

ISABELLA STEWART GARDNER MUSEUM

Boston Landmarks Commission Study Report



Petition #230.08

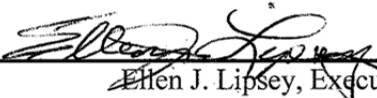
Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of the

Isabella Stewart Gardner Museum

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

Approved by:

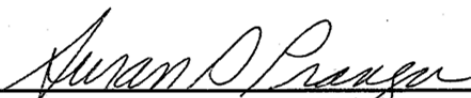


Ellen J. Lipsey, Executive Director

10/18/11

Date

Approved by:



Susan D. Pranger, Chair

10/18/11

Date

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1.0 LOCATION OF PROPERTY

1.1 Address

The Isabella Stewart Gardner Museum is located at 280 The Fenway, Boston, MA 02115.

1.2 Assessor's Parcel Number

The Isabella Stewart Gardner Museum property encompasses five parcels: parcels 0401837000, 0401836000, 0401838000, 0401839000, and 0401840000.

1.3 Area in which Property is Located

The Isabella Stewart Gardner Museum is located in Boston's Fenway neighborhood. The Museum property is bounded by The Fenway and the Back Bay Fens to the north, Palace Road and the Simmons College campus to the west, Tetlow Street and the Massachusetts College of Art and Design campus to the south, and Evans Way and Evans Way Park to the east. Two masonry apartment buildings are located at the corner of Palace Road and Tetlow Street, adjacent to the Gardner Museum site.

Developed during the early twentieth century, the Fenway is home to many of Boston's most prominent cultural and educational institutions, including the Museum of Fine Arts, the School of the Museum of Fine Arts, Massachusetts College of Art and Design, Huntington Theater, Symphony Hall, New England Conservatory, Berklee College of Music, Massachusetts Historical Society, Northeastern University, Wentworth Institute of Technology, Massachusetts College of Pharmacy and Health Sciences, Simmons College, Wheelock College, Emmanuel College, Harvard Medical School, and Boston Latin School.

1.4 Maps Showing Location

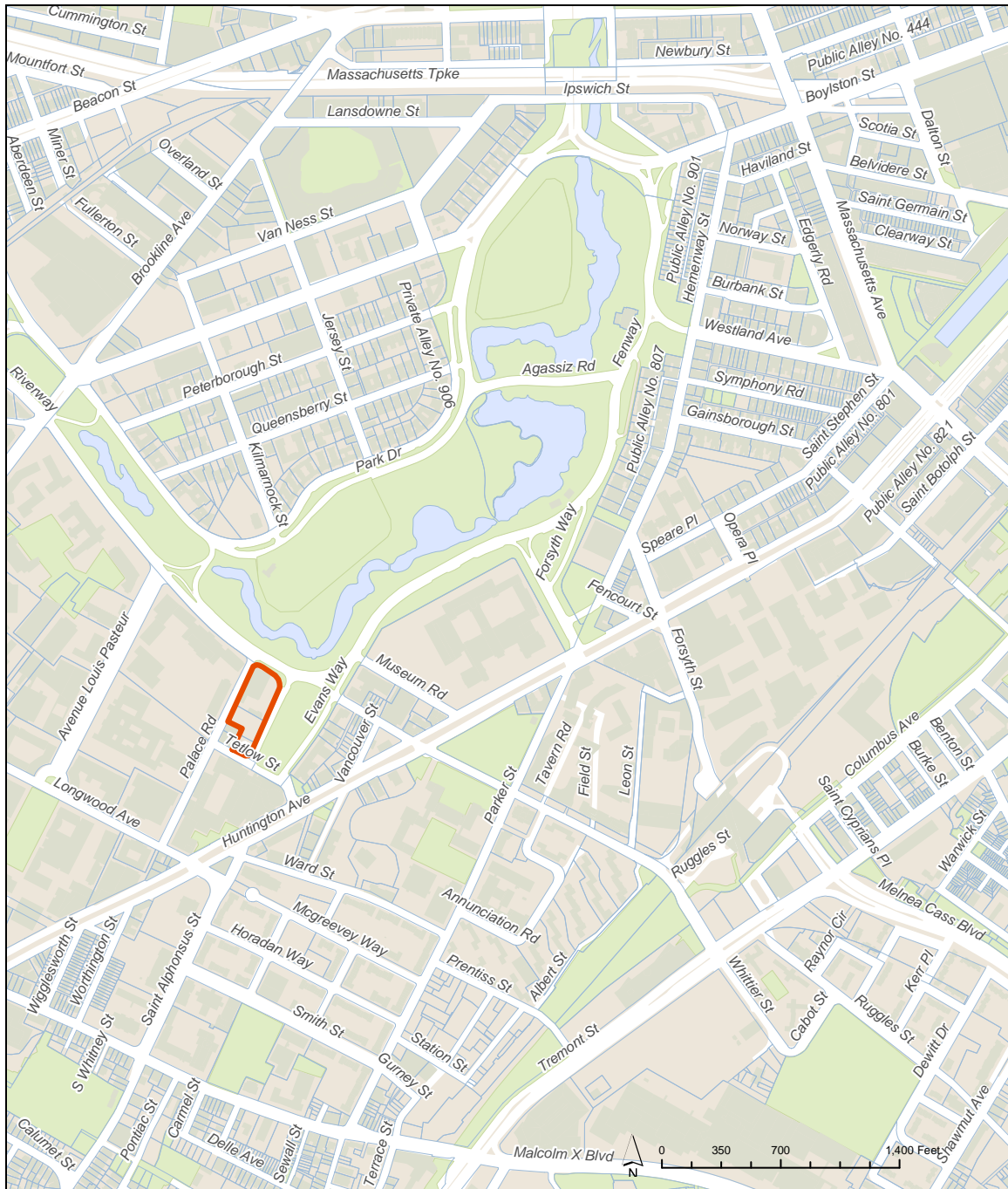


FIGURE 1. Location of Isabella Stewart Gardner Museum.



FIGURE 2. Boundaries of Isabella Stewart Gardner Museum site, encompassing parcels 0401837000, 0401836000, 0401838000, 0401839000, and 0401840000.

2.1 Type and Use

The Isabella Stewart Gardner Museum, historically known as “Fenway Court,” was constructed by Boston philanthropist, collector, and patron of the arts Isabella Stewart Gardner to house her extensive collection of European, Asian, and American paintings, sculptures, tapestries, furniture, manuscripts, rare books, architectural fragments, and decorative arts. The museum building also served as her residence, in addition to hosting a variety of celebrated artists, musicians, dancers, and intellectuals.

Popularly referred to as “the palace,” the historic museum building was surrounded by landscaped gardens that were fundamental to Mrs. Gardner’s museum concept, in which art, music, architecture, and landscape were part of an integrated whole.

The property remains a museum, maintaining both Isabella Gardner’s original collection and her vision. Structured around five cornerstone disciplines – the historic collection, contemporary art, music, landscape, and education – the Museum continues to develop and host programs that further Mrs. Gardner’s legacy, while broadening its outreach: scholarly lectures and symposia, exhibitions, concerts, horticultural displays, and education programming serving Boston Public School students, as well as open-house events designed for families. Mrs. Gardner’s residential spaces in the palace have been converted to offices for museum staff.

A new museum building, linked by a landscaped glass corridor to the palace, will open to the public in 2012. This new wing includes a special exhibition gallery, education studio, visitor learning space, a performance hall, conservation labs, archival and collection storage, ticketing and coat-check areas, a café, a museum shop, two apartments for artists-in-residence or scholars-in-residence, and an on-site greenhouse.

2.2 Physical Description

Located at the northeastern corner of the Isabella Stewart Gardner Museum site, the four-story palace is modeled on a fifteenth century Venetian palazzo. The buff brick building has a rectangular footprint and rises from a low foundation of rock-faced ashlar granite. The palace is surmounted by a hipped red Spanish tile roof with wide overhanging eaves and exposed purlins. A gabled glass skylight runs the length of the roof, illuminating the museum’s enclosed interior courtyard. The roof is further enlivened by a number of projecting chimneys.

The palace's symmetrical, north-facing façade is composed of 6 bays, with tall, six-light windows at the second and third stories and smaller windows with decorative iron grilles at the first and fourth stories. Shallow window reveals, narrow rock-faced limestone sills, and flush jack arches create a smooth façade plane.

A central, flat-roofed entrance portico projects from the palace façade. It is a cast fiberglass replica of the original stone portico, which is now in museum storage. The portico features a carved relief of St. George and the Dragon over its open doorway and is flanked by a pair of marble lions. A modern, metal-framed glass door system is set within the portico.

A projecting, Y-shaped chimney rises above the entrance portico. The chimney is set with a stone date plaque and a carved tablet inscribed with Mrs. Gardner's motto, "C'est mon plaisir," and a rising phoenix. A projecting oriel sits between the angled chimney shafts at the fourth story.

A two-story wing of buff-colored brick abuts the eastern elevation of the palace. The north-facing elevation of the wing sits within the same plane as the palace's façade and features two large six-light windows, two small windows, and a plain, porticoed entrance with double metal doors. A small lawn area at the front of the palace is surrounded by an elaborate wrought iron fence with two gates (one corresponding to each entrance). Museum signage and a Bostonian Society marker are affixed to the fence.

The western elevation of the palace, facing Palace Road, is separated from the sidewalk by a thin landscaped strip planted with shrubs. Street trees line the sidewalk. The northern end of the elevation is similar to the palace's façade, featuring nearly identical (though more distantly spaced) fenestration. Two windows at the northern end of the western elevation's fourth story feature wrought iron balconies.

The southern end of the palace's western elevation is somewhat differently composed, with ganged round-arched windows at the second and third stories and a projecting oriel at the fourth story. A projecting entrance portico at the first story is flanked by carved stone columns and surmounted by a segmented stone arch. A number of square, carved stone plaques are set within the western elevation wall.

The southern elevation of the palace is less formally composed and features windows of varying sizes and configurations, including round windows, round-arched windows, and two elaborately detailed Venetian windows, with balconies, at the third story. The southeastern corner of the fourth story is cut away and a portion of the tiled roof lowered and set back to create a small open terrace. A sloping chimney stack drops down from the terrace to the palace's southeastern

corner, at the intersection of the southern elevation and the two-story wing that abuts the eastern elevation.

The palace's eastern elevation features multi-paned floor-to-ceiling windows at the first and fourth stories, above which the slope of the hipped roof resumes. Mechanical equipment and fire escapes sit atop and extend across the eastern face of the two-story wing, which is rendered in contrasting red brick and features a four-part Venetian window at its second story.

A garden known as the South Garden sits directly to the south of the palace; the area is currently unplanted. A garden known as the Monks Garden is located to the east of the palace and is enclosed by a tall, buff brick wall surmounted by a metal cap. The wall follows the curve of The Fenway and terminates at the northeastern corner of the palace. Decorative open grilles, fiberglass replicas of stone originals, are set within the wall. The original stone elements are in museum storage.

The southern elevation of the palace is connected to the 2012 museum building by a one-story, enclosed glass link structure. The link is flanked on either side by a dense grove of trees, including hornbeams (*carpinus caroliniana*) and lacebark pines (*pinus bungeana*).

The 2012 museum building is located approximately fifty feet to the south of the palace and is roughly rectangular in plan. While the building also rises four stories, it is slightly shorter than the palace.

The 2012 museum building sits perpendicular to the palace, with its façade oriented to Evans Ways. The building's first story is rendered primarily in glass. At the façade, the building's first story is dominated by a canopied glass and metal entrance portico with a revolving door. At its western elevation, facing Palace Road, the first story features a red brick accent wall and a glass and metal stair leading to an open walkway.

Four volumes clad in patinated copper and glass panels rise above the 2012 museum building's first story; the volumes are united by a central glass structure. At the building's façade and western elevation, open glass and metal walkways span the second, third, and fourth stories of the volumes.

The southern elevation of the 2012 museum building is flanked by a low red brick wall, separating the building from a service driveway and two apartment buildings adjacent to the Isabella Stewart Gardner Museum site.

The sloped glass roof of the greenhouse faces Evans Way and extends from the southeastern corner of the 2012 museum building. The glass greenhouse structure abuts an enclosed red brick volume surmounted by a tall brick wall. At the western face of the brick volume, three doors, protected by a shallow glass and

metal hood attached to the top of the brick wall, open to an egress stair that runs the length of the building, towards Tetlow Street. A paved parking area flanks the greenhouse's western wall.

The 2012 museum building and greenhouse are surrounded by a glass and metal fence. Landscaped areas between the structures are planned, but have not yet been planted.



FIGURE 4. Isabella Stewart Gardner, 1906. Photograph by Adolph de Meyer. (Isabella Stewart Gardner Museum, Boston)



FIGURE 5. Palazzo Barbaro, Venice.



FIGURE 6. Isabella Stewart Gardner, on ladder, reviewing construction at Fenway Court, c.1900. (Isabella Stewart Gardner Museum, Boston)



FIGURE 7. Workers moving courtyard column base into place, c.1900. (Isabella Stewart Gardner Museum, Boston)



FIGURE 8. Fenway Court, view from the Fens, 1903. Photograph by T.E. Marr. (Boston Public Library)



FIGURE 9. View of Fenway Court from the Fens, c.1906. Photograph by Baldwin Coolidge. (Boston Public Library)

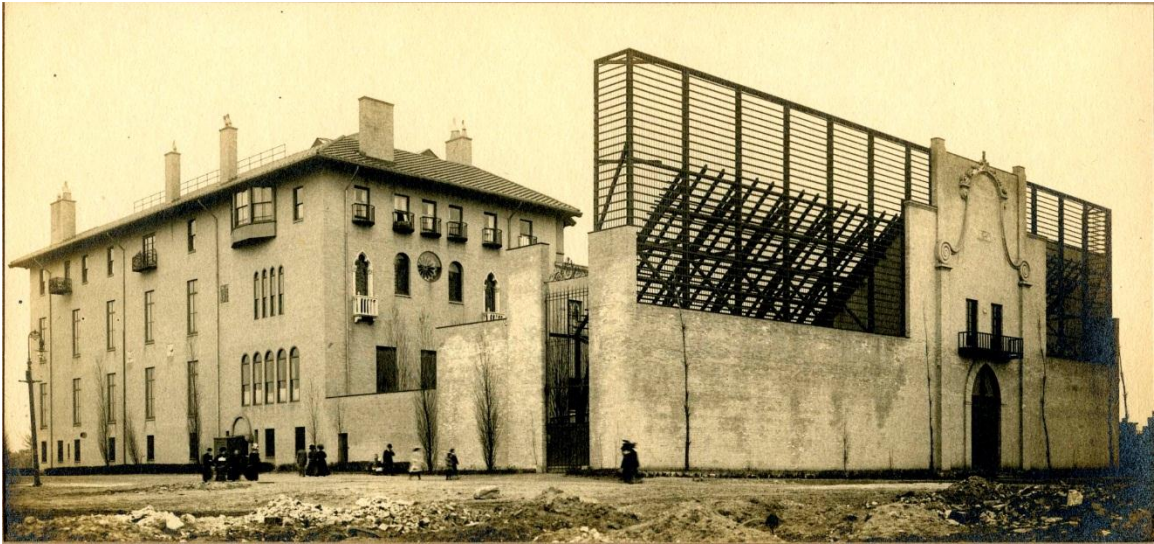


FIGURE 10. Western and southern elevations of Fenway Court, with carriage house, c.1908. (Isabella Stewart Gardner Museum, Boston)

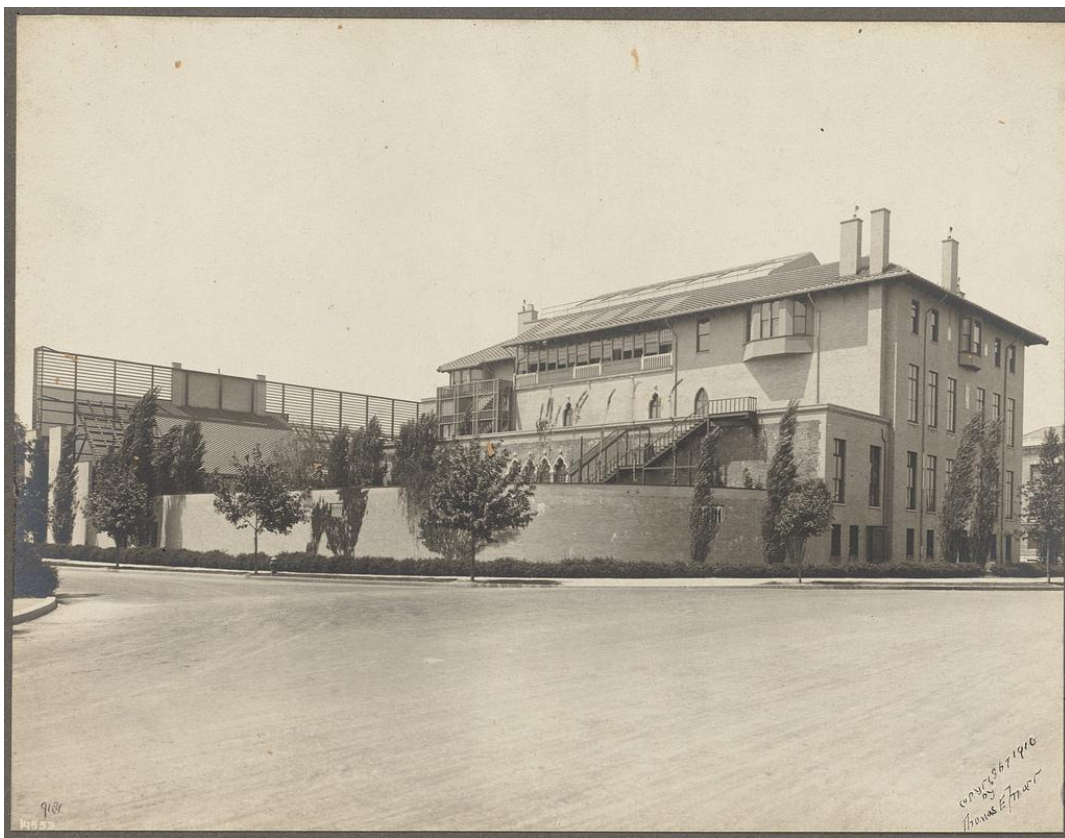


FIGURE 11. Eastern elevation of Fenway Court, 1910. Photograph by T.E. Marr. (Boston Public Library)



FIGURE 12. Fenway Court, north entrance, 1910. Photograph by T.E. Marr. (Boston Public Library)

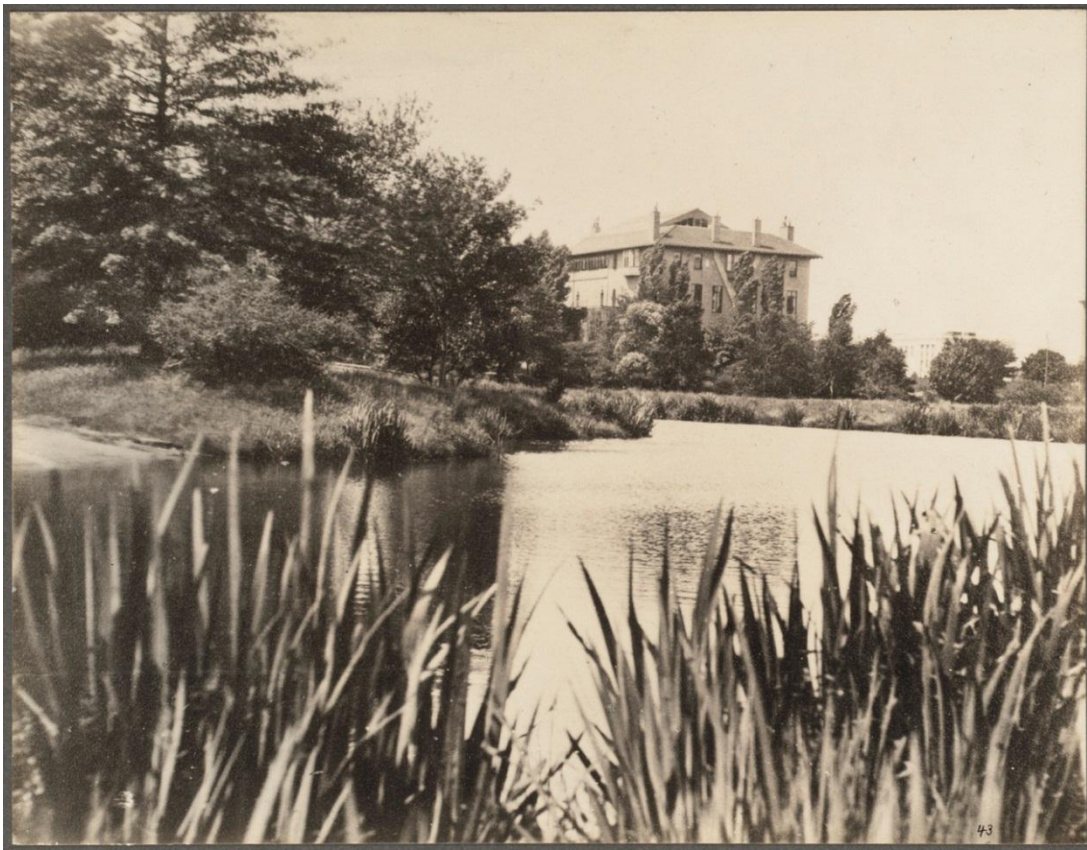


FIGURE 13. Fenway Court and the Fens, 1920. (Boston Public Library)



FIGURE 14. Aerial view, 1984. (Isabella Stewart Gardner Museum, Boston)



FIGURE 15. Annex, 1999. (Isabella Stewart Gardner Museum, Boston)



FIGURE 16. Aerial view, depicting demolition of carriage house, 2009. (Isabella Stewart Gardner Museum, Boston)



FIGURE 17. Monks Garden, looking south, c.1903-1907. Photograph by T.E. Marr and Son. (Isabella Stewart Gardner Museum, Boston)



FIGURE 18. Monks Garden, looking south, 1922. Photograph by T.E. Marr and Son. (Isabella Stewart Gardner Museum, Boston)



FIGURE 19. Monks Garden, looking south, 1945. Photograph by J.B. Pratt. (Isabella Stewart Gardner Museum, Boston)

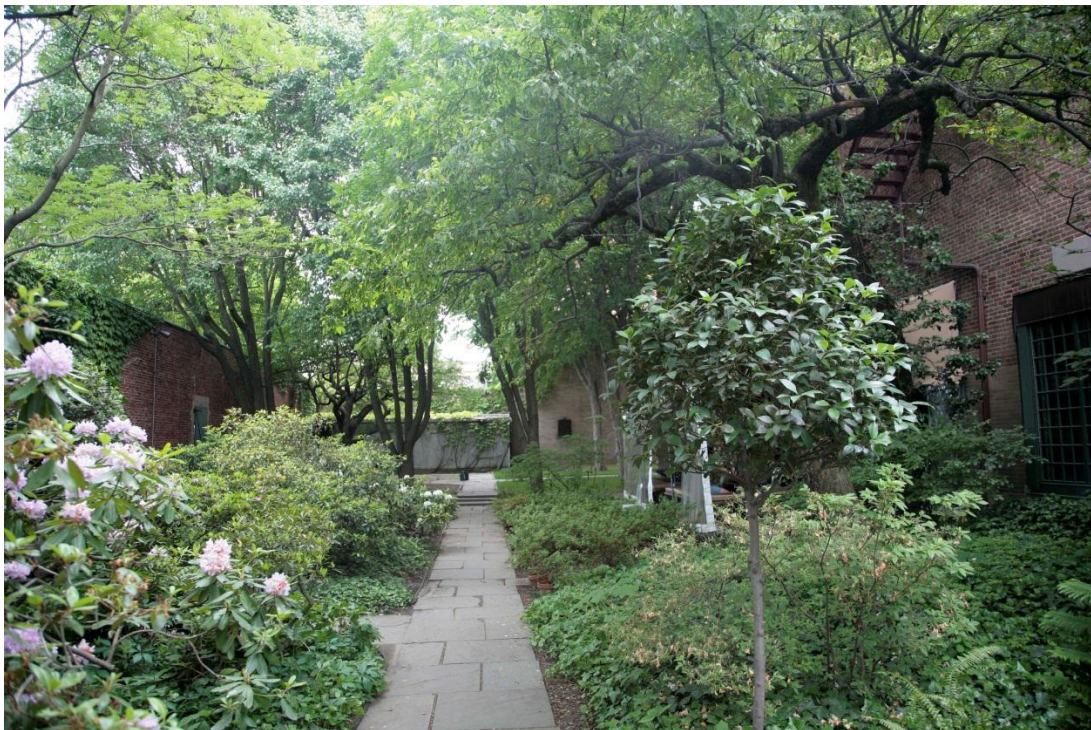


FIGURE 20. Monks Garden, looking south, 2009. (Isabella Stewart Gardner Museum, Boston)



FIGURE 21. South Garden, looking west, c.1903-1907. Photograph by T.E. Marr and Son. (Isabella Stewart Gardner Museum, Boston)



FIGURE 22. South Garden, looking west towards annex, 1971. (Isabella Stewart Gardner Museum, Boston)



FIGURE 23. South Garden, looking west towards annex, 1978. Photograph by Larry Webster. (Isabella Stewart Gardner Museum, Boston)



FIGURE 24. South Garden, looking west towards annex, 2009. (Isabella Stewart Gardner Museum, Boston)

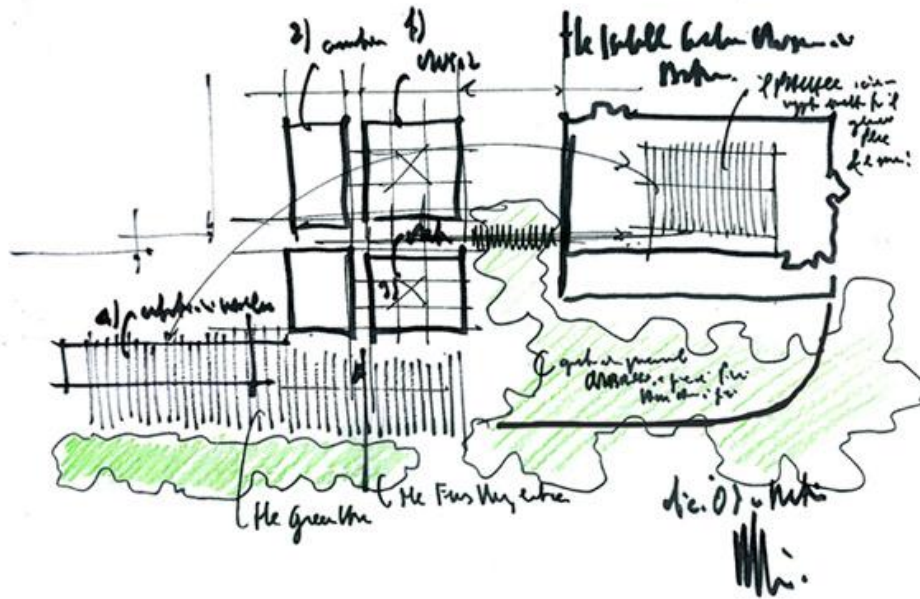


FIGURE 25. Site Plan of the Isabella Stewart Gardner Museum, Boston, 2010. (© Renzo Piano Building Workshop)



FIGURE 26. Rendering of 2012 museum building, link, and greenhouse, as viewed from Evans Way Park, 2010. (© Renzo Piano Building Workshop)



FIGURE 27. Elevation of palace, 2012 museum building, link, and greenhouse, as viewed from Evans Way Park, 2010. (© Renzo Piano Building Workshop)



FIGURE 28. Palace façade, October 2011. (Boston Landmarks Commission)



FIGURE 29. Western elevation of palace, October 2011. (Boston Landmarks Commission)



FIGURE 30. Western and southern elevations of palace, October 2011. (Boston Landmarks Commission)



FIGURE 31. Southern and eastern elevations of palace and garden wall, October 2011. (Boston Landmarks Commission)



FIGURE 32. Southern elevation of palace, link (flanked by trees), northern elevation of 2012 museum building, and glass perimeter fence, October 2011. (Boston Landmarks Commission)



FIGURE 33. Western elevation of 2012 museum building, October 2011. (Boston Landmarks Commission)



FIGURE 34. Western and southern elevations of 2012 museum building, October 2011. (Boston Landmarks Commission)



FIGURE 35. 2012 museum building façade, October 2011. (Boston Landmarks Commission)



FIGURE 36. Southern elevation of 2012 museum building, western and southern elevations of greenhouse, October 2011. (Boston Landmarks Commission)



FIGURE 37. Southern and eastern elevations of greenhouse, October 2011. (Boston Landmarks Commission)

3.1 Historic Significance

Isabella Stewart Gardner was born in New York City on April 14, 1840 to David and Adelia (Smith) Stewart. David Stewart, whose family claimed descentance from the Scottish House of Stuart, made his fortune in the Irish linen trade and mining investments. Adelia Stewart was a descendant of Richard Smith, an Englishman who settled in Boston in 1650 and later founded Smithtown, Long Island.¹

Isabella Stewart was educated at private schools in New York and Paris. A friendship with classmate Julia Gardner led to Isabella's eventual marriage to Julia's brother John ("Jack") Lowell Gardner Jr. (1837-1898), a son of John L. and Catharine E. (Peabody) Gardner of Boston.² The Brahmin Gardner family had first settled in Salem, Massachusetts in the mid-seventeenth century and had made its fortune in the China trade and in investments in mines, railroads, and mills.³ Wed on April 10, 1860 in New York City, Jack and Isabella Gardner soon moved to Boston and settled in a newly constructed house at 152 Beacon Street, a wedding gift from Isabella's father.

The new Mrs. Gardner spent the first years of her marriage "determined to conform to the restraining code of conduct expected on Boston matrons."⁴ She gave birth to a son, John L. Gardner III, nicknamed "Jackie," in June 1863. Jackie died of pneumonia in March 1865; Mrs. Gardner suffered from a prolonged period of depression and illness following her son's death. In 1867, in hopes of improving her health, Jack Gardner took his wife on a tour of Scandinavia, Russia, Vienna, and Paris. Mrs. Gardner's "ebullient personality and zest for life" were restored by the trip.⁵

Along with music, travel would become Isabella Gardner's principal passion during the 1870s and 1880s.⁶ She displayed souvenirs from her travels in her home on Beacon Street, where she also created a music room and hosted intimate recitals.⁷ Mr. and Mrs. Gardner traveled to Egypt, Nubia (what is now northern Sudan and southern Egypt), Palestine, Athens, Vienna, Munich, Nuremberg, and Paris in 1874 and 1875. Even after adopting their three nephews after the death of

¹ Hilliard T. Goldfarb, *The Isabella Stewart Gardner Museum: a Companion Guide and History* (New Haven: Yale University Press, 1995): 6.

² "Isabella Stewart Gardner," Isabella Stewart Gardner Museum, accessed September 26, 2011, http://www.gardnermuseum.org/about/isabella_stewart_gardner.

³ Goldfarb, 6.

⁴ *Ibid.*, 8.

⁵ *Ibid.*

⁶ Alan Chong, "Isabella Gardner Builds a Museum," accessed October 4, 2011, <http://www.buildingproject.gardnermuseum.org/vision/isabella-gardner-builds-museum>.

⁷ *Ibid.*

Mr. Gardner's widowed brother, the Gardners continued to travel extensively, taking the boys to France and England in 1879.

It was on this trip that Mrs. Gardner met artist James McNeill Whistler (1834-1903), from whom she would ultimately purchase a number of works. It also marked her first visit to London's Grosvenor Gallery, founded by Sir Coutts and Lady Blanche Lindsay, where works of Old Masters and young artists were displayed side-by-side, in the style of the Aesthetic movement, in "an opulent setting...on handsomely upholstered walls."⁸ The gallery, which often hosted dinners and concerts, profoundly influenced the Gardners' later museum plans.⁹

By this time Mrs. Gardner "was generating interest in the local press and curiosity among the public in Boston," often referred to in the society pages as "Belle," "Donna Isabella," "Isabella of Boston," or "Mrs. Jack."¹⁰ She was a patron of the Boston Symphony Orchestra and hosted dinner parties that included such notable figures as writers Henry James and Sarah Orne Jewett, philosopher George Santayana, and Julia Ward Howe, the abolitionist and poet. Although interested in intellectual pursuits, Isabella Gardner was also an avid sports fan, frequently attending Red Sox games, boxing matches, hockey and football games at Harvard College, and horse races.¹¹

According to an anonymous reporter of the day:

Mrs. Jack Gardner is one of the seven wonders of Boston. There is nobody like her in any city in this country. She is a millionaire Bohemienne. She is eccentric, and she has the courage of eccentricity. She is the leader of the smart set, but she often leads where none dare follow...She imitates nobody; everything she does is novel and original.¹²

In 1882 and 1883, the Gardners traveled to Japan, China, Vietnam, Cambodia, Indonesia, India, Egypt, and Palestine in order to better understand the art, architecture, and culture of Asia and the Near East.¹³ They arrived in Venice in May 1884, where they were welcomed by Daniel Curtis, a relative of Jack Gardner who owned the Palazzo Barbaro, a pair of connected fifteenth century palaces on the Venetian Grand Canal that was "a major artistic center for...American and English expatriates in Venice."¹⁴ Curtis' son Ralph, an amateur painter, showed the Gardners around the city and would later advise Mrs. Gardner on her collection.¹⁵

⁸ Goldfarb, 8.

⁹ Ibid.

¹⁰ Ibid.

¹¹ "Isabella Stewart Gardner."

¹² Quoted in Goldfarb, 8.

¹³ "History and Architecture," Isabella Stewart Gardner Museum, accessed September 26, 2011, http://www.gardnermuseum.org/about/history_and_architecture.

¹⁴ "Isabella Stewart Gardner."

¹⁵ Ibid.

Isabella Gardner approached her first trip to Venice “with great seriousness, for five weeks studying its art and collecting photographs of works by its fifteenth, sixteenth, and eighteenth century masters.”¹⁶ While in Venice Mrs. Gardner became enamored of Italian art, architecture, and culture, “[buying] art and antiques, [attending] the opera, and [dining] with expatriate artists, writers, and gadabouts.”¹⁷ Venice soon became Mrs. Gardner’s favorite destination, and on subsequent trips the Gardners would stay at the Palazzo Barbaro.¹⁸

In 1886, the Gardners again traveled to England, where Henry James introduced Isabella Gardner to painter John Singer Sargent (1856-1925).¹⁹ The two “began a profound friendship and intimate artist-client relationship – Gardner ultimately owned more than sixty works by Sargent,” who in turn painted her three times.²⁰

Isabella Gardner began collecting art in earnest in the 1890s, and during these years the interiors at 152 Beacon Street began to look “more and more like galleries in a museum.”²¹ Her father died in 1891, leaving her an estate valued at \$1.75 million.²² Following his death, the Gardners traveled to Europe on a trip that would prove “critical to [Mrs. Gardner’s] collecting career, for it culminated in her triumphant acquisition of a Vermeer in Paris” and works by Whistler and Pesellino.²³ In 1894, she purchased Botticelli’s significant work *Tragedy of Lucretia* with the aid of Bernard Berenson, an art agent who would become her primary advisor.²⁴

In 1896, after acquiring important works by Titian, Rembrandt, Velázquez, and Rubens, “the Gardners recognized that their ambitions as collectors required more space” than 152 Beacon Street could provide, and began to consider the creation of a museum.²⁵ While Isabella Gardner at first “sought to convert two adjacent houses on Beacon Street,” Jack Gardner came to the conclusion that acquiring land on which to build a new museum building, “with an apartment for themselves within it,” was the best course of action.²⁶ In 1897, the Gardners traveled to Venice to gather ideas for the new building.²⁷

Jack Gardner died suddenly on December 10, 1898, the victim of a stroke. After his death, the grief-stricken Mrs. Gardner immersed herself in the museum

¹⁶ Goldfarb, 12.

¹⁷ “Isabella Stewart Gardner.”

¹⁸ Goldfarb, 12.

¹⁹ Ibid., 13.

²⁰ Ibid.

²¹ Chong, “Isabella Stewart Gardner Builds a Museum.”

²² Goldfarb, 13.

²³ Ibid.

²⁴ Ibid.

²⁵ Chong, “Isabella Stewart Gardner Builds a Museum.”

Goldfarb, 14.

²⁶ Goldfarb, 14.

²⁷ Ibid.

project. Construction of the museum and residence, to be called “Fenway Court,” began in 1899 and continued through November 1901. Isabella Gardner moved into her fourth floor private apartment on November 18, 1901.

She spent 1902 installing her diverse and extensive collection in the museum, carefully determining the decoration of each room and placement of each object. Each gallery was dedicated to “a principal theme (for example, Dutch, Gothic, [or] Chinese art),” but Mrs. Gardner also “mingled works in different media, and was unafraid to add objects from other cultures and periods to enhance the visual delight of the rooms.”²⁸ The resulting galleries – light-filled, atmospheric, and highly personal – “echo the architecture of the museum itself.”²⁹

On January 1, 1903, Isabella Gardner opened her museum for the first time, inviting friends to an evening performance of works of Bach, Mozart, Chausson, and Schumann performed by members of the Boston Symphony Orchestra.³⁰ Following the concert,

mirrored doors were rolled back to reveal the [palace’s] spectacular interior courtyard, brimming with flowers and dramatically lit with Japanese lanterns. Surrounding the courtyard, galleries displayed art in a highly intimate and personal setting. The evening was a dazzling celebration of music, art, history, innovation, and beauty.³¹

Philosopher William James said of the opening celebration, “The aesthetic perfection of all things seemed to have a peculiar effect on the company...It was a very extraordinary and wonderful moral influence...Quite in the line of a Gospel miracle!”³²

The museum and surrounding gardens opened to the public on February 23, 1903. Mrs. Gardner worked to bring prominent artists, musicians, and thinkers to the museum and hosted special cultural programs there. It was her “wish that a visit to her palace should first of all be a source of enjoyment...pleasure and spiritual refreshment.”³³

Notable cultural figures who visited the museum included Mrs. Gardner’s great friend John Singer Sargent, who set up a studio in the palace’s Gothic Room, operatic soprano Nellie Melba, who performed there, and modern choreographer Ruth St. Denis, who staged an innovative dance performance.³⁴ Japanese art historian and critic Okakura Kakuzo, author of *The Book of Tea*, “became

²⁸ Chong, “Isabella Stewart Gardner Builds a Museum.”

²⁹ Ibid.

³⁰ “History and Architecture.”

³¹ Ibid.

³² Quoted in “History and Architecture.”

³³ Gilbert Wendel Longstreet and Morris Carter, *General Catalogue: Isabella Stewart Gardner Museum* (Boston: Trustees of the Isabella Stewart Gardner Museum, 1935), introduction.

³⁴ “History and Architecture.”

especially close to Gardner and shared his knowledge about Asian spirituality ...arranging an exhibition devoted to Japanese culture and performing the tea ceremony at the museum.”³⁵

Mrs. Gardner’s desire to leave an endowment for the preservation and maintenance of her museum “forced her to be more financially conservative [at the end of her life], and she often complained that the robber baron collectors, J. P. Morgan, Henry Frick, and Peter Widener – the ‘squillionaires,’ as she called them – could outspend her on the acquisition of new works.”³⁶

In 1919 Isabella Gardner suffered the first of a series of strokes and died on July 17, 1924, leaving a \$1.2 million endowment for the museum. Her will stipulated that the museum’s permanent collection be displayed “for the education and enjoyment of the public forever” and that the composition and arrangement of the collection not be significantly altered; if her wishes were not honored, the palace and collection were to be sold and the proceeds donated to Harvard University.³⁷

The Gardner Museum is notable in that it preceded other museum efforts in which a public gallery and residence were combined, including Beauport (Gloucester, Massachusetts, 1907) and the Frick Collection (New York City, 1913-14).³⁸ It is further “exceptional among museums because it is in its entirety the achievement of one person.”³⁹ In creating her unique museum, Isabella Stewart Gardner

exercised herself all those functions which...are usually divided among a number of people: she selected the objects, paid for them, designed the building, superintended its construction, installed the collection, provided the funds for its maintenance, and finally presided over the completed whole.⁴⁰

The Isabella Stewart Gardner Museum remains a testament to the distinctive vision and aesthetic of its founder, welcoming 200,000 visitors per year. Today, the Museum’s artist-in-residence and scholar-in-residence programs, landscape fellowships, concerts and performances, and educational and community programming continue Isabella Stewart Gardner’s significant cultural legacy.

³⁵ “History and Architecture.”

³⁶ “Isabella Stewart Gardner.”

³⁷ “Will and Codicil of Isabella Stewart Gardner,” probated July 23, 1924, in the Probate Court of Suffolk County, Commonwealth of Massachusetts.

³⁸ Hope Coolidge, Candace Jenkins, and Judith McDonough, “Isabella Stewart Gardner Museum,” National Register of Historic Places Nomination Form, 1982.

³⁹ Longstreet and Carter, introduction.

⁴⁰ Ibid.

3.2 Architectural and Landscape Significance

The Fenway area, located at the confluence of the Muddy River, Stony Brook, and Charles River, was originally characterized by fetid marshland and muddy tidal flats. Described as the “foulest marsh and muddy flats to be found anywhere in Massachusetts...a place that no one will go within a half mile of in the summertime unless absolutely necessary,” the area constituted an impediment to the westward-moving development of the Back Bay during the 1870s.⁴¹

Celebrated landscape architect Frederick Law Olmsted (1822-1893) was engaged to design a sanitary engineering solution for the stagnant marshland. Olmsted implemented a series of tidal gates and underground channels that successfully solved the drainage problems that had plagued the area. He simultaneously altered and improved upon the existing landscape to create a naturalistic public park known as the Back Bay Fens.⁴² The Back Bay Fens was the first portion of the Emerald Necklace, the Olmsted-designed string of connected urban parks, parkways, and waterways extending from Boston Common to Franklin Park, to be completed. Olmsted also designed The Fenway, a scenic, winding avenue that followed the southern and eastern boundary of the Back Bay Fens.

Major construction of the Fens was complete by 1893.⁴³ For Isabella Gardner, the “attraction of the Fenway, at the top of Olmsted’s park, was its isolation. Here a building could have exposure to light and an open vista on all four sides.”⁴⁴ On January 31, 1899, shortly after the death of her husband, she purchased a parcel of land measuring 18,414 square feet at the corner of Worthington Street (now Palace Road; the street was renamed March 1, 1962) and The Fenway upon which to build her museum.⁴⁵

Mrs. Gardner’s museum, one of the first cultural institutions to be built in the area, “prophesized the future of the Fenway, which was to become a region of institutions.”⁴⁶ Simmons College moved to the adjacent parcel only after construction of the palace had begun, and construction of the Museum of Fine Arts did not begin until after Fenway Court opened.⁴⁷

Isabella Gardner sought to create a museum at which architecture and landscape were as important as the collection on display. In 1899 she engaged local

⁴¹ E.W. Howe, quoted in Walter Muir Whitehill, *Boston: a Topographical History* (Cambridge, MA: The Belknap Press of Harvard University Press, 1968), 180.

⁴² The Emerald Necklace was completed in 1896.

⁴³ Boston Landmarks Commission, *Back Bay Fens*, Boston Landmarks Commission Study Report, 1983, 6.

⁴⁴ Goldfarb, 15.

⁴⁵ Whitehill, 184.

Boston Landmarks Commission, “280 The Fenway – Isabella Stewart Gardner Museum,” Inventory form BOS.7408, 1984.

⁴⁶ Whitehill, 184.

⁴⁷ Goldfarb, 15.

architect Willard T. Sears, who had previously worked for the Gardner family, to assist her in drawing up plans for the building.⁴⁸

Sears (1837-1920), a charter member of the Boston Society of Architects, had formed the firm Cummings & Sears with Charles A. Cummings in the 1860s.⁴⁹ The prominent firm's notable projects include the New Old South Church (1874), 635-645 Boylston Street; the Cyclorama Building (1884), 543-547 Tremont Street; the Bedford Building (c.1874), 89-103 Bedford Street; and a number of elegant residences in the Back Bay. Sears practiced independently after 1895, completing a number of residential commissions and designing the Story Chapel (1895) at Mount Auburn Cemetery.⁵⁰

While Sears was the architect of record, he credited Isabella Gardner with the design of Fenway Court. Mrs. Gardner conceived of Fenway Court as an integrated totality and an artistic creation in its own right. She was inspired by the architecture of the Quattrocento, basing some of the museum's galleries on the Palazzo Barbaro's interiors and reproducing its small interior garden "on a grander scale" as the palace's interior courtyard.⁵¹ As the New Old South Church and parsonage were "particularly Venetian Gothic in derivation," it is possible that Mrs. Gardner engaged Sears as project architect due to her own fondness for the style.⁵²

Fenway Court was not Isabella Gardner's "first foray into architecture," nor was it her first attempt at garden design. In the early 1860s, she had acquired a house adjacent to 152 Beacon Street, knocking through the party wall and designing "a complex network of rooms" between the two houses.⁵³ She possessed a keen interest in floral design and horticulture, creating elaborate floral displays at her home on Beacon Street and participating in Massachusetts Horticultural Society shows. She also designed new gardens and a conservatory at Green Hill, the Gardner estate in Brookline, Massachusetts, following Jack Gardner's inheritance of it in 1884.⁵⁴

Construction of Fenway Court began in June 1899. Mrs. Gardner immersed herself in the project, insisting that the museum be built "in the marshy Fenway on piles driven down into the landfill," where "the bedrock [was] more than ninety feet down," just as a Venetian palazzo would have been constructed.⁵⁵ She insisted that construction was to follow Renaissance building principals, refusing

⁴⁸ Chong, "Isabella Stewart Gardner Builds a Museum."

⁴⁹ Coolidge, Jenkins, and McDonough, "Isabella Stewart Gardner Museum."

⁵⁰ Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, Inc., 1970) 544-545.

⁵¹ Goldfarb, 12.

⁵² Coolidge, Jenkins, and McDonough, "Isabella Stewart Gardner Museum."

⁵³ Chong, "Isabella Stewart Gardner Builds a Museum."

⁵⁴ Ibid.

⁵⁵ Goldfarb, 16.

to allow steel construction, and argued “heatedly and successfully with the building inspector...that the structure would be stable and secure.”⁵⁶

Mrs. Gardner was a regular visitor to the construction site, attending the driving of the first pile and carefully supervising every detail. She climbed ladders “with buckets of paint to show the painters [the finish] she sought for the interior courtyard” and determined the exact placement of each architectural element that was to be incorporated into the palace. She wrote to a friend in 1902, “I go daily, dinner pail in hand, to my Fenway Court work.”⁵⁷

Sears’ construction notes describe a demanding client. Mrs. Gardner was

extremely hard on the masons and contractors to get the exact qualities of timber and stone she wanted. She argued with plasterers and plumbers. She made changes constantly, all requiring new drawings and blueprints. She altered the façade so that the entrance would align directly with the center line of the courtyard. She even insisted that the foundation stone be undressed blocks of varying height so that the brick edifice would seem to float over the stone course rather than rest on it. Staircases were twice set up and taken down. Hundreds of marked crates filled with columns and stone elements for construction imported from Europe were stored in a warehouse, and Gardner determined that sequence in which they were opened, paying no heed to how they were stacked.⁵⁸

Construction of the palace was completed November 1901. Mrs. Gardner moved into her fourth floor private apartment on November 18, 1901 and spent the next year installing her collection. In addition to designing the interior spaces, Isabella Gardner also designed two of the original gardens at the museum, the Monks Garden and South Garden. Following the museum’s 1903 opening, Henry James declared it a “tour-de-force.”⁵⁹

The palace originally occupied a site barely larger than the building itself, but Isabella Gardner and subsequent museum directors purchased adjacent land as it became available. Mrs. Gardner and later museum directors would also make numerous alterations to the museum building, outbuildings, and surrounding landscape.

In 1906-07, the museum property was extended to the southwest. Mrs. Gardner engaged Sears to design a carriage house, modeled on the thirteenth century town gate of Altamura, Italy, on the newly acquired land. Construction of the carriage house was completed in 1908; other additions to the museum property in 1908

⁵⁶ Goldfarb, 16.

⁵⁷ Quoted in Chong, “Isabella Stewart Gardner Builds a Museum.”

⁵⁸ Goldfarb, 17.

⁵⁹ Quoted in Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-1950* (Boston: New York Graphic Society, 1978), 154.

include the installation of a massive trellis (as high as the peak of the carriage house roof), driveway gates, and a twenty-five foot tall garden wall. The prominent Y-shaped chimney was added to the palace's façade sometime between 1910 and 1920.

Mrs. Gardner purchased five parcels to the southwest of the palace in 1911. In 1914, the two-story Music Hall, located at the east side of the palace, was demolished and replaced with new galleries, including the Chinese Loggia, which allowed for greater access to the Monks Garden. Between 1915 and 1927, the Museum acquired the alley and land located immediately to the south of the carriage house and a perimeter iron fence was installed around the museum site.

Architect Henry J. Carlson of the Boston firm Coolidge and Carlson was commissioned to design an annex to house the Museum's administrative functions; his design for a two-story annex located at the palace's southern elevation was approved in 1931. Construction of the annex was completed in 1933.

The Monks Garden and landscaped areas along The Fenway and Evans Way were completely redesigned by W.C. Curtis of Sudbury, MA in 1941; the Monks Garden was again redesigned in 1971-73 by Sasaki Associates.

The large trellis was demolished in 1941 due to structural instability, and the garden wall and driveway gates were lowered by approximately ten feet during the 1950s.

Additional land at the southern end of the museum property was acquired in 1970, upon which greenhouses and a parking lot were built in 1971. These greenhouses, attached to the carriage house by a potting shed, were constructed to provide year-round gardening facilities for the Gardner Museum. The South Garden was redesigned by Eleanor McPeck in 1977-78.

In 2009, the carriage house was demolished to make way for a new museum building designed by the Renzo Piano Building Workshop. As part of the same project, the greenhouses and annex were demolished in 2010 and 2011 (see Section 5.0 – Planning Context for additional information regarding the demolition of the carriage house, greenhouses, and annex).

The new museum building, link, and greenhouse, located at the southern end of the museum property, will open in January 2012.

3.3 Relationship to Criteria for Landmark Designation

The Isabella Stewart Gardner Museum meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, under the following criteria:

A. As a structure included in the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.

The Isabella Stewart Gardner Museum was listed in the National Register of Historic Places on January 27, 1983.

B. As a structure at which events occurred that have made an outstanding contribution to, and are identified predominantly with, an important aspect of the cultural and social history of the City, the Commonwealth, and the nation.

The Isabella Stewart Gardner Museum is one of the most distinguished cultural institutions in the City, Commonwealth, and nation, unique for the distinctive vision of its founder, Isabella Stewart Gardner, who conceived of a museum in which art, architecture, and landscape formed an integrated whole. It is exceptional among museums in that it is the creation of a single individual. The Gardner Museum is further notable in that it preceded other museum efforts in which a public gallery and residence were combined.

C. As a structure associated significantly with the lives of outstanding historic personages.

The Isabella Stewart Gardner Museum is significant for its associations with founder Isabella Stewart Gardner, a nationally and internationally prominent collector, philanthropist, and patron of the arts who personally guided the development, design, and construction of the museum.

D. As a structure which embodies distinctive characteristics of a type inherently valuable for study of a style.

The Isabella Stewart Gardner Museum is architecturally significant as a building of unparalleled uniqueness. Designed specially to house Mrs. Gardner's world-renowned collection, the museum incorporates sculptural elements and architectural fragments from the collection within the structure itself.

The museum is further significant for its distinctive style, type, and integration with the surrounding landscape.

4.1 Current Assessed Value

Parcel 0401837000 is currently assessed at \$7,542,710.00, with buildings valued at \$1,022,026.00 and land valued at \$6,520,684.00.

Parcel 0401836000 is currently assessed at \$3,442,403.00, with buildings valued at \$466,441.00 and land valued at \$2,975,962.00.

Parcel 0401838000 is currently assessed at \$822,067.00, with buildings valued at \$111,389.00 and land valued at \$710,678.00.

Parcel 0401839000 is currently assessed at \$345,870.00, with buildings valued at \$46,865.00 and land valued at \$299,005.00.

Parcel 0401840000 is currently assessed at \$378,452.00, with buildings valued at \$51,280.00 and land valued at \$327,172.00.

The total current assessed value of the Isabella Stewart Gardner Museum property is \$12,531,502.00.

4.2 Current Ownership

The City of Boston Assessor lists “Isabella Stewart Gardner Museum Inc. / Trust UW of Isabella Stewart Gardner” as the property owner of record for parcels 0401837000 and 0401836000.

“Isabella Stewart Gardner Museum Inc.” is listed as the property owner of record for parcels 0401838000, 0401839000, and 0401840000.

5.1 Background

When Isabella Stewart Gardner died in 1924, “her will created an endowment of \$1 million and outlined stipulations for the support of the museum, including that the permanent collection not be significantly altered.”⁶⁰

The Isabella Stewart Gardner Museum initiated a strategic planning process in 1999 to examine the future of the museum. The resulting plan proposed the construction of a new museum building, connector link, and greenhouse intended to relieve visitor pressure on the historic palace building and allow for the expansion of the Gardner Museum’s exhibition, visitor services, and programming spaces.

The proposed new construction necessitated the demolition of the 1908 carriage house, 1933 annex, and 1971 greenhouses, a controversial decision. The Boston Landmarks Commission reviewed the demolition of the carriage house and annex under Article 85 Demolition Delay in 2007, invoking the maximum 90 day demolition delay period.

In March 2009, the Supreme Judicial Court of Massachusetts ruled that the proposed project was consistent with the primary intent of Isabella Stewart Gardner’s will and in the public interest. The Boston Landmarks Commission reviewed and approved the Museum’s plans for new construction under the Accelerated Design Review process from 2008 through 2011.

5.2 Current Zoning

Parcels 0401837000, 0401836000, 0401838000, 0401839000, and 0401840000 are located in the Boston Proper zoning district, the H-2 subdistrict, and in Groundwater Conservation and Restricted Parking overlay districts. All are zoned as Tax Exempt.

5.3 Current Planning Issues

After a multi-year strategic planning, design development, and construction period, the 2012 museum building, building link, and greenhouse will open in January 2012.

⁶⁰ “Isabella Stewart Gardner.”

6.1 Alternatives Available to the Boston Landmarks Commission

A. Individual Landmark Designation

Designation shall correspond to the Isabella Stewart Gardner Museum site, encompassing parcels 0401837000, 0401836000, 0401838000, 0401839000, and 0401840000, extending to the public sidewalk, and shall address the following exterior elements, hereinafter referred to as the “Specified Exterior Features”: the palace building, the 2012 museum building (including the greenhouse), the connector between the palace building and the 2012 museum building, landscape and landscape elements,,including perimeter walls and fences, and topography.

B. Denial of Individual Landmark Designation

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

In addition to its consideration of Individual Landmark Designation or Denial of Individual Landmark Designation, the Commission may recommend that the property owner consider one or more of the following approaches.

C. Preservation Restriction

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

D. Preservation Plan

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

E. National Register Listing

The Isabella Stewart Gardner Museum was listed in the National Register of Historic Places in 1983.

F. Site Interpretation

The Commission could recommend that the owner develop and install interpretive materials at the site.

6.2 Impact of Alternatives

A. Individual Landmark Designation

Landmark Designation represents the City's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Exterior Features of the property, in accordance with the Standards and Criteria adopted as part of the designation. Landmark designation results in listing in the State Register of Historic Places.

B. Denial of Individual Landmark Designation

Without Landmark designation, the City would be unable to offer protection to the Specified Exterior Features, or extend guidance to property owner under Chapter 772.

C. Preservation Restriction

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

D. Preservation Plan

A preservation plan allows an owner to work with interested parties to investigate various adaptive reuse scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development. It does not carry regulatory oversight.

E. National Register Listing

National Register listing provides recognition as well as limited protection from federal, federally-licensed, or federally-assisted activities. It creates incentives for preservation, notably federal investment rehabilitation tax credits. National Register listing provides listing in the State Register, affording parallel protection for projects with state involvement in addition to the availability of state rehabilitation tax credits and grants through the Massachusetts Preservation Projects Fund via the Massachusetts Historical Commission. Tax credits are not available to owners who demolish portions of historic properties.

F. Site Interpretation

The history and significance of the Isabella Stewart Gardner Museum's buildings and landscapes are comprehensively interpreted as part of the Museum's existing on-site and online interpretive programming. Boston Landmarks Commission staff encourages the continued interpretation of the Museum's architecture, gardens, and landscape elements.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission finds that the Isabella Stewart Gardner Museum meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, for the reasons cited in Section 3.3 of this report:

A. As a structure included in the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.

The Isabella Stewart Gardner Museum was listed in the National Register of Historic Places on January 27, 1983.

B. As a structure at which events occurred that have made an outstanding contribution to, and are identified predominantly with, an important aspect of the cultural and social history of the City, the Commonwealth, and the nation.

The Isabella Stewart Gardner Museum is one of the most distinguished cultural institutions in the City, Commonwealth, and nation, unique for the distinctive vision of its founder, Isabella Stewart Gardner, who conceived of a museum in which art, architecture, and landscape formed an integrated whole. It is exceptional among museums in that it is the creation of a single individual. The Gardner Museum is further notable in that it preceded other museum efforts in which a public gallery and residence were combined.

C. As a structure associated significantly with the lives of outstanding historic personages.

The Isabella Stewart Gardner Museum is significant for its associations with founder Isabella Stewart Gardner, a nationally and internationally prominent collector, philanthropist, and patron of the arts who personally guided the development, design, and construction of the museum.

D. As a structure which embodies distinctive characteristics of a type inherently valuable for study of a style.

The Isabella Stewart Gardner Museum is architecturally significant as a building of unparalleled uniqueness. Designed specially to house Mrs. Gardner's world-renowned collection, the museum incorporates sculptural

elements and architectural fragments from the collection within the structure itself.

The museum is further significant for its distinctive style, type, and integration with the surrounding landscape.

Staff of the Boston Landmarks Commission therefore recommends that the Isabella Stewart Gardner Museum be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. See Section 6.1 for Specified Exterior Features.

8.0 GENERAL STANDARDS AND CRITERIA

Isabella Stewart Gardner Museum

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 both identify and establish guidelines for those features which must be preserved 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 ensure 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 engender 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 Standards and Criteria that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- **Sections 9.0, 10.0 and 11.0** - Those specific Standards and Criteria 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 property's 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 to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

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

1. Activities associated with normal cleaning and routine maintenance.
 - a. For building maintenance (Also see Sections 9.0 and 11.0), such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
 - b. For landscape maintenance (Also see Section 10.0), such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive

cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.

2. Routine activities associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures.

B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:

1. Maintenance and repairs involving no change in design, material, color or outward appearance.
2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Sections 9.0 – 11.0.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
5. Temporary installations or alterations that are to remain in place for longer than six weeks. See Section 9.1.
6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

C. Activities requiring an application and full Commission review:

Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as:

New construction of any type, removal of existing features or elements, major planting or removal of trees or shrubs, or 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 staff review or 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. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.
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 archaeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria have been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary William Francis Galvin, 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 **SPECIFIC STANDARDS AND CRITERIA**

Isabella Stewart Gardner Museum palace building exteriors.

Refer to Sections 8.0 and 10.0 for additional Standards and Criteria that may apply.

9.1 Introduction

1. The Isabella Stewart Gardner Museum is one of the most distinguished cultural institutions in the City, Commonwealth, and Nation and is significant for its associations with founder Isabella Stewart Gardner, who conceived of a museum in which art, architecture, and landscape formed an integrated whole. The Isabella Stewart Gardner Museum is architecturally significant as a building of unparalleled uniqueness, designed specially to house Mrs. Gardner's world-renowned collection, incorporating sculptural elements and architectural fragments from the collection within the structure itself. The museum is further significant for its distinctive style, type, and integration with the surrounding landscape.
2. These Standards and Criteria should be applied with an understanding of the history and significance of the Isabella Stewart Gardner Museum complex, as described in the full Study Report, Sections 1.0 – 7.0.
3. The specific standards and criteria are organized as two major sections:
 - a. Section 9.0 - Isabella Stewart Gardner Museum palace building exterior guidelines.
 - b. Section 10.0 - Isabella Stewart Gardner Museum 2012 museum building and connector between the 2012 museum building and the palace building, landscape, and archaeology guidelines

Please refer to the relevant sections during planning for alterations and/or additions, keeping in mind that many projects will require guidance from all sections of the standards and criteria.

4. 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.
5. These Standards and Criteria apply to all permanent exterior alterations and all temporary installations or alterations that are to remain in place for longer than six weeks. In the case of proposed temporary installations to remain in place longer than six weeks, the proposed duration of the installation must be clearly described in an application. The Commission may require a shorter

duration of a temporary installation than requested. A Certificate of Design Approval will be strictly limited to the approved duration. An extension of the approved duration will require a new application. Any temporary installation that is not removed on or before the approved date of its limited duration, or is not the subject of an application for an extension, will be cited as a violation. See Section 8.2.A.2, General Standards and Criteria, Levels of Review.

6. Temporary installations or alterations associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures are not subject to review by the Commission. See Section 8.2.A.2, General Standards and Criteria, Levels of Review.
7. The Landmark designation does not include the interior of the palace building; therefore, Applications for Certificate of Design Approval are not required for interior work, except where interior work will have a visual impact on the exterior experience of the landmark property. Also see Section 9.3 windows and Section 9.11 lighting.
8. Conformance to these Standards and Criteria alone does not necessarily ensure approval, nor are they absolute. The Commission has the authority to issue Certificates of Design Approval for projects that vary from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing(s), in accordance with Chapter 772 of the Acts of 1975, as amended. Any variation from the Standards and Criteria shall not be considered a precedent.
9. The intent of these Standards and Criteria is to preserve the overall character and appearance of the Isabella Stewart Gardner Museum historic palace building, including its exterior form, massing, materials, and details.
10. Demolition of the Isabella Stewart Gardner Museum palace building, in whole or in part, is prohibited.
11. The Standards and Criteria acknowledge that there will be changes to the palace building and are intended to make the changes sensitive to the historic architectural character of the building and its setting.
12. The Commission will apply the statement from the enabling legislation, Chapter 772 of the Acts of 1975, as amended, Section 4. Designation by Commission, as follows: "All recommendations [for Standards and Criteria to be adopted by the commission in carrying out its regulatory functions] shall be made in consideration of any master plan, zoning requirements, projected

public improvements and existing and proposed renewal and development plans applicable to the section of the city to be affected by the designation....” (Also see Study Report, Section 5.0 – Planning Context).

13. All proposed exterior alterations to the Isabella Stewart Gardner Museum palace building are subject to the terms of the exterior guidelines herein stated. Also see Sections 8.0, 10.0, and 11.0.

14. Items under Commission review include but are not limited to the following:

9.2 Exterior Walls

A. General

1. New openings in the exterior walls of the palace building are not allowed.
2. Restoration of altered openings to their original condition is encouraged; restoration should be based on physical or documentary evidence.
3. No original existing openings shall be filled or changed in size.
4. No new exposed conduit shall be allowed on any elevation.
5. Original or later contributing projections such as oriels and bays shall not be removed.
6. 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 original or later contributing masonry shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar should be retained unless deteriorated.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical grinders, saws and hammers shall not be allowed. The Commission does recognize that in extraordinary circumstances the use of mechanical saws and grinders may be required to solve a specific problem. Such work should only be considered under the guidance of a professional building materials conservator; a sample of any proposed mechanical removal or grinding treatment shall be reviewed and approved by the Commission before proceeding with the work.
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 repointing mortar and raking the joints shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the building is to be cleaned, the mildest method possible shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be undertaken. Doing so changes the visual quality of the material and accelerates deterioration. Sandblasting may only be considered if required as part of concrete restoration when necessary for visual consistency. Sandblasting will be considered on a case-by-case basis and will require sample panels be reviewed by Commission staff.
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. Painting masonry surfaces shall not be allowed.
17. Special stains or coatings may be utilized where necessary to match new replacement brick to match existing brick; a test panel of the staining method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission.
18. Repairs and patching of stone or terra cotta details present a challenge to achieving a functional repair with visual consistency. The Commission strongly recommends engaging a professional building materials conservator with experience in stone restoration techniques before carrying out repairs to stone or terra cotta. Restoration of historic art objects, such as those incorporated into the palace building walls, shall be carried out with the supervision of the Isabella Stewart Gardner Museum art conservators.
19. New penetrations for attachments through masonry surfaces are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust-jacking.
20. New penetrations for conduit through masonry surfaces are strongly discouraged. When necessary, penetrations shall be the minimum required size and be located in mortar joints to extent possible, rather than through masonry material; caulking shall be compatible with adjacent materials.

C. Wood

1. All original or later contributing wood shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use the mildest method possible.
7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light; stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using the mildest method possible.
9. Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting repairs shall match the existing color and finish. Large scope repainting projects should match the original color or be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

D. Architectural Metals

(Including but not limited to Cast and Wrought Iron, Steel, Pressed Tin, Copper, Bronze and Zinc)

1. All original or later contributing architectural metals shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the mildest method possible.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.3 Windows

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

1. The Boston Landmarks Commission recommends that work proposed to original or later contributing windows be executed with the guidance of a professional building materials conservator.
2. All original or later contributing windows shall be preserved.
3. The original window design and arrangement of window openings shall be retained.
4. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash, air conditioners or other equipment shall not be allowed.
5. Altering or enlarging window openings to convert to doorways is discouraged but may be considered on a case-by-case basis.

6. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
7. Removal of windows to accommodate mechanical venting louvers is discouraged but may be considered where necessary, if minimally visible, and will be reviewed on a case-by-case basis.
8. 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.
9. 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.
10. When replacement is necessary, it should be based on physical or documentary evidence.
11. Vinyl or vinyl clad replacement sash shall not be allowed in any case.
12. Aluminum, metal, or metal clad replacement windows will be considered, where original windows are missing or later replacements.
13. Simulated snap-in muntins or between-glass grids shall not be allowed. Where appropriate, surface-applied simulated muntins may be considered if both exterior and interior applied muntins are used in combination with appropriately -colored spacer bars between the glass.
14. In general, tinted or reflective-coated glass is discouraged on historic buildings; replacement glass should match the original in thickness, color, texture and reflectivity. However, the Commission recognizes the importance of providing UV protection for the palace building interiors and artwork; tinted glass or coatings on existing or new replacement windows or storm windows will be reviewed on a case-by-case basis.
15. Metal or vinyl panning of wood frames and molding shall not be allowed. Where metal or aluminum replacement windows or storm windows are approved, metal or aluminum panning may be considered if the profile is appropriate.
16. In general, new exterior storm windows are not appropriate for this property, but may be considered if necessary, provided the installation has a minimal visual impact. However, where storm windows are required, use of interior storm windows is encouraged.

17. Where exterior storm windows are proposed, they will be reviewed for design, materials, color and installation details.
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. Although visible from the exterior, interior window treatments that are not applied to the glazing or sash, such as draperies and shades, are not subject to Commission review.

9.4 Entrances/Doors

Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.2, 9.3, 9.12, and 9.13 for additional Standards and Criteria that may apply.

1. All original or later contributing entrances/doors shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Removal of later entry alterations or non-contributing elements is encouraged, where supported by physical or documentary evidence.
4. Alterations related to improving accessibility will be considered on a case-by-case basis. See Section 9.12.
5. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
6. 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.
7. 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.
8. When replacement is necessary, it should be based on physical or documentary evidence or shall be appropriate to period and style of building.

9. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
10. Original or later contributing entrance materials, elements, features (functional and decorative), and details shall not be sheathed or otherwise obscured by other materials.
11. Replacement doors shall match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. Where the original door is altered or missing, the replacement should be based on physical or documentary evidence or shall be appropriate to period and style of building.
12. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
13. Existing original or later contributing entry lighting shall be preserved. Where replacement is necessary, 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 may be considered for supplementary lighting, however. See Section 9.10, Exterior Lighting.
14. Building directory panels, buzzers, alarms, security access systems, etc. shall be mounted inside the recess of the entrance, or where minimally visible on the face of the building.
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.

9.5 Porches and Arcades (including Recesses and Balconies)

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

1. All porch and arcade materials, elements, features (functional and decorative), details, and ornamentation shall be preserved.
2. All original or later contributing porch and arcade materials, 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.

3. Deteriorated or missing porch and arcade 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. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing porch and arcade materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Enclosing original or later contributing porches and arcades is strongly discouraged.
8. The addition of new porches or balconies on the palace building is prohibited.

9.6 Ironwork

(Includes Balconies, Railings, Window Grilles, and Fire Escapes.)

Refer to Section 9.2 D regarding treatment of materials and features; and Sections 9.2, and 9.3 for additional Standards and Criteria that may apply.

1. All original or later contributing palace building ironwork shall be preserved.
2. Original or later contributing ironwork materials, elements, features (functional and decorative), details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing ironwork 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. When replacement is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing ironwork materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. The addition of new balconies is prohibited.
8. The installation of new security grilles is discouraged.
9. New security grilles, where allowed, should match existing in design, detail and color and shall be mounted within the window reveal and secured into the mortar joints rather than into the masonry or onto the face of the building.
10. New fire escapes or safety railings are strongly discouraged but will be allowed where required for safety or building code compliance; new fire escapes or railings will be reviewed on a case-by-case basis.
11. Ironwork 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.

9.7 Roofs

Refer to Section 9.2 B, C and D regarding treatment of materials and features; and Sections 9.2, 9.5, 9.8, and 9.13 for additional Standards and Criteria that may apply.

1. The roof shapes 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. See also Section 9.2 B for treatment of terra cotta.
4. When replacement is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered. Synthetic, simulated materials shall not be allowed as replacement for natural materials.
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. New external gutters and downspouts should not be allowed unless it is based on physical or documentary evidence. New external gutters and downspouts will be considered where necessary for long-term maintenance; where allowed, new external gutters and downspouts will be reviewed for location, and should match existing gutters and downspouts in design, material and detail.
9. The addition of new skylights on the palace building is not allowed; new skylights may only be considered on flat roofs where not visible from a public way.

9.8 Roof Projections

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

Refer to Sections 9.2, 9.7, and 9.13 for additional Standards and Criteria that may apply.

1. Original or later contributing roof projections and chimneys (materials, elements, functional and decorative features, details, and ornamentation) shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
2. Deteriorated or missing roof projections and chimneys (materials, elements, functional and decorative features, 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.
3. Recreation of missing roof projections and chimneys (materials, elements, functional and decorative features, details, and ornamentation) may be considered when based on physical and documentary evidence.

4. Removal of later, non-contributing roof projections is encouraged. Future renovation planning should prioritize removal of miscellaneous equipment and conduit; replacement equipment should be minimized and located to be minimally visible wherever possible.
5. New roof projections such as dormers, decks, chimneys, or structural supports for equipment shall not be allowed.
6. It is recognized that some alterations and penetrations to accommodate new equipment may be necessary; however the addition of new vent pipes, fans, and other mechanical or electrical equipment should be located where not visible to the greatest extent possible to minimize physical and visual impacts.
7. Minimizing or eliminating the visual impact of the roof projections or equipment is the general objective and the following guidelines shall be followed:
 - a. Location should be selected where the roof projection or equipment is not visible from the street or adjacent buildings; setbacks should be utilized.
 - b. Overall height or other dimensions should be kept to a point where the roof projection or equipment 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. Exterior conduits or cables should be avoided wherever possible. Where necessary, exterior conduits should be neatly arranged and located to minimize visibility; where appropriate, conduit and cables may be painted out to match existing material colors.
8. Equipment related to energy conservation such as hot water, photovoltaic solar panels or wind turbines are prohibited on the palace building.

9.9 Signs, Canopies, and Awnings

Refer to Sections 9.2, 9.4, 9.5, and 9.10 for additional Standards and Criteria that may apply.

1. Signage is not an important existing or original feature of the palace building; new signage shall be limited to minimal directional or informational signs as necessary at entries and exits. Primary directional, informational or interpretive signage should be incorporated into existing

landscape elements such as fences and sign posts. Also see Sections 10.7, and 11.4.

2. Awnings and canopies are not an existing or original feature of the palace building; new awnings or canopies shall not be allowed.
3. All signage will be subject to the Boston Zoning Code in addition to these guidelines.
4. Where allowed, new signs shall be of a size, design, material and color compatible with the palace building and shall not detract from the essential character of the palace building nor obscure its architectural features. 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.
5. Where allowed, new signage on the palace building shall be part of one system of design and reflect a design concept appropriate to the historic palace building and the museum complex.
6. Signs applied to the building shall be applied in such a way that they could be removed without damaging the building. New penetrations should be avoided; where necessary, stainless steel hardware is recommended. Also see Section 9.2 B.
7. Lighting of signs and shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. No back-lit or plastic signs shall be allowed on the exterior of the building.
9. Temporary signs or banners associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures are not subject to review by the Commission. See Section 8.2.A.2, General Standards and Criteria, Levels of Review.
10. Temporary signs and banners that are to remain in place for longer than six weeks will be reviewed for size, location, and attachment details; signs and banners will be reviewed for appropriateness of color and visual impact on the palace building; however, temporary signs and banners will not be subject to review of content or artistic merit. Approvals will be limited to agreed period of installation. Also see Section 9.1.

9.10 Exterior Lighting

Refer to Section 9.2 D regarding treatment of materials and features. Refer to Sections 9.2, 9.4, and 9.9, for additional Standards and Criteria that may apply.

1. Exterior lighting fixtures are not an important existing or original feature of the palace building; new exterior lighting fixtures are discouraged and should be limited to supplemental lighting as necessary at entries and exits, however, the following guidelines shall apply:
2. 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.
3. 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.
4. 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.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. 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.
8. Supplementary illumination may be added where necessary and appropriate to the current use of the building.
9. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.

- b. Accurate representation of the original period, based on physical or documentary evidence.
 - c. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - d. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
 - e. 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.
 - f. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
10. 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.
11. No new exposed conduit shall be allowed.
12. As a Landmark, architectural night lighting is encouraged, provided the lighting installations focus on character-defining features and serve to subtly highlight the landmark. Fixtures shall be reviewed for location, visibility, brightness and color; on-site mock-ups of proposed architectural night lighting may be required.
13. Architectural night lighting installations should minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
14. Permanent architectural night lighting installations featuring movement or changing colors shall not be allowed.
15. Temporary lighting installations associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures are not subject to review by the Commission. See Section 8.2.A.2, General Standards and Criteria, Levels of Review.
16. Temporary lighting installations, that are to remain in place for longer than six weeks will be reviewed for number of objects, location, size, material, color and attachment details; Approvals will be limited to agreed period of installation. See also Section 9.1 of the Specific Standards and Criteria.

9.11 Security Devices

Refer to Section 9.7 for additional Standards and Criteria that may apply.

1. Security devices including security cameras are not an important existing or original feature of the palace building; however new devices shall be considered on a case by case basis.
2. Where allowed, new security devices should be located where not visible to the greatest extent possible to minimize physical and visual impacts.
3. Where allowed, new devices shall fulfill the functional intent without obscuring the building form or architectural detailing.
4. No new exposed conduit shall be allowed.

9.12 Accessibility

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

1. Accessibility to the Isabella Stewart Gardner Museum palace building is accommodated through the 2012 museum building via the glass link; however, the commission recognizes future needs and/or building codes may require consideration of additional accessibility; the following guidelines apply:
2. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character defining features of the property. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.
3. Because of the complex nature of accessibility the commission will review proposals on a case-by-case basis.

4. It is recommended that applicants consult with staff of the Commission as early in the process as possible when proposing alterations for the purposes of accessibility.
5. Where feasible and appropriate, reversible solutions to providing accessibility are encouraged.

9.13 New construction additions, including vestibules and penthouses.

Refer to Sections 9.2, 9.4, 9.7, and 9.8, for additional Standards and Criteria that may apply.

1. The program and space needs of the Isabella Stewart Gardner Museum palace building are being fulfilled by completion of the 2012 museum building. However, the commission recognizes future needs may require contemplation of additional construction; the following guidelines apply:
2. Additions significantly alter the historic appearance of the buildings and character of the site. Therefore, an exterior addition should only be considered after it has been determined that the existing building cannot meet the operating requirements and all alternatives have been exhausted.
3. New additions to the Isabella Stewart Gardner Museum palace building that expand the existing footprint shall not be allowed; however, replacements for later, non-contributing vestibules may be considered on a case-by-case basis.
4. New vertical additions to the palace building are strongly discouraged but may be considered on case-by-case basis where proven essential to the functions of the building.
5. Where allowed, new additions shall be not visible or minimally visible from a public way, as seen from the pedestrian perspective.
6. Where allowed, new additions shall be designed so that the character defining features of the building are not substantially altered, obscured, damaged or destroyed. New additions will be carefully reviewed on a case-by-case basis for their appropriateness of location, visibility, massing, materials, details and the visual impact on the historic and architectural character of the palace building.

10.0 SPECIFIC STANDARDS AND CRITERIA

Isabella Stewart Gardner 2012 museum building and connector, landscape and archaeology.

It should be emphasized that conformance to the Standards and Criteria alone does not necessarily ensure approval, nor are the Standards and Criteria absolute. The Commission has the authority to allow variation from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute. Any variation from the Standards and Criteria shall not be considered a precedent.

The goals for Specific Standards and Criteria for the Isabella Stewart Gardner Museum property are to:

1. Protect views to and from the palace building.
2. To protect views to and from the 2012 museum building.
3. To ensure that massing, land coverage and landscapes are compatible with the adjacent palace building.

10.1 2012 Museum Building and Connector between the 2012 Museum Building and the Palace Building

The 2012 museum building is considered to be a later contributing feature. The 2012 museum building is sited to allow the palace to continue to be viewed as a free-standing building and was designed to respect the massing and height of the palace building. The connector is designed as a link that does not visually intrude upon the palace building and its transparency suggests a landscape element, such as a pergola. It shall be noted that the 2012 museum building, the work of the internationally known Renzo Piano Building Workshop, is a building that may achieve historic significance in time. Therefore,

1. Demolition is strongly discouraged.
2. The building footprint shall not expand in the direction of the palace building.
3. Additional height to the 2012 museum building or to the connector between the 2012 museum building and the palace building shall not be allowed.
4. The connector between the 2012 museum building and the palace shall not increase in footprint. Any changes in its location or current configuration shall be reviewed.

10.2 Landscape

The Isabella Stewart Gardner Museum occupies most of a block facing the Back Bay Fens and Evansway Park. It is important that grounds continue to provide a landscape and garden setting for the palace building as originally intended.

1. The Monks Garden shall remain as a discrete garden space accessible directly from and to the palace building.
2. The brick wall adjacent to the Monks Garden shall be preserved. See section 9.2,B. masonry.
3. Views into and from the grounds and the palace building shall be maintained.
4. Taking into account that the landscape is currently sinking, changes in topography will be addressed on a case-by-case basis with an emphasis on maintaining or replacing the original landscape elevation.
5. Changes to the landscape shall be compatible with the character of the adjacent palace building.
6. The connector between the palace building and the 1912 museum building shall continue to express maximum transparency.

10.3 Archaeology

1. The site has been completely disturbed during the 2011-2012 construction project and therefore not considered to be archaeologically sensitive. However, if any unknown archaeological materials are discovered, the Boston Landmarks Commission and the City of Boston Archaeologist must be notified immediately. Should the assessment recommend further study, then an archaeological survey should be conducted prior to continuing the work. All subsequent planning, any necessary site investigation, or data recovery shall be conducted by a professional archaeologist.

11.0 SEVERABILITY

The provisions of these Standards and Criteria (Design Guidelines) are severable and if any of their provisions shall be held invalid in any circumstances, such invalidity shall not affect any other provisions or circumstances.

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