first New South Meeting House was erected at the intersection of Summer and Bedford Streets in 1716 and was followed by other church buildings including the 1814 "Octagon Church" of Chelmsford granite designed by Charles Bulfinch. As late as 1838, Summer Street was described as "decidedly the handsomest street in Boston."

By the 1850's, the commercial desirability of the area, with its proximity to the waterfront, and the opening up of newly prestigious residential areas in the Back Bay combined to speed the transition from residential to commercial uses. Homes were converted into lodging houses or torn down to be replaced by four-story granite mercantile buildings with wooden mansard roofs. Bulfinch's New South Church was auctioned off in 1868 and a new commercial building was constructed on the site.

On November 9, 1872, a fire began at the corner of Summer and Kingston Streets in the Church Green block and quickly spread north and north-east, eventually destroying 776 buildings on 65 acres in the heart of the business district. Despite a national economic depression, Boston recovered rapidly and within a few years the burnt district was rebuilt with substantial structures described in a contemporary newspaper account as "the palaces of Boston merchants." The City of Boston took the opportunity to widen and straighten major streets including Summer Street. The rebuilt area was hailed in guidebooks for its convenience and fine appearance. One writer noted that "the dull uniformity of material and of architecture has given place to a variety of form and color..."

Another consequence of the fire was the dislocation of merchants and resulting repositioning of the city's traditional commercial zones. In the case of one important industry, the shoe and leather trade, the fire precipitated a gradual shift away from the Pearl and High Street area toward Church Green and as far south as Lincoln and South Streets. Because Church Green was located between the two areas, it became a central focus for organized trade activity through the beginning of the 20th century. In 1877 the New England Shoe and Leather Manufacturers and Dealers' Association



rented quarters in the Church Green Building (see section 3.1). The organization, which had been established only eight years before, flourished in this location. In 1883 it moved to its own building across the street at 79-87 Bedford Street (since demolished) and in 1890 to an even larger building in the Church Green block at 116-126 Bedford and 24 Kingston Streets (since demolished). By the first decade of the 20th century, shoe and leather activity had become concentrated in the Lincoln and South Street areas; the present "Leather District," and the Association moved its headquarters to 166 Essex Street.

The Church Green area also borders another of Boston's 19th century commercial "zones:" wholesale dry goods and clothing. As the principal trading city for the mills of New England following the Civil War, Boston's dry goods district was the most active in the northeastern United States. During the 1870's and 1880's, the dry goods and clothing industry was centered around Otis, Devonshire, and Summer Streets and Winthrop Square, and these blocks were occupied by importers, jobbers, wholesale commission merchants, tailors, thread companies and so forth. The Church Green Building, standing as it does on the border of the shoe and leather and dry goods districts, attracted commercial tenants from both trades.

## 5.2 Current Planning Issues

Because the economic viability of Church Green was traditionally tied to the shoe and leather and wholesale clothing and dry goods industries, their movement to the South Cove area and decline in the years since the Depression has resulted in underutilization of space in older buildings around Church Green, particularly upper floors once occupied by dealers and manufacturers' representatives. However, because of Church Green's location between the new South Station office complex and the reawakening downtown retail center, the area is becoming increasingly desirable, and two major high rise office towers, 100 Summer Street and 175 Federal Street, have been constructed during the past decade. Studies have expressed concern about the fate of the small-scale 19th century structures which still comprise about two-thirds of the structures in the immediate vicinity of Church Green.

In addition to private development interests -- to be discussed in greater detail in later paragraphs -- the area has been and may continue to be affected by plans generated by the public sector, particularly those involving roadways. The expressway access road is now recognized as a major man-made geographical barrier separating the South

Station area from the central city and hindering pedestrian access to the terminal. A proposed solution, currently part of the official "South Station Urban Renewal Plan" of 1967, calls for eliminating part of the access road and directing traffic along pre-existing streets, which would be connected to form a modified grid pattern. Lincoln Street would connect to High Street and South Street to Purchase Street. A number of new development parcels would be created in the Dewey Square area.

Implementation of this plan would appear to require demolition of a 19th century block just south-east of the Church Green area, at 115 to 139 Summer Street. This block, a virtually intact row of post-fire masonry commercial buildings (with one intrusion at #123-129) serves as a frame for the Church Green and Bedford Buildings and may be eligible for listing on the National Register of Historic Places as part of the Church Green District. Although the new roadway pattern is presently part of the city's official plan for the area, there is some question as to whether monies would be available to acquire the Summer Street block and execute the road redesign. The Boston Redevelopment Authority expects to commission a "parcelization study" in the fall of 1979 (part of the Dewey Square Phase II Study) to study the impact and cost of implementing the revised traffic pattern.

Another city project, public improvements at the "Downtown Crossing," is presently underway nearby at Summer, Winter and Washington Streets. The bricking of streets and sidewalks and introduction of pedestrian amenities is part of the BRA shopping district renewal plan, which seeks to upgrade existing retail space, create new retail and parking facilities, and improve pedestrian and vehicular circulation with the goal of re-establishing the area's importance as a regional retail center. In addition to public expenditures, private investment has resulted in the renovation of the former Gilcrest store into a "vertical shopping arcade."

The major retail shopping development, now in the initial stages of construction, is the Lafayette Place Project, jointly sponsored by the French firm of Sefrius, Inc. and Allied Stores. Clearing of the site, bounded by Washington, Avon, Chauncy, Exeter Place, Harrison Avenue and Hayward



Place, has been completed. The development is expected to have a beneficial economic effect on business in the immediate area, including Summer and Chauncy Streets near Church Green. The developer also has options on land all the way to the south-west corner of Bedford and Kingston Streets.

Another factor which has affected planning in the area has been the possibility that the Church Green block and nearby city-owned Bedford Street parking garage might be chosen by the General Services Administration as the site for a new Federal office building targeted for downtown Boston. The Church Green site has been strongly advocated by the Preservation Alliance, a coalition of preservation interests, which argues that a combination of rehabilitation and new construction would insure the preservation of the endangered Church Green Building. Along with two sites in the theatre district, the Church Green Block was chosen by the GSA for intensive study by the private architectural firm of Building Conservation Technology (BCT). The recent purchase of the Church Green Building and 101-103 Summer Street by a private developer will require a reassessment of the situation on the part of preservation groups. Indications are that the GSA has never favored the site

If the GSA building is constructed elsewhere, the Bedford Street garage is expected to continue in operation at least for the next few years. Long-term plans call for its demolition.

A major preservation project scheduled for the area is the rehabilitation of the Bedford Building at 89-103 Bedford Street, which has been placed on the National Register of Historic Places (August, 1979) at the owner's request. Nearby, the Beebe-Weld building was recycled in 1974. Additional preservation efforts in the area would be stimulated by the creation of a National Register District in the Church Green area.

## 6.0 ALTERNATIVE APPROACHES

### 6.1 Alternatives

The language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limits the designation category to that of Landmark. The commission retains the option of designating them as a unit, of not designating one or the other of the buildings, or of not designating either of the buildings as a Landmark.

The only alternative protective mechanism other than designation would be inclusion of the buildings on the National Register of Historic Places. If accepted, listing on the Register would offer a limited degree of protection, as well as tax incentives for rehabilitation.

### 6.2 Impact of Alternatives

Inclusion on the National Register of Historic Places, though it does not prevent a private owner from demolishing a building, does provide tax incentives for re-use of existing historic structures. The Tax Reform Act of 1976 also prohibits both the deduction of demolition costs from Federal income taxes and the use of accelerated depreciation for a new structure built on the site of a former National Register property.

Furthermore, a Section 106 Review is required when Federal funds are involved in the demolition or significant alteration of a property listed in or eligible for listing in the National Register. This review process gives all interested Federal agencies, as well as the President's Advisory Council on Historic Preservation, a chance to comment and make recommendations on the proposed change.

In addition, developers who wish to claim tax advantages for rehabilitation of National Register properties must submit their plans for review in order to insure that rehabilitation will be sensitive to the architecture of the building.



## 7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the Church Green Building and 101-103 Summer Street be designated individually as Landmarks under Chapter 772 of the Acts of 1975, and that the properties be nominated to the National Register of Historic Places as part of the "Church Green District." The staff recommends two individual designations, because the buildings do not share common architect, construction date, or history of ownership, and are legally separate entities.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached and are recommended to be adopted for both designations.

## 8.0 BIBLIOGRAPHY

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9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

9.1 Introductory Statement on Standards and Criteria to be Used in  
Evaluating Applications for Certificates

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

Introductory Statement on Standards and Criteria  
page two

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.



## BOSTON LANDMARKS COMMISSION

### 9.2 General Standards and Criteria

#### A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

General Standards and Criteria  
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8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.



## II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

### C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

### D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

## G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
  - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.
  - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
  - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
  - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

## H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.



3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

#### I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
  - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b) Quality of illumination on building exterior.
  - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
  - a) Accurate representation of the original period, based on physical or documentary evidence.
  - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
  - a) Compatibility with the original property's integrity in scale, materials and character.
  - b) Historic association with the property.
  - c) Quality in the design and execution of the addition.
  - d) Functional usefulness.

## 10.0 SPECIFIC STANDARDS AND CRITERIA

Church Green Building, 105-113 Summer Street, Boston  
101-103 Summer Street, Boston

### 10.1 General

The standards and criteria which will be applied to these buildings are more stringent than those adopted for some other properties designated as Landmarks. This is because the visual dominance, unusual style, and the degree of alteration of these buildings combine to require more specific standards and criteria to protect what remains of their important historic fabric. When a guideline notes that a specific element is to be retained, this implies that it may be repaired or restored as necessary and when desirable on the part of the owner.

### 10.2 Streetfronts

#### A. 101-103 Summer Street

1. The cast iron and metal elements remaining in bays 1, 2 & 3 will be retained.
2. The design of the new storefront will match the rhythm of the windows and pilasters above and reflect the double address function of the building, is possible.

#### B. 105-107 Summer Street Facade

1. The wood and glass portions of the storefronts in bays 4 through 11 will be retained.
2. Vertical elements of the new storefronts in bays 4 through 11 will exactly align with some vertical elements in the existing wood and glass portion.
3. the material of the new storefront should closely match the existing elements in profile and appearance.

#### C. Church Green Facade

1. The wood and glass portions of the storefronts in bays 12 and 13 ( and 14, if existing) will be retained.



2. Vertical elements of the new storefronts in bays 4 through 11 will exactly align with some vertical elements in the existing wood and glass portion.
3. The material of the new storefront should closely match the existing elements in profile and appearance.
4. The symmetry of bays 14, 15 and 16 will be reestablished, either by
  - a. installation of a granite column to match original between bays 13 and 14 and restoring the metal cover of the beam currently spanning the central entrance.
  - or b. installation of two granite columns to match original to flank bay 15 and continuation of storefront design in bays 10 through 13 across bay 14.
5. The stairs in bays 15 and/or 16 may be removed providing the original horizontal divisions and the detailing of the infill matches the original Bedford Street designs.
6. The existing elements in bays 17 and 18 which reflect the original design will be retained. New elements will match in profile and appearance.

D. Bedford Street Facade

1. All existing elements in bays 19 through 26 which reflect the original design and function of the building will be retained.
2. All new infill design will closely match the original in profile and appearance.

E. Rear of 101-103 Summer

1. Original columns will be retained. Missing portions may be approximated if specific approval is given before installation.
2. Infill design may be contemporary.
3. The existing elements in bay 29 which reflect the original function and design should be retained and restored if possible.

## F. Materials

1. Masonry will not be used as a finish on any infill design.
2. The appearance and detail of replacement on new elements should clearly reinforce the original designs.

### 10.3 MAIN FACADE

1. No new openings will be made in any portion of the facade.
2. No existing and original opening will be closed unless the enclosure exactly matches the original window design in appearance.
3. All windows will appear to be 2 over 2 double-hung sash although actual sash movement or division is not required.
4. If possible, all fire balconies and fire escapes will be removed, and the granite restored and cleaned.

### 10.4 MANSARD

1. The form, including dormers, and the material of the roof will be retained.
2. The sash will appear to be 2 over 2 (except corner bays with 1 over 1).
3. The chimneys may be removed if the slate mansard is carefully restored.

### 10.5 TOP FLOOR OF 101-103 SUMMER

Any changes to the metal facing of this portion of the building will require restoration or repair.

### 10.6 SIGNS

1. Removal of all existing signs and sign structures is encouraged.
2. No new signs will be applied to obscure any granite portion of the main facade unless clear documentation is provided of original designs that included signage (such as over major entrance points).
3. All designs for signs, including installation details, must be approved by the Commission.

### 10.7 ADDITIONS

1. No new additions will be allowed on the corner portions of the building.
2. New additions will be allowed on the roof of 101-103 Summer Street provided:
  - (a) they are set back no less than ten feet from the front facade of the building;
  - (b) no portion of the addition is above a line measured 45° from a vertical line drawn from the uppermost portion of the cornice or front facade;
  - (c) the addition is painted or made of materials in dark colors.

